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Reflecting on Ten Years

My Co-Editor Dave Johnson began the editorial of our last issue with the subject of writing. He expressed a desire to see more instructive writing about writing, especially in terms of exploring the conditions necessary for processes of creation. In this context, he noted that scholars are frequently reluctant to think of themselves as "writers" per se; it is, after all, a cliché to think of critics as being parasitic upon the texts that they write about, rather than as being creative beings in their own right.

With this issue, I myself reflect back on ten years of work for Literature/Film Quarterly. As Editor, I have been in a position to review well over a thousand submissions. These we have published represent outstanding examples of creative thinking, and I believe they all make a case for regarding scholars as writers in the fullest sense.

This issue also represents the expansiveness of adaptation studies today. Back in 1973, when Literature/Film Quarterly was first published, adaptation studies was a new field. Today, as this issue demonstrates, we can enjoy a multiplicity of theoretical approaches within that field. None of these approaches need seem forced upon the given text/film. Indeed, as the articles of this issue demonstrate, the most fruitful theoretical engagement is intertwined with the act of reading the text/film and repeatedly returning to its details, even if that means reading against the grain of its ostensible meaning.

In the first essay, Åke Bergvall offers us a provocative exploration of how William Blake's "And did those feet," aka "Jerusalem," has been used in disparate contexts. As Bergvall notes, the poem has gathered patriotic, militaristic, and British nationalist associations (especially through being adapted into a hymn composed by Hubert Parry), which would have certainly surprised the politically radical Blake. Bergvall traces the poem's use in various contexts—from films, to Monty Python skits, to the grand opening of the 2012 London Olympics.

This essay reminds me of the malleability of Blake's writing more generally, especially in relation to Jim Jarmusch's revisionist Western Dead Man. In that film, just two lines from Auguries of Innocence are repeated by Nobody (Gary Farmer), the sympathetic indigenous character who leads the protagonist named William Blake (Johnny Depp) through most of the narrative. The lines are:

Some are born to sweet delight,
Some are born to endless night. (123-24)

Nobody learned the poetry of Blake in England when he attended "white man's schools," so they are directly connected with forced enculturation. But Nobody makes the lines his own too, using them to assert his comprehension of Blake's journey toward death. Within the full context of Dead Man, they reflect a cold binaristic truth associated with hard living in the Western genre. Equally, they reflect a more philosophical acceptance of unequal fortunes, in keeping with Nobody's ability to accept all things. Ironically, Blake himself has no knowledge of the poetry that Nobody immediately attaches to his name. The author's name is thus repeatedly heard without being attached to his actual body, much like his words shift conceptually rather than being anchored to any thing or any one.

Bergvall's analysis shows how two lines by Blake, much like those within Dead Man, shift through multiple decontextualizations and recontextualizations. His is an intertextual approach, informed by history and cultural politics, and much broader than the scope of one film.

Our next article is a comparative analysis of the film Silent Hill as it adapts three video games within the series of the same name. The authors, Betty Kaklamaniou and Maria Katsaridou, also consider how the film operates within the horror genre, as well as exploring its meaning from a feminist point of view. Much like the video game that offers different possible narrative directions, but within certain restrictions, the genre film plays with the expectations of those that know its game sources by incorporating the same fundamental narrative components with some important alterations. More specifically, the gender politics of the film are quite different since the dominant male figure of the father in the game is replaced by a mother: as Kaklamaniou and Katsaridou point out, it is rare for motherhood to be at the narrative center of a horror film.
The next article, authored by Christopher A. Link, is a close analysis of Rainer Werner Fassbinder's film *Eine Reise ins Licht* (Despair) as it adapts Nabokov's novel *Despair*. In particular, Link considers the impact of the numerous references to the Holocaust that are incorporated in the film as opposed to the novel, and the broken vessel motif in the film that was developed from just a few lines in the novel. Link makes a strong case for esteeming Fassbinder's film alongside Nabokov's text because both incorporate symbols rich enough to reward multidimensional analysis and elude final interpretation. Link also illuminates subtexts in the film in terms of queer character dynamics and allusions to Jewish mysticism. Along the way, Link provides anti-essentialist arguments for the cinematic aspects of Nabokov's text and the literary aspects of Fassbinder's film. He thus demonstrates the inter-illuminating power of the text and film as their effects cross over as well as contrast with one another.

Our final article is an intertextual analysis of the many versions of *Huckleberry Finn* as illustrated books, and as television, stage, and film productions. Kate Newell provides a rich exploration of how the text has been repeatedly restituted as a "sequel" to *Tom Sawyer*, as a text by Twain in its own right, as a canonized work of literature that has inspired the work of several distinguished illustrators and film artists, and as a book that has necessarily prompted many reinterpretations in relation to shifting racial politics within America. Because there can now never be a definitive "Huckleberry Finn," Newell prompts us to understand what the text and its lead characters have meant to "different artists, audiences, and time periods."

This fall is an exciting one for *LFFQ*, not solely for these exceptional articles. In September, our Copy Editor Brenda J. Grodzicki was honored with a Board of Regents' University System of Maryland Staff Award. We nominated her for the award due to her selfless and tireless work to ensure that our journal is a lasting publication of utmost professionalism and goodwill for its authors and readers. I take this opportunity to extend our heartfelt thanks to a woman who works behind the scenes and who, like so many Copy Editors, is often not recognized for the creative contributor that she is in collaboration with our writers.

Finally, by way of closing, I announce the second call for entries to win our Thomas Erskine Award for excellence in adaptation studies by a graduate student. The deadline for entries is 31 December 2013, and full details are posted on our website (www.salisbury.edu/lffq). We continue the tradition begun by our founders, James M. Welsh and Thomas Erskine, in championing the work of strong graduate students. Many people submitted outstanding work for our 2012 prize, and we look forward to considering the next group of submissions. The winners of our first award, Kyle Meikle and Nemanja Protić, are already writers in the fullest sense.

Elsie Walker
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**Work Cited**


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After this issue went to press, we learned that the co-founder of *Literature/Film Quarterly*, James M. Welsh, passed away. We feel the loss, and the legacy, greatly. We will create a fuller tribute to him in a forthcoming issue.
The Blake Syndrome: The Case of “Jerusalem”

Tony Richardson’s 1962 movie The Loneliness of the Long Distance Runner, based on Allan Sillitto’s screen adaptation of his own short story, ends with a sung quotation from William Blake’s “And did those feet,” aka “Jerusalem”: “I will not cease from Mental Fight, / Nor shall my Sword sleep in my hand.” Colin Smith, the movie’s protagonist, has just given the finger to the whole British establishment—represented by the Governor of Ruxton Towers Reformatory—by not winning the long distance race for his borstal prison, and instead of being promoted to a promising athletics career the movie concludes with him back in the work shed, disassembling gas masks to the accompaniment of Blake’s poem.

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 England’s green & pleasant Land. (Blake 238)

While the images shown during the readings of Blake’s poem form a bucolic interlude, depicting children moved by train from war-torn London to the countryside of “England’s green & pleasant Land,” the film, as its title Words for Battle indicates, is replete with images of British weapons of war. There can be no doubt that Jennings, from Blake’s perspective, would have been included among the “Hirlings in the Camp, the Court, & the University who would, if they could, forever depress Mental & prolong Corporeal War” (Blake 238), as the poet writes in the Preface to his epic poem Milton, the very preface that concludes with “And did those feet.” Words for Battle culminates with the rumble of British tanks ready to take on the German enemy, just like the weapons of Blake’s poem are connected with gas masks in Richardson’s film. Yet where Richardson is savagely critical, Jennings is celebratory.
Blake's poem would not leave Jennings alone, however, and he returns to its central metaphor in *Pandæmonium*, the book about the Industrial Revolution that he was working on at his untimely death in 1950. The book was finally published in 1985, edited in part by his daughter, and reprinted in an abbreviated version in 2012 as a tie-in with the London Olympic Games (to which I shall return toward the end of the essay). The 2012 edition quotes six Blake texts, including the whole of "Jerusalem," and in one of the "early notes for an introduction," Jennings connects Blake's metaphor with Milton's *Paradise Lost*: "Pandæmonium is the Palace of All the Devils. Its building began c.1660 [when Milton coined the term for the capital of Satan's empire]. It will never be finished—it has to be transformed into Jerusalem" (5). Jennings is here referring to the contrast in stanza two of Blake's poem that sets "Jerusalem" against the "clouded hills" and "dark Satanic Mills" that in part represent the early expressions of the Industrial Revolution.²

And did the Countenance Divine,  
Shine forth upon our clouded hills?  
And was Jerusalem builded here,  
Among these dark Satanic Mills? (Blake 238)

*Pandæmonium* is a documentation through contemporary sources from 1660 to 1886 of both the progress and dangers of the Industrial Revolution, and unlike *Words for Battle*, Jennings here interprets Blake in terms that the poet would have understood.

Richardson's *The Loneliness of the Long Distance Runner* had "originally [been] intended to be Anderson's first feature" (Fiorne 105). Anderson instead went on to make the 1969 movie *If...*, which takes Richardson's critique of British society to another level by killing off representatives of the crown, the church, the aristocracy, and the military in one fell swoop.⁴ According to Martyn J. Bowden, "The use of 'Jerusalem'... was extended to the upper classes by director Lindsay Anderson in *If...*" (74). While I have been unable to locate any direct references to, or quotations from, Blake's poem in Anderson's film, the filmmaker does seem to make a homage to the ending of Richardson's *The Loneliness of the Long Distance Runner* by featuring a gas mask, not otherwise needed for the story, in the scenes leading up to the film's violent ending (see illustration), while Anglican hymns fill much the same function in Anderson's film as did "Jerusalem" in Richardson's. However, if gas masks are featured in both Richardson's and Anderson's films, they are normally not associated with the World War II of Jennings's films, but with the trench warfare of the Great War of 1914-1918. Richardson's allusion at the end of his film is therefore not only to *Words for Battle*, but also to the origins of the music indelibly associated with Blake's poem, the hymn "Jerusalem" composed by Hubert Parry in 1916. Indeed, the popular success of Parry's rousing hymn was probably the main reason why both Jennings and Richardson chose Blake's poem in the first place.

Parry's setting of "Jerusalem" came at a point when Blake had finally achieved a secure place in the canon, both as a poet and as a painter and graphic artist. The knowledge and appreciation of Blake the poet had taken off only during the second half of the Victorian period, thanks in large part to Alexander Gilchrist's *Life of William Blake, "Pictor Ignatus," with Selections from His Poems and Other Writings*, published in 1863 with some help from Dante Gabriel and William Rossetti. Gilchrist, a disciple of Thomas Carlyle, made Blake a "Carlylean 'prophet-hero'" (Dorffman 41), while the Pre-Raphaelites turned him into a precursor of their own movement. Algernon Charles Swinburne in 1868 went on to publish *William Blake: A Critical Essay* (reprinted with a new preface in 1906), making Blake a proponent of Art for Art's sake, and Rossetti saw the first standard edition through the press in 1874: *The Poetical Works of William Blake, Lyrical and Miscellaneous*. The final major step during the Victorian Era toward the canonization of the poet came with the combined effort of Edwin Ellis and William Butler Yeats, who in 1893 published the most complete nineteenth-century edition of Blake's writings, the annotated three-volume *The Works of William Blake, Poetic, Symbolic, and Critical*. The Ellis-Yeats edition, according to Deborah Dorffman, "went a long way towards disarming the charge of madness and prepared the groundwork for an appreciation of Blake's prophetic books in the twentieth century," even as it "emerged as the aesthetes' Blake with a mystical symbolist superimposed" (192, 196).⁵ Their edition, significantly, also included lithographic facsimiles of the engraved poems. While "the discovery" of Blake's paintings [had taken place] at the Burlington Fine Art Club in 1876, "the Ellis-Yeats edition proved important for the more general recognition of Blake as a significant pictorial artist since that recognition was based on "the growth of lithographic and eventually photographic reproduction techniques" (Clark and Whittaker 8).⁶ However, it is again esthetics rather than Blake's social and political message that is firmly center stage as the new century takes shape.

On a popular level, all that changed when Parry set Blake's "And did those feet" to music during the Great War, in the process utterly transforming the poem's political message. Poet laureate Robert Bridges had selected the poem on behalf of "Fight for Right", a propaganda organization set up by Lieutenant Colonel Francis Edward Younghusband to boost morale during the protracted war against Germany, and Bridges asked Parry in a letter to set it to "suitable, simple music... that the audience could take up and join in" (qtd. in Dibble 483). It was first sung in a 1916 pro-war rally in Queen's Hall (destroyed by a German air raid in 1941), and the hymn became an immediate and lasting hit.⁷ The belligerent context is made clear by the refrain of another hymn written for a Queen's Hall rally, this time by Edward Elgar (who in 1922 orchestrated Parry's "Jerusalem"). With a text taken from William Morris's *The Story of Sigurd the Volsung*, the hymn was simply called "Fight for Right": "Then loosen thy sword in the scabbard and settle the helm on thine head, / For men betrayed are mighty, and great are the wrongfully dead."⁸ Even if Bridges should have
known better, the audience listening to Parry's version of Blake's poem at Queen's Hall may be forgiven for not distinguishing its finer points. As in Jennings's *Words for Battle*, Blake's sword, thanks to a highly politicized context, has turned solidly corporeal.

Parry had second thoughts about how his tune was used, and withdrew his support of Fight for Right. Journalists, and even scholars, have tended to brush aside the hymn's bellicose origin, instead emphasizing how it was adopted by the National Federation of Women's Institutes after Parry in 1918 conducted it at a concert to mark the final stage in the Votes for Women Campaign," or how it later became something of a national anthem for the British Labor Party (Ferber 88-89). Even Dent and Whitaker, in their discussion of various radical uses of the hymn, slip when they neglect the Fight for Right context, and instead rely on Jonathan Glancy's erroneous claim (only this year is correct) that the occasion for the introduction of the song was the Last Night at the Proms, the place the Albert Hall, and date, 1916, whizz bang in the middle of the Great War" (89). However whitewashed, the ambiguity caused by the initial bellicose use of the hymn has remained attached to the poem even as it for all practical purposes has become the English—rather than British—national anthem (George V wanted to make it official), sung to death at school the last night of the Proms, and, increasingly, at various sports events. Very few texts are robust enough to withstand such treatment without loss of meaning, and as a testimony to what can become of "the hoary hymn," the following testimony by Keith Emerson and Greg Lake, members of the Prog-group Emerson, Lake & Palmer (who recorded it on their 1973 album *Brain Salad Surgery*), is instructive: it is

"basically a hymn that everybody sang in school and is played at the end of every Royal Albert Hall Promenade concert in England," notes Keith Emerson. ... "Both Greg and I were very fond of the song." Or at least, most of it, opines Greg Lake: "The lyrics are very bland except for one line, 'Bring me my bow of burning gold / Bring me my arrows of desire.' The rest of the song was all waffle." (qtd. in McCuller)

If more examples were needed to make my point that Blake's message was no longer understood, the hymn was thrice used in the early 1970s as an Establishment butt for the Monty Pythons to kick.

Even as Blake has become "the Romantic writer who has exerted the most powerful influence on the twentieth century" (Larrissy 1), editors and scholars were for a long time slow to emphasize the political dimensions of Blake's art. The general public, however, thanks to this one poem, has increasingly come to associate the poet with English nationalism, not seldom in connection with sports events. The sports connection is clearly the reason behind singer/songwriter Billy Bragg's renewed push to make "Jerusalem" the official English national anthem. Bragg even offers detailed readings of the poem to make his point:

Jerusalem is rich with sporting metaphors. The opening line, "And did those feet in ancient time immediately conjures up memories of Bobby Moore, Martin Johnson and WG Grace leading England out on to the pitch.

Bragg no doubt wrote this with a twinkle in his eye, and he has understood the basic message of the poem in terms that his author would have recognized: Blake's "metaphorical Jerusalem is an aspiration, an ideal we should aim for as a nation, be it in sport or in society as a whole. 'I shall not cease from mental fight, nor shall I yield to weary strength of limbs'" the closing lines are actually saying, until we have achieved this glorious aim in England's green and pleasant land." A similar understanding of Blake's poem is behind director Hugh Hudson's decision to use a phrase from "Jerusalem" as the title of his 1981 film *Chariots of Fire*, dealing with the 1924 Paris Olympics, and indeed, in an extraordinary case of cross-pollination, of film director Danny Boyle's grand opening of the 2012 London Olympics, yet the question remains if their good intentions, any more than Parry's, can withstand the Blake Syndrome.

As in Richardson's *Long Distance Runner*, *Chariots of Fire* ends with Parry's hymn "Jerusalem," and, in what cannot be pure happenstance, Hudson makes use of Lindsay Anderson, director of *If*... in his first acting role as the Master of Cambridge University's Caius College, a role reversal almost in league with what has happened to Blake's poem. That role reversal is an ironic representation of the differences between Hudson's use of Blake, and that of Richardson. Where Richardson (like the Monty Pythons after him) is bitingly ironic, using "Jerusalem" as a token of everything that is wrong with the system, Hudson clearly sees Parry's hymn version of Blake's poem as ennobling and inspirational. While the film is set during the aftermath of the Great War, Hudson avoids the bellicose origins of Parry's hymn, in his commentary track instead associating it with the Labor and Suffrage Movements: "Famous anthem used by the British socialist party, women's institute, and sung in every school in the land." As for his political commitments, he explains in a documentary that "[n]o the face of it I had an upbringing which was destined to make you part of the establishment, and forever I have been fighting it." This fight he also sees as the message of *Chariots of Fire*: its two main protagonists, Olympic athletes Liddell and Abrahams, "are people who have stood up against their background, against their privilege and what they experienced." Indeed Abrahams's Jewishness, according to the film's producer David Puttnam, a code for class: "Chariots of Fire essentially is about class conflict, so when you are listening to Abrahams talking about his Jewishness, it's actually Collin [Welland, the script writer] talking about being Northern working class." We seem to be back to something at least resembling Blake's original vision, if it had not been for the Blake Syndrome, that is, the intrusion of large political and cultural forces that seem to negate the individual volition of either a composer such as Parry or of the filmmakers behind *Chariots of Fire*. In 1916 it had been the Great War, in more recent times it has been the combination of nationalism and sports, in particular as it has come together at the Olympics.

These forces are evident in the apparatus surrounding the 2012 Blu-ray edition of *Chariots of Fire* released to coincide with the London Olympics. In its press release, Puttnam does not talk about class or fighting the establishment: *Chariots of Fire is
about guts, determination and belief: Just as the film succeeded in raising spirits and aspirations thirty years ago, I believe it could deliver exactly the same message today. At the heart of the film is the quest for Olympic glory, and I find hard to imagine anything more likely to resonate throughout the country this summer. And director Hugh Hudson chimes in: "The Olympic Games is going to be in 2012. ... That is really what the whole thing is about. I believe the film exudes patriotism, tradition, faith, honour and sacrifice." Gardner, foreign affairs analyst and political commentator for The Telegraph and on American and British television, recently awarded Chariots of Fire the number one position among his "top 10 conservative movies of the modern era" movies that "advanced a conservative message, ranging from strong support for the military and love for country to the defence of capitalism and the free market." In his opinion, Chariots of Fire is "a truly conservative masterpiece. ... In accepting his Oscar, the film's writer Colin Welland famously declared 'the British are coming'—and how right he was." My point is whether Gardner is right or wrong, but that the exigencies of the historical moment make the movie's director and producer use catchwords (if only for publicity reasons) that sound much the same as the ones Gardner uses.

The design of the outer case for the British Blu-ray edition underlines the same patriotic message, appropriating Blake's poem on behalf of the Olympic fire, and of central red cross, in the process subsuming the 1924 Paris Olympics of the movie into the 2012 London Olympics. The letter "I" in the last word of Chariots of Fire has been transformed into the Olympic torch, making explicit the latent message of the movie; Blake's Chariots are there to chase gold medals, and British ones at that. As a secondary message, Welland's boast at the 1982 Oscars that "the British are coming" is echoed by the golden Oscar statuette placed next to a prominent "WINNER," both placed just below the film's title along the flag's vertical axis. A British movie, just like the British Olympic team, wins the prize.

The grand opening of the 2012 London Olympics, like the movies we have studied, made "Jerusalem" the symbolic center of the whole ceremony. Since the director of the event was Boyle, a British Oscar recipient, we probably should not be surprised. The opening can be seen as a comment by Boyle and his writer Frank Cottrell Boyce on the earlier directors' use of the hymn. They clearly side with Hudson rather than Richardson (to the extent of screening the running scene from Chariots of Fire that is also used on the Blu-ray case discussed above), and they use Boyle's poem as a paean to the good forces in life. I am quoting the final paragraph of the official program notes, in which "Jerusalem" is the "golden thread":

But we hope, too, that through all the noise and excitement you'll glimpse a single golden thread of purpose—the idea of Jerusalem—of the better world, the world of real freedom and true equality, a world that can be built through the prosperity of industry, through the caring nation that built the welfare state, through the joyous energy of popular culture, through the dream of universal communication. A belief that we can build Jerusalem. And that it will be for everyone. (Boyle and Boyce)

It turns out that the whole opening had been inspired by Jennings's Pseudoaemonium, the name given to the ceremony's first part. This debt to Blake via Jennings has by Luke McKernan, curator at The British Library, been interpreted as an attempt by Boyle and Boyce "to fulfill the vision expressed in William Blake's 'Jerusalem.'" However, I would argue that this is not the message actually conveyed by the opening ceremony. From a Blakean perspective, Boyle and Boyce's use of "Jerusalem" grates with actual words of the poem: where Blake had devised "Jerusalem" precisely to counteract the "dark Satanic Mills" he curses in the poem, they praise Britain for its Industrial Revolution. As the program notes put it, "In 1709 Abraham Darby smelted iron in a blast furnace, using coke... Out of his genius flowed the mills, looms, engines, weapons, railways, ships, cities, conflicts and prosperity that built the world we live in." In short, the Blake Syndrome is again at play through a propagandistic and nationalistic emphasis. Despite an inclusive final "everyone," the stress for Boyle and Boyce is repeatedly on the "British genius," whether in the form of the Industrial Revolution, the World Wide Web, or "our great poets—Shakespeare, Blake and Milton." That last juxtaposition of Blake and Milton is significant in other ways, though. As mentioned above, "Jerusalem" had originally concluded the preface to Blake's epic poem Milton, and through Jennings's Pseudoaemonium the two authors had also been linked. In Blake's The Marriage of Heaven and Hell, however, through a set of "contraries" that made Satan the hero (Blake 87), Blake himself had done a
radical reinterpretation of Paradise Lost, a poem Milton had written to “justify the ways of God to men” (PL 1: 26), a tag line appropriated by Blake for his Milton, and thus for “Jerusalem.” Now Blake is suffering from the same “contraries.” Perhaps there is poetic justice after all.

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Notes

1 As an equally illustrative example that underscores why my term “the Blake Syndrome” is apposite, another paper could have been written on how Blake’s painting Newton has been transformed into its semantic opposite (the celebrated scientist represented much of what the poet disliked), as exhibited at a stance by Eduard Paolozzi in the courtyard of the new British library or used to advertise various scientific endeavors.

2 The Free Cinema movement was founded in 1956 by documentary filmmakers, including Anderson and Richardson, who were strongly influenced by Jennings’s example (Horne 68-86).

3 At Northrop Frye explained, “the dark Satanic Mills” in Blake mean any unimaginative mechanism: the mechanical logical method of Aristotle, the industrial machinery that require slave-labor, the mathematical co-ordination of the Newtonian universe, the mechanical ability to run out unsuspecting at...” (290).

4 Besides Blake, If... provides another literary connection among Jennings, Anderson, and Richardson: Kipling is not only recited in Words for Battle, but his poem “If...” provided Anderson with the title for his film. The poem’s final stanza furthermore contains a reference to “stony sations” worth of distance run. Richardson, furthermore, went on to make The Charge of the Light Brigade in 1968, another savagely critical film named after a poem: Tennyson’s poetic depiction of the charge of the “Noble Six hundred” (21).

5 Dent and Whitaker concur: it was Yeats’s “peculiar tangle of post-Swedenborgian mumblings that sucked the political vision and left us with the mystic Blake” (21).

6 Dent and Whitaker add further details about Blake’s provenance as an artist in the Eighteenth Century (14-16).

7 The popularity of Parry’s version means that later British composers studiously avoided this poem when setting Blake’s poetry to music, e.g., Ralph Vaughan Williams, Ten Blake Songs (1957), or Benjamin Britten, Songs and Proverbs of William Blake (1965).

8 The song was dedicated to “Members of the Fight for Right Movement” (Kennedy 354).

9 A fragrant example can be seen in a newspaper article by Jessica Duchen, in which we are told that the hymn “was actually created for a meeting in 1916 of the Right, the movement that was trying to win enfranchisement for women and which he and his wife both supported.” Another example of creative historiography is the following claim by Billy Bragg: “After all, Hubert Parry originally set Blake’s poem to music for a rally in support of the Votes for Women campaign in 1918.”

10 Ferber, however, does not whitewash the hymn’s wartime origin.

11 The hymn is sung in “Owls stretching time,” “Full frontal nudity,” and as part of “There’s a bishop on the landing” in “Money.” A later example of the satirical use of “Jerusalem” can be found in the 1989 British film How to Get Ahead in Advertising. Thanks to Marianne Grinbeek and Maria Holmugen Troy for alerting me to these examples.

12 The political Blake was placed center stage in David V. Eizenman’s influential Blake: Prophet Against Empire (1954). Frye, the preeminent twentieth-century Blake scholar thanks to his 1947 essay Fearful Symmetry, like Ellis and Yeats before him was not particularly interested in Blake the political activist. Probably influenced by early piano lessons with one of Hubert Parry’s students (Frye called Parry his “musical grandfather”), he thought “Jerusalem” “the greatest hymn in the English language” (qtd. in Saint-Cyr 124).

13 As well as recording the hymn on his album The Internationale.

14 For an early comparison of the use of “Jerusalem” in the two films, see Blaydes and Bordinar.

15 Without identifying the director with a character in his film, the message of If... is clearly a devastating critique of the British establishment, and its educational system in particular. Anderson’s participation in Chariots of Fire also connects with his 1983 feature-film debut This Sporting Life.

16 See Horne 115.

17 Cited from Hudson’s commentary track on the 2012 edition of Chariots of Fire.


20 As narrated in “Hugh Hudson: Journey to the Gold.”

21 John Hill discusses to what extent the movie can be considered “Thatcherite,” noting that it was playing to full houses in Britain during war with Argentina over the Falklands/Malvinas Islands (20-28).

22 Best Achievement in Directing, 2009, for Slumdog Millionaire.

23 Boyle writes that among the things he and Boyle “loved about Britain” was “the Industrial revolution” (as quoted in McKeran).

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The Blake Syndrome: The Case of "Jerusalem"


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