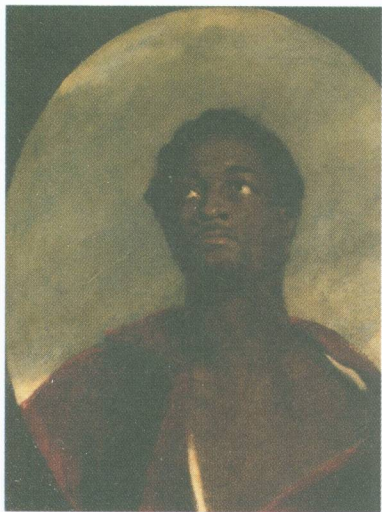


1807 and Tate



John Simpson *Head of a Man*? about 1827 © Tate

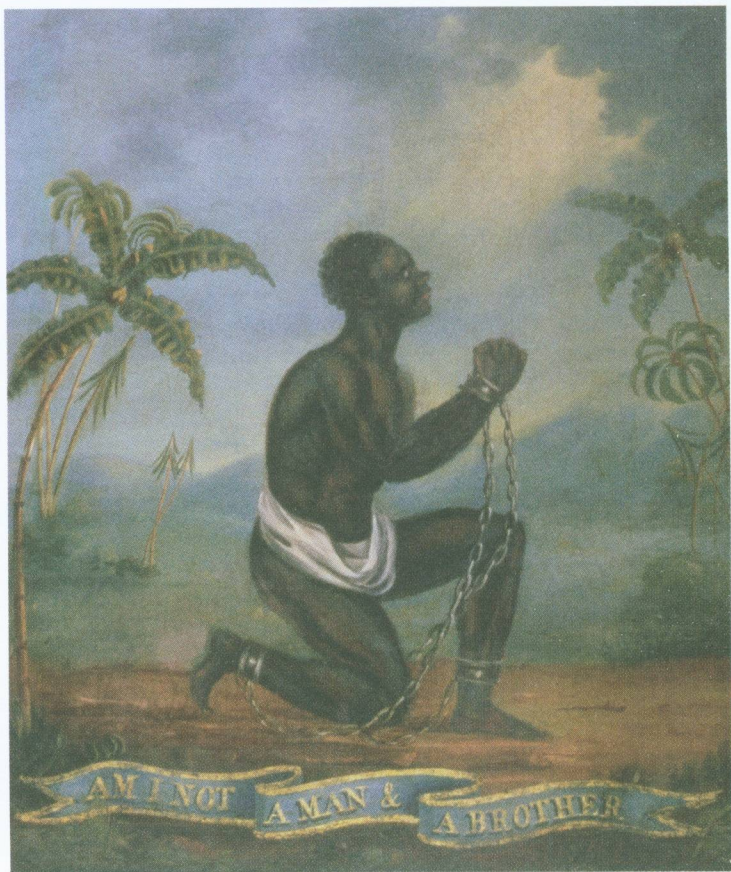
interest in the 1807 commemoration, and there is a specific historical strand which links Tate to the event.

Sir Henry Tate was the early benefactor of the Tate Collection. While not yet born when the 1807 Act was passed, his fortune was founded on the importation and refining of sugar, a commodity which was inextricably linked to the history of slave colonies in the Caribbean. Sir Henry made many notable philanthropic efforts in Britain, and through his support of West Indian sugar in its competition with European beet, was something of a benefactor to the Caribbean economy.

The year 2007 marks the bicentenary of the abolition of the transatlantic slave trade, but it is important to note that this did not mean the emancipation of slaves. Slavery in the Caribbean and other British territories did not end until 1834. In practical terms the 1807 Act prohibited the transport of slaves in British ships and gave the Royal Navy licence to stop and search the ships of other nations.

Tate holds the national collection of modern and contemporary international art and British art from 1500 to the present day. With a national Collection rooted in the eighteenth and nineteenth century, Tate has a special

This timeline picks out key events in the history of Britain's transatlantic slave trade, highlighting some of the political changes that helped lead to its abolition in 1807.



English School *The Kneeling Slave 'Am I not a Man and a Brother'* 18th century © Wilberforce House, Hull City Museums and Art Galleries / The Bridgeman Art Library



?1562

John Hawkins sails to West Africa to capture slaves¹

– The first British adventurer to engage in the slave trade

1605

British claim Barbados

– Beginning of British empire in the West Indies

1623

First British settlements in the West Indies, at St Kitts

1626

First shipments of African slaves to British colony of St Kitts

1655

British take Jamaica from the Spanish

1700

First slave trading ship sails out of Liverpool

1731-9

First Maroon War in Jamaica²

– War against 'Maroons' (escaped slaves and their descendants)

– War ends with Maroons being granted land and their freedom

1772

The 'Somerset Case'³

– The legal ruling that slaves living in England could not be forcibly returned to their masters to be sold into slavery abroad

1774

Publication of *A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince*

– Probably the first published book by a black British author

1775

American Quakers form first anti-slavery group



1781

The Zong incident⁴

- The crew of the slave ship Zong throws 133 sick slaves overboard to drown, in the expectation that the owners could claim on the insurance. A notorious court case follows, which leads to public outcry against slavery, although no crew members are prosecuted for their crime

1782

Publication of the letters of the former slave, musician and actor, Ignatius Sancho⁵

1783

British Quakers form abolition movement; their anti-slave trade petition is presented at parliament

1787

Formation of the Committee for the Abolition of the Slave Trade⁶

- Founding members include William Wilberforce, Granville Sharp and Thomas Clarkson

1789

Publication of *The Interesting Narrative of the Life of Olaudah Equiano*⁷

- The autobiography of the former slave becomes an essential text for abolitionists and provides a focus for abolitionist arguments over the next forty years
- William Wilberforce delivers the first major abolition speech in Parliament

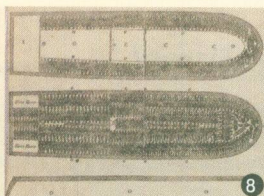
1791

House of Commons rejects bill to abolish slave trade

- Major slave rebellion in the French colony of Saint Domingue. British provide arms to the French plantation owners
- Publication of abolitionist and former slave Ottoban Cugoano's *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slaves*, a major abolition text by a black writer



7



8



9

1793

British troops land in Saint Domingue to try to quell slave rebellion

– They remain until 1798, but fail to re-establish colonial power and slavery

1794

Revolutionary France temporarily abolishes slavery

– Slavery is re-enforced in French colonies by Napoleon after 1800

1795

Slave uprisings in Grenada and elsewhere in West Indies. British army intervenes but remains vulnerable

– Black regiments are raised in support of the British cause

1804

Former French colony of Saint Domingue declares itself the independent black republic of Haiti

1807

Abolition of the Slave Trade Act⁸

– 25 March: Passing of the Parliamentary Act ending the slave trade in the British Empire: any British ship found to be holding slaves would be subject to fines

1808

British West Africa Squadron established

– Royal Navy force intended to suppress slave trade off West African coast

1833

Abolition of Slavery Act⁹

– All enslaved men, women and children in the British Empire will be made free after a period of 'apprenticeship'

1839

Establishment of The British and Foreign Anti-Slavery Society

– Remains active today, as Anti-Slavery International

Sir Henry Tate and Slavery

Henry Tate was Tate's first benefactor. An industrialist who made his fortune as a sugar refiner, Henry Tate offered his collection of art to the nation on the condition that a gallery dedicated to British art was built.

Tate was born in Chorley, Lancashire and was educated in his father's own school. By the age of twenty he had his own grocery shop and by thirty-five a chain of six shops in the Liverpool area. In 1859 he became a partner in the John Wright & Co. sugar refinery and by 1869 he owned the company and renamed it Henry Tate & Sons (later to become Tate & Lyle).

When Tate set up another refinery on the banks of the Thames near London, he moved to Streatham in South London. By now he was a millionaire, thanks largely to his patenting of a means of cutting sugar into cubes. He used his fortune philanthropically, to endow colleges, hospitals and free libraries for the London boroughs of Battersea, Brixton and Streatham.

Around this time, he also began to collect art, mostly British art from the Royal Academy's annual exhibitions. He was a great patron of Pre-Raphaelite artists, particularly his friend John Everett Millais. To house his growing collection he had a picture gallery built at his house in Streatham.

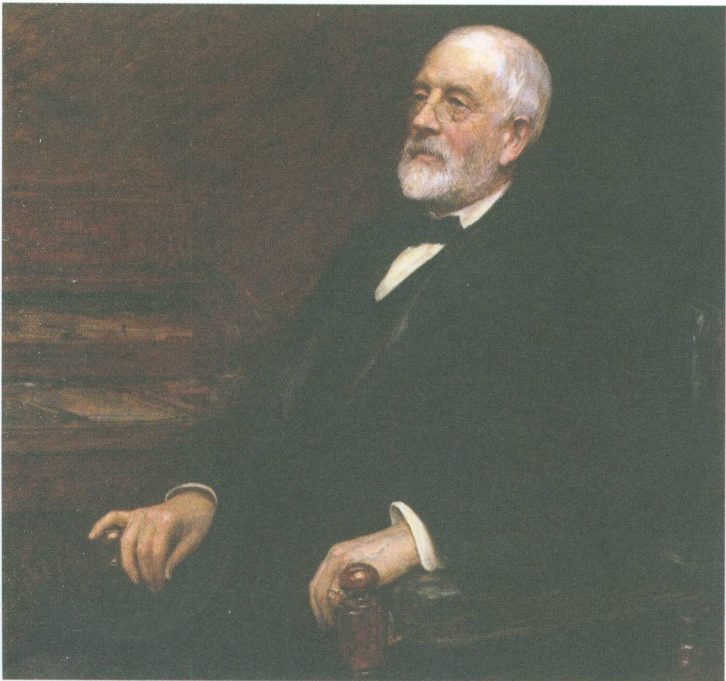
By the 1890s the lack of space for British artists at the National Gallery was becoming a matter of national concern. Henry Tate attempted to donate sixty paintings to the Gallery but there was not enough space to house them.

A campaign for funding was started with backing from *The Times* which stated that what London needed was a 'really representative and choice collection of our (British) art gathered together in some great central gallery'.

Eventually a site was chosen for just such a gallery on the Thames at Millbank. Tate donated his own collection and also paid for the gallery to be built. It was originally called The National Gallery of British Art but soon came to be known as the Tate Gallery in honour of its benefactor. He died at his home in Streatham on 6 December 1899.

Was Henry Tate involved in the slave trade?

Sir Henry Tate was not born until 1819, and he did not become involved in grocery business until about 1839, after the abolition of slave trade in the Caribbean. His fortune did not come from the production of sugar – he was a refiner. His embrace of new technology allowed him to modernise the distribution and commercial marketing of refined cane sugar in competition with sugar beet refiners in Europe. Sir Henry was a bulk purchaser of cane sugar and there is no evidence that his business came any closer than that to the post-slavery Caribbean plantations.



Von Herkomer *Sir Henry Tate* 1897

DISPLAYS

Tate Britain

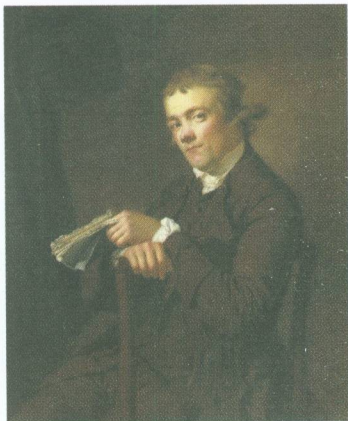
Tracks of Slavery

May – October 2007 Top of Manton staircase Admission free

Tracks of Slavery, a display at Tate Britain, commemorates the Parliamentary Act of 1807 which prohibited the transport of African slaves in British ships and effectively crippled the transatlantic slave trade.

Slavery in British territories did not end until 1834, but the 1807 Act struck the most telling blow in the struggle to legislate its abolition.

Historical narratives have marginalised slavery and its effect on British society by focusing on the activities of the Abolitionists rather than on the rebellions and disturbances threatening the oppressive social order of the British Empire. But the consequences of slavery were implicit and pervasive, and many of our eighteenth and early nineteenth-century portraits and landscapes provide an unconscious and coded commentary on its role in Britain.

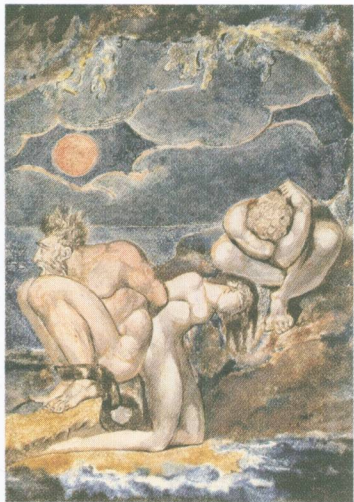


Joseph Wright of Derby *Thomas Staniforth of Darnell, Co. York 1769* © Tate

Tracks of Slavery excavates a selection of images from the Tate Collection which provide a long-neglected commentary on the relationship of British society with slavery and its implications.

1807: Blake, Slavery and the Radical Mind

30 April – 21 October 2007 Room 8



William Blake *Frontispiece to 'Visions of the Daughters of Albion'* about 1795 © Tate

This special display focuses on William Blake (1757–1827), the circle of radical writers and artists associated with the publisher Joseph Johnson (1738–1809) in the 1790s and 1800s and the Abolition movement.

Blake's poetry and art protested against mental, physical and economic enslavement and inspired generations of artists, writers and political dissenters. His expression of specific anti-slavery sentiments was deeply rooted in such thinking. Including books, illustrations, prints and paintings from the period, this display evokes the atmosphere of radical debate that helped shape Blake's thought and which gave impetus to the abolition movement.

Tate Modern

Grub for Sharks Display

October 2007 – April 2008, Level 3, admission free



Kara Walker *Grub For Sharks: A Concession to the Negro Populace* 2004

Courtesy the artist and Brent Sikkema. Photograph Tate Liverpool 2004 © Kara Walker

Displays at Tate Modern during the autumn of 2007 include a selection of new acquisitions that are united by their treatment of issues arising from slavery and other forms of oppression. In the context of the 1807 commemoration, the display will include works in which notions of freedom and suppression are central themes. A key work in this respect is *Grub for Sharks: A Concession to the Negro Populace* 2004, a piece by the American artist Kara Walker originally shown at Tate Liverpool. In common with Walker's practice, this is a critique of the camouflaging of the slave trade and subsequent histories.

Tate Liverpool

Tate08 Series: Ellen Gallagher

21 April – 28 August 2007



Ellen Gallagher *Bird in Hand* 2006

Courtesy the artist and Hauser & Wirth, Zurich, London © the artist

Ellen Gallagher (b1965) is a leading contemporary painter who also creates drawings, prints, sculptures and films. Her works explore the language of modernist painting with symbolic or narrative content, often touching on issues of representation. In her recent work she has explored the myth of Drexciya – populated by a marine species descended from captive African slaves thrown overboard for being sick and disruptive cargo during the gruelling journey from Africa to America. Ellen Gallagher's Tate Liverpool exhibition includes a range of work to reflect the breadth of her practice.

Sponsored by Tate08 Partners.

EVENTS

Tate Britain



On the Road to Abolition: Ending the British Slave Trade

A Walk Around Westminster

Devised by historian Steve Martin, this map illustrates a walk from Trafalgar Square to Tate Britain, highlighting events and individuals involved in the campaign to abolish the slave trade. It has been jointly produced by the National Gallery, the National Portrait Gallery, The Houses of Parliament, Tate Britain, Westminster City Archives and Westminster City Council.

To download a copy visit
www.tate.org.uk/1807/events.htm

Freedom Songs

Monday 7 – Wednesday 9 and
Monday 14 – Wednesday 16 May
Manton Studio
Free

Create poetry and music in this series of workshops exploring themes of slavery and freedom, both mental and physical. *Freedom Songs* has been organised in partnership with The Mental Fight Club. Workshops are free to anyone with experience of mental health issues, either as a sufferer or a carer. For more information contact Declan McGill on mentalfightclub@yahoo.co.uk or Frances Williams on 020 7887 8759.

Tagging Tate: Graffiti Masterclass

Thursday 31 May and Friday 1 June

11.00–16.00

Manton Studio

£60, booking recommended

Bring your own lunch

For ages 13–16

Join graffiti artist Shane Waltener for a two-day exploration of sugar, slogans and tagging. You'll debate themes around the commemoration of the 1807 act abolishing slavery and look at the politically-charged work of Mark Wallinger.

Tate Forum Fashion Show

Late at Tate Britain

Friday 6 July

19.00–21.00

Manton Entrance Foyer

Free

For ages 15–23

Tate Forum presents a fashion show based on the exhibitions and displays at Tate Britain. Young

people have created clothes which explore themes of anti-slavery, liberty and revolution.

A collaborative event with Tate Forum, University of the Arts London Widening Participation in the Arts, and Arts Aim Higher London.

Late at Tate Britain

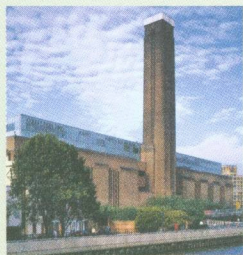
Friday 5 October

18.00–22.00

Free

An evening of debate, dance, music and spoken word performances marking the bicentenary of the abolition of the slave trade. Including writers Mike Phillips, Ben Okri and David Dabydeen, Anthony Joseph and The Spasm Band, sound artist Isa Suarez and Chris Green.

Tate Modern



National Dance Theatre Company of Jamaica in London

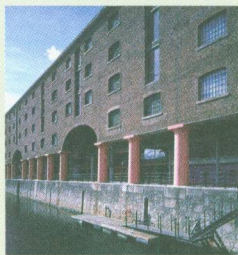
Please visit www.tate.org.uk for up-to-date information.

Coinciding with an invitation from the Greater London Authority to perform in the UK, The National Dance Theatre Company of Jamaica are conducting a three-day workshop open to London-based performance, dance and theatre practitioners from different cultural backgrounds at Tate Modern.

In addition, a series of events taking place around the opening of Kara Walker's installation *Grub for Sharks* at Tate Modern includes artist's talks and film screenings.

Visit www.tate.org.uk for details.

Tate Liverpool



Ellen Gallagher

Exhibition Talk: Ellen Gallagher

Wednesday 6 June

18.00–19.30

£7, £5.50 (concessions),

£4 (Members)

BSL Interpreted Tour

Sunday 3 June

15.00–16.00

Free

Bound

Tate Liverpool is hosting events in collaboration with Open Eye Gallery and FACT to support *Bound*. *Bound* is an exhibition of works by international contemporary artists representing personal perspectives on the impact of slavery on humanity. The exhibition runs from

9 August to 20 October at various venues across Liverpool. Visit www.boundexhibition.com
Concept by Rachel Wilberforce.
Curated by Predrag Pajdic.

**Symposium:
Contemporary Art as
a Factual Reality of the
Slave Trade Today**

Friday 10 August
9.00–18.30
Free

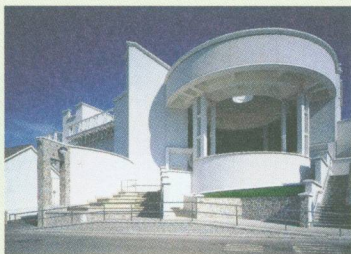
**Artist Talk:
Milica Tomic in conversation
with Predrag Pajdic**

Sunday 12 August
15.00–16.30
Free

**Panel Discussion:
Slavery today in a Political,
Social and Economic Context**

Saturday 15 September
18.00–19.30
Free

Tate St Ives



**1807:
The Coast, Trade
and Cornish Culture**

Thursday 28 June

This discussion, led by writer and broadcaster Mike Phillips, looks at the links between Cornish maritime traditions, the slave trade and settlement in the Caribbean, giving an unfamiliar view of the visual history of the St Ives school.

Timeline photo credits:

- 1 Unknown *Sir John Hawkins* 1581
© National Maritime Museum, London
- 2 Agostino Brunyas *Pacification with the Maroon Negroes* 1801 © Bristol's Museums, Galleries and Archives
- 3 William Blake (after John Gabriel Stedman) *A Negro Hung Alive by the Ribs to a Gallows from Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam* 1796 © Private Collection, Archives Charmet / The Bridgeman Art Library
- 4 after JMW Turner *The Slave Ship* © Tate
- 5 Francesco Bartolozzi (after Thomas Gainsborough) *Ignatius Sancho* 1768
© National Portrait Gallery
- 6 English School *The Kneeling Slave 'Am I not a Man and a Brother'* 18th century © Wilberforce House, Hull City Museums and Art Galleries / The Bridgeman Art Library
- 7 Daniel Orme (after W. Denton) *Olaudah Equiano ('G. Vassa')* 1789 © National Portrait Gallery
- 8 James Phillips *The Slave Ship Brookes* 1788
© National Maritime Museum, London
- 9 Henry Moses *Plate to Commemorate the Abolition of the Slave Trade* 1808
© National Maritime Museum, London

