

Seach discusses participation in the sufferings of Christ with reference to the New Testament term *koinonia* (fellowship, communion, participation, sharing):

In 1 Corinthians 10:16-17... Paul says that we gain *koinonia* with the Body of Christ by “taking part” (*metecho*) in the symbols of his Sacrifice; and in 2 Corinthians 1:7, he adds that we must have *koinonia* with his suffering in order to have *koinonia* with his glory. 2 Peter 1:3-4 similarly promises that through the proper “knowledge” of Christ we might become “partakers (*koinonoi*) of the Divine Nature. In the New Testament, the marks of “the dying of the Lord Jesus”¹⁹¹⁵ were therefore said to be stamped upon the candidate, showing that he had been willing to “take up his cross and follow [Christ]”...¹⁹¹⁶

What this means in terms of Christian behavior is that the old cult of animal sacrifice had been replaced by personal sacrifice.¹⁹¹⁷ Thus Jesus, who was about to offer his life for the sake of his friends,¹⁹¹⁸ asked Peter: “Wilt thou lay down thy life for my sake?”¹⁹¹⁹ The Law of Sacrifice thereby became an integral and important part of the Christian Temple-cult, though internalized as the giving of self, the highest sacrifice of all...¹⁹²⁰

E-147 In the Mandaean scriptures, not only Abel but also Seth precedes Adam to the grave.¹⁹²¹ In contrast to Abel, Seth dies willingly in place of his aged father.

E-148 Some relevant secondhand statements have been attributed to Joseph Smith,¹⁹²² though it is possible that these informants did not make a precise distinction between Eden and Adam-ondi-Ahman.

E-149 Goslee has written the most complete introduction to the words of the poem.¹⁹²³ Unfortunately, I was unable to obtain a copy of her article.

Strikingly absent from the preface are Blake’s characteristic illuminations. For unexplained reasons, he removed the preface from later versions (C and D) of *Milton*. Blake’s editors comment as follows:

The removal of the Preface... may have been motivated by something in its contents that no longer suited Blake’s conception of *Milton*. Fox suggests that the plate was omitted from copies C and D because its “stridency... contradicts the attitude of forgiveness and conversion that informs the poem itself” (26). Another possibility is that the Preface, with its appeal to “Young Men of the New Age” and call to “Painters!... Sculptors! Architects” (lines 12, 16-17), implies confidence in finding a wide readership for his poem, a confidence that Blake may have lost by the time he collated the two later copies.¹⁹²⁴

Bindman observes: “Whatever his reasons for doing so, it is ironic that *Jerusalem*, the one Blake poem that is universally known (if imperfectly understood), should form part of a page which its author felt able to discard.”¹⁹²⁵

E-150 The music was written by Sir C. Hubert H. Parry (1848-1918) in 1916, and is best known today in the version orchestrated in 1922 by Sir Edward Elgar (1857-1934). As a hymn, its common name is *Jerusalem*, though proponents of the traditions connecting the church of Glastonbury to Joseph of Arimathea call it *The Glastonbury Hymn*.¹⁹²⁶

“The Mormon Tabernacle Choir sang Blake’s ‘Jerusalem’ in London in June 1998. Craig Jessop, the Choir leader, had served a mission in Britain and chose this song.”¹⁹²⁷

Madsen, *Sacrament*, p. 14.

1915 2 Corinthians 4:10.

1916 Matthew 16:24; cf. Alma 39:9: “cross yourself”

1917 For more on the cessation of the practice of animal sacrifice in early Christianity, see M-Z. Petropoulou, *Animal Sacrifice*.

1918 John 15:13.

1919 John 13:38.

1920 J. E. Seach, *Ancient Texts* 1995, p. 888.

1921 E. Lupieri, *Mandaeans*, GL 1:1, pp. 191-194.

1922 L. C. Berrett, *et al.*, *Missouri*, pp. 8, 387.

1923 N. M. Goslee, *England’s Green*.

1924 W. Blake, *Milton*, p. 40. For more on the background of Blake’s “appeal,” see H. Bloom, *Blake’s Apocalypse*, pp. 304-305; N. Frye, *Symmetry*, pp. 316-323)

1925 W. Blake, *Illuminated*, p. 245.

1926 L. S. Lewis, *St. Joseph*, front matter.

1927 V. G. Swanson, *Grail*, p. 48 n. 15.