HHA marks Bicentenary of the Abolition of the Slave Trade

His Excellency the Honourable Burchell Whiteman, O.J.
Jamaican High Commissioner to the United Kingdom

This year's commemoration of the Parliamentary abolition of the slave trade has been a unique event in British history. It has underlined the links between my country, Jamaica, and Britain which were forged over three centuries of conquest, plantation and slavery. It has reawakened interest in the development of the British Empire and Commonwealth, which in many respects began in the Caribbean, as well as reawakening an awareness, and, one hopes, a reappraisal of the historic ties that link our two countries.

The narrative of British history has traditionally been seen as a glorious tapestry woven by centuries of British achievements, the story of slavery being largely airbrushed out of this narrative. The fact that for nearly two hundred years, during the seventeenth and eighteenth centuries, the lucrative slave trade underpinned the British economy was unmentionable. But this year's commemoration has ended that silence.

While the atrocities have now been well documented, the examination of the history of that period has also highlighted some positive elements. The campaigns to end the slave trade and later slavery were conducted with ferocity by men and women from this country which has set an example of people power unrivalled to this day. It is right that their campaign should be remembered and their names extolled at this time. It is also important that the will, determination and boldness of the displaced Africans in the Caribbean should also be recognised.

English Heritage's initiative to launch a Sites of Memory Map, which is being supported by the Historic Houses Association, will highlight another unknown aspect of the history of those times. This initiative is perhaps one of the most positive and interesting events this year. It will show what happened to some of the great wealth which accrued to individuals, to cities and to the nation itself from the cultivation of sugar in the West Indies.

The owners of the historic houses who have joined in this initiative are also to be warmly commended. Some are demonstrating that the physical heritage of their historic houses makes a connection with those who profited from the trade whilst others are showing links with those who led the campaign for abolition.

I would like to suggest that it is the concept of a shared history that we all now need to acknowledge and to build upon. This year's commemoration has been a catalyst for strengthening attempts to involve communities who have traditionally not been involved in the historic environment. There is no doubt that many people from black and minority ethnic communities living in this country are underrepresented as visitors to historic sites. But I know that many will now have their interest awakened by the splendid exhibits in these houses with direct and tangible links to their countries, for example the beautiful furniture made from Jamaican mahogany which adorns so many of them.

The Historic Houses Association must also be commended for the creative approach it has taken to engage with these communities by telling the story of their links with such important buildings. It is essential that one of the legacies of this year's commemoration should be a continuation of these efforts to deepen the involvement in the world of history and heritage of those communities who have so far felt excluded from it.

At the same time, efforts should now be made to reach out to heritage groups in countries like mine who are working to preserve important buildings, monuments, artefacts and records but desperately need help.

There are scores of Georgian plantation houses, public buildings and churches in Jamaica – in which Jamaicans now take pride – but which require skilled restoration and significant funding if they are to survive. By acknowledging we share a valued heritage both people in this country who know of their historic links with Jamaica and the Jamaican community here could make a special effort to help societies such as the Friends of the Georgian Society in Jamaica to raise funds to restore buildings such as the Barrett House in Falmouth, Jamaica, the family home of Elizabeth Barrett Browning.

As High Commissioner for Jamaica here, I have myself been most impressed by the many instances of Jamaica's imprint on this country. From the plants which Sir Hans Sloane collected in Jamaica and which formed the basis of the establishment of Kew Gardens, to the houses which have been on display this year, the long association between our countries is finally being acknowledged. It is my hope that this year will leave a strong legacy of greater engagement of the society as a whole with our shared heritage, and a consequent enrichment of our lives as individuals occupying common space and pursuing common interests.

HHA Member Initiatives

Harewood House

The Abolition of the Slave Trade in 1807 represented the beginning of the end of a brutal and de-humanising chapter in our history.

Much of Britain's wealth in the 18th century, when the trade was at its height, was built on the hard labour of the slaves in the sugar plantations of the West Indies. Henry Lascelles – banker, owner of ships and slaves and sugar plantations, Controller of Customs and exclusive provider of supplies to the Royal Navy in Barbados – bought land in Yorkshire with the fortune he amassed. His son, Edwin, built Harewood House there and commissioned the finest artists, craftsmen and designers to fill it with beautiful things.

Carnival Messiah

Today, more than 250 years after Henry Lascelles made his fortune, Harewood House is one of Yorkshire's leading visitor attractions, with around 250,000 visitors each year. Since 1986 it has been an educational charitable trust, run for the public benefit, with an award winning education department and a vibrant contemporary art programme. How then might Harewood involve itself with the bicentenary commemorations?

I was clear in my own mind what we should not do: indulge a sense of guilt about a past that – however appalling – can never, ever be changed. Instead, I felt that the best way to mark the bicentenary would be to use Harewood and its resources as a venue to celebrate Caribbean culture in Britain today. And what more comprehensive, more multi-dimensional, more exuberant, more spectacular expression of that exists than *Carnival Messiah*, an exhilarating re-invention of Handel's Messiah performed West Indian carnival style with music, dance and enormous costumes. Created by Trinidad-born, Leeds-based director and musicologist Geraldine Connor, *Carnival Messiah* was first performed at the West Yorkshire Playhouse in Leeds in 1999 and has also played very successfully at Carnival time in Trinidad. It features a large community chorus, largely made up of teenagers recruited at open auditions. Their training programme will have a strong educational emphasis, making participants aware of the many cultural heritages the show draws upon – their own and other people's. We are staging 20 performances in a 1000-seater big top in September.

Alongside the digitising of Harewood's West Indian archives, which for the first time will be made publicly available online, supported by educational programmes and visual arts exhibitions, this seemed to be the right balance: acknowledge the past, deal with the present, address the future. Britain today is a multi-cultural society. That's not a matter for debate in my opinion. It's a fact. *Carnival Messiah* is its living embodiment and there is I think a wholly appropriate sense of full circle, of reconciliation, about it being performed here at Harewood at such a significant time.

www.harewood.org

David Lascelles (Lord Lascelles is Executive Chairman of Harewood House Trust)

Carnival Messiah

Historically, the search for a distinct Caribbean identity has always involved a search for origins. For the people of the Caribbean, this has always been a futile pursuit as all its inhabitants with the exception of the American Indians originated elsewhere.

It is against this sense of profound historic rupture, of forced mass migration and indentured labour, that I believed a metaphor for a new kind of 'religion', 'place', 'space', could be re-worked, could become a language, in which 'a certain kind of history' could be retold 'in a certain kind of way'. In which aspirations of liberation and freedom and emancipation could be aesthetically expressed and symbolically resurrected and re-located.

Thus, the philosophical and aesthetic mission of staging *Carnival Messiah* at Harewood House in 2007 as part of the bicentennial commemorations which observe the signing of the parliamentary act for the abolition of the slave trade in 1807.

It remains a unique endeavour on behalf of myself, a second generation Caribbean migrant and direct descendent of an enslaved African, and the Lascelles family, former African slave traders, to exemplify notions of reconciliation, re-construction, healing, re-moulding, integration, sharing and unification. *Carnival Messiah* acts, as it were, as a unique paradigm for its performers and its audiences, for Harewood, and the world at large, engendering a 'certain kind of' transformation and a 'certain kind of' transience, that can take us all to a new space, a new place, a new realm, a new dimension, a new cognition, and give us a new hope.

Dr Geraldine Connor, Creator and Artistic Director, Carnival Messiah

Tissington Hall

In May, Tissington Hall in Derbyshire launched *Bittersweet*, an exhibition looking at its connections with four Jamaican plantations.

The FitzHerbert family, owners of Tissington Hall since the 17th century, married into the Perrin family, who owned four plantations in Jamaica, producing sugar and coffee from the second half of the 18th century. On 14th October 1777 William FitzHerbert married Sarah Perrin in London and after Sarah inherited these plantations they were managed from Tissington Hall.

On 21st May, Frances Wilkins, who developed the exhibition gave a fascinating and moving lecture at Tissington to launch the exhibition and the accompanying book. Frances is a social historian, specialising in 18th-century trade history including the slave trade and smuggling, and is author of many definitive publications on this period. The exhibition is the result of her extensive research into the FitzHerbert archives which are looked after by Derbyshire Record Office in Matlock. (Contact: 01629 585347; record.office@derbyshire.gov.uk).

Bittersweet describes life on the slave plantations in the West Indies during the second half of the eighteenth and the early nineteenth centuries, concentrating on the four Jamaican sugar plantations of Blue Mountain, Forest, Grange Hill and Vere and the coffee plantation of Retrieve Mountain. The exhibition and book examine in detail the lives of the slaves and the overseers, the sugar production process and the connections to plantation owners in England.

Sir Richard FitzHerbert and Frances Wilkins with the *Bittersweet* book, which accompanies the exhibition. Copies are available from Tissington Hall, Ashbourne, Derbyshire DE6 1RA or email tissington.hall@btinternet.com

Sir Richard FitzHerbert, owner of Tissington Hall said: "I am deeply indebted to Frances Wilkins for her detailed research into this part of Tissington's history and to Derbyshire Records Office, who provide an invaluable public service. I hope that the exhibition will attract new visitors to our Hall and help understanding of this difficult period in history."

The exhibition will be housed at Tissington until the end of the summer. It is then intended to loan it to other houses in Derbyshire and to local schools.

The exhibition coincides with Tissington's annual Well-Dressing celebrations. Tissington is known as the mother-place of well-dressing and this annual event on Ascension Day draws large crowds. Thanks are due to Wendy Greatorex who devised the special 2007 design to commemorate the bicentenary.

www.tissington-hall.com

Gateway Gardens Trust

The Gateway Gardens Trust has a lateral approach to commemorating the abolition of slave trading to engage everyone's imagination. The starting point is in historic gardens, looking at everyday vegetables and fruits from the Americas like beans, tomatoes, potatoes and pumpkins. If explorers brought these plants back to Europe, what had they taken back? Answer: sugar cane cuttings that thrived in the West Indies climate. The history of food links sugar and slavery and how the face of Britain was changed through this appalling human trade. In 1801, sugar killed more people than today's drug trade – the slaves who produced it.

Coming in from the garden, there can't be an historic house from the 15th century onwards that doesn't have a link to the consumption of sugar and tea – tea caddies, tea sets, sugar tongs, copper jam pans – both below and above stairs. Each visit ends with tea, and a moment when our visitors can reflect on what went into producing the sugar stirred into a cup of tea and the cakes, jam and biscuits served with it. We believe this programme addresses the issues of slavery in a way that is neither accusatory nor contentious.

We began in April with a visit to HHA member house, Spetchley Park (above) by Birmingham's Mashriq Challenge Resource Centre which works with South Asian women with mental health difficulties. They told us they found the subject fascinating as they all came from tea-growing countries. Baddesley Clinton, being an essentially 16th-century house, provided a different focus on the beginning of the slave trade and Elizabethan privateers. We took the Carib Club, a social club for women over 50, most of whom are first generation immigrants from the West Indies. Both visits offered the theme of a shared history. We have more visits arranged in the West Midlands and plans for a major project in Wales involving HHA Members, the National Trust and local authorities.

Each of us has a link with slavery. We all have ancestors who are likely to have smoked slave tobacco, worn slave cotton, who ate and drank slave sugar, cocoa or rum or who ran or worked in Welsh and English factories feeding the trade – iron, copper or brass – as well as the shipbuilding industry (and earlier privateers and pirates). All of this will provide both our groups and their hosts with a great deal to learn and reflect on as we explore the history of afternoon tea and the long forgotten local connections with the slave trade.

To be involved, contact The Gateway Gardens Trust. Tel: 01758 730 610; email: gatewayadmin@countryside.uk.net

www.gatewaygardenstrust.org

Bettina Harden (Chairman of the Gateway Gardens Trust and owner of Nanhoron in North Wales)

Scone Palace

This year English Heritage will be hosting an exhibition at Kenwood House exploring the story of abolition, through the lives of 18th-century England's most powerful judge and his great-niece Dido Elizabeth Belle.

This new display explains the vital role played by Lord Chief Justice, the 1st Earl of Mansfield, in the slave trade cases and the early abolition story, including the celebrated Somerset ruling which prevented slaves from being forcibly removed from Britain. It also looks at the life of Dido, the daughter of Lord Mansfield's nephew Sir John Lindsay and an enslaved African woman, who Lord Mansfield and his wife brought up at Kenwood.

The picture, above, showing Dido with her cousin Lady Elizabeth Murray, attributed to Zoffany, is on loan from Scone Palace in Perth, the home of the present Earl of Mansfield. The picture is on display at Kenwood House, London until 2nd September and can then be seen at Scone. It was used as the front cover of English Heritage's Sites of Memory Map, which details historic places with connections to the slave trade and its abolition. A number of HHA houses are documented on the Map. It can be downloaded at www.english-heritage.org.uk/sitesofmemory

www.scone-palace.net

Boughton House

Black domestic servants in great houses were seen as a conspicuous sign of wealth in the 18th century. Some were paid wages and could leave their employers, while others were treated as property. Portraits and archives record many such lives.

The young black man included in a portrait below of Lady Mary Churchill, Duchess of Montagu painted, in the 1720s and attributed to Enoch Seeman, was called Charles.

He worked as a servant at Boughton House in Northamptonshire and is identified in the family cash books as 'ye Black of her Grace'. Records show he was educated, expensively dressed in livery and paid servant's wages.

www.boughtonhouse.org.uk

Boconnoc House

What plenteous stores of knowledge may contain
The spacious tenement of Grenville's brain
Nature, in all her dispensations wise,
Who formed his headpiece of so vast a size,
Hath not, tis true, neglected to bestow
Its due proportion to the part below;
And hence we reason that to serve the state
His top and bottom may have equal weight.
(Anonymous satire c. 1796)

Boconnoc House in Cornwall was the home of William Wyndham, Lord Grenville (1759-1834), who was a member of Pitt the Younger's government, a relation of his by marriage and a great orator. In 1784, he succeeded Burke as Paymaster General and remained in Pitt's cabinet until 1801 apart from a brief period in 1789 when he was elected Speaker of the House of Commons. In 1790, he was raised to the House of Lords as Lord Grenville and took over the Foreign Office in 1791. In 1792, he married Ann, the daughter of Lord Camelford of Boconnoc which they inherited in 1804 after the death of the half-mad Lord Camelford in a duel.

Pitt regarded himself as an independent Whig but he became progressively less enthusiastic about reform, which made Grenville more and more impatient. Parliamentary Reform and Catholic emancipation were particular bones of contention, as were Pitt's nervous assaults upon the Slave Trade and his lack of aggression in the war against France. On those grounds, Grenville resigned from office in 1801 and joined Fox in opposition. When William Pitt died in 1806, George III asked Grenville and Fox to form a government, which they did, calling it the Government of All the Talents. Lord Grenville was a strong and outspoken opponent of the slave trade and proposed and managed the famous Slave Trade Abolition Act of 1807 which abolished the buying and selling of slaves in Britain and the colonies. Although history rightly credits William Wilberforce with the achievement of this measure as leader of the national anti-slavery movement, it is now accepted that it was Grenville who made the decisive move in its favour at the parliamentary level. Grenville made a passionate speech where he argued that the trade was "contrary to the principles of justice, humanity and sound policy" and criticised fellow members for "not having abolished the trade long ago".

Grenville retired to his estates at Dropmore and Boconnoc where an exhibition has been held this year to commemorate his life and work.

www.boconnocenterprises.co.uk

Elizabeth Fortescue (Elizabeth and her husband, Anthony, are owners of Boconnoc House)

Shrouded in Shame

Coming to terms with a bitter legacy

Douglas Blain

This oil painting by Kidd of Good Hope estate still hangs in the great house. Almost all the buildings survive

Three years ago, with a group of British enthusiasts I was leading on a tour of Georgian Jamaica, I sought out the site of Roaring River, headquarters of the Beckford family's vast operations in the island. Our visit coincided with lunchtime for the local schoolchildren, who were fascinated to see a crumpled photocopy I had with me of George Robinson's famous engraving of 1778, showing the estate in its busy heyday.

The children followed as we searched vainly for physical remains, until one remembered a pile of bricks he had found in the undergrowth. They turned out to be 18th-century bricks, bonded by soft lime mortar, and when we identified them as part of the mill leet which is clearly visible in the illustration a cheer went up, not from us but from the very descendants of the very slaves who had cut the cane that fed that mill more than 200 years before.

The magnificent hospital which John Tharp built to safeguard the health of his slaves

In 1798, Prime Minister William Pitt the Younger told the House of Commons that four-fifths of Britain's entire external revenue stemmed from the West Indies. That figure places in perspective the overwhelming importance to the national economy of one commodity: sugar. Sugar was the crude oil of the 18th century, and the Caribbean was by then its Saudi Arabia – by far the world's largest producer.

Generating this phenomenal wealth was no pushover, however. Edward Long, the early historian of Jamaica, calculated that a planter would need at least £15,000 in ready money if he was to see a serious return from sugar and rum production. Of that, some £5,000 would have to be invested in slaves to plant, hoe, reap, grind, boil and pack the sugar – all tasks which white men, as had been found when British convict labour was tried soon after Jamaica's conquest in 1655, found it impossible to perform in such harsh conditions.

Appalling though it seems to us today, slaves were regarded in the early days of the sugar boom as livestock like any other. They were traded in markets like cattle. When a planter died and his goods were valued for probate, the slaves were listed by name, age and sex as, invariably, his most precious asset apart from the land itself.

Plantations were often isolated. Few proprietors chose to live on them, so slave populations greatly outnumbered the white inhabitants, who therefore lived in a state of fear and insecurity. It was this, coupled with the fact that so many of the bachelor overseers and book-keepers who were left in unsupervised control were themselves poorly paid, ill educated and sexually frustrated, that led to the shameful regime of harsh discipline and inhumanity identified by William Wilberforce and his associates.

Shameful though we now find the concept of slavery, it is important to be aware that, whilst of course there were tyrannical slave drivers, sadistic sea captains and psychotic planters, because slaves had a monetary value it was in everyone's interest to keep them healthy, fit and productive.

John Tharp, a major landowner in Jamaica, possessed more than 3,000 slaves and left instructions in his will that there should never be fewer than 2,800 on his estate. Yet he was able to write in 1802, two years before his death aged 68: "My negroes have increased, and are happy. They kill me with their constant visits and attention. It gives me pleasure, though I am fatigued to death before the day is half done, for I must talk and shake hands with every one of them".

Tharp's principal estate, Good Hope, survives today almost intact. Its Palladian great house, counting house, grinding house, boiling house, curing house and rum store, all beautifully constructed in the lovely white local limestone, are typical of hundreds which once dotted the Caribbean islands. Typical, too, until badly damaged by Hurricane Gilbert in 1998, was the magnificent slave hospital Tharp commissioned to safeguard the health of, among others, the very masons, carpenters and smiths who had built and who maintained those noble buildings with such skill. Let us never forget that the architectural heritage of the West Indies is that of all the people who created it.

Inside Good Hope great house today

Just as the oil-rich sheikhs of the Middle East are today's major investors in banking, commodities, trade and property, so the sugar wealth of the Caribbean found its way back to this country. Planters, slave traders and merchants all tended to remit their gains, ploughing cash into urban development and country real estate and, through judicious marriages negotiated for their offspring, building links to the established landed families.

These links remain largely intact, so that one can dip into almost any estate archive today and find evidence of an eldest son marrying a creole heiress or a younger one making his fortune in the Americas, thus safeguarding the family finances for another generation. By acknowledging the slave trade, and celebrating together its abolition by a heroic group of British and Caribbean agitators, we can now hope to complete this rather neglected historical loop.

A priceless archive of public documentation survives, carefully tended but rarely consulted, in the former sugar-producing colonies themselves. Given the will and the skill to identify them, it can be matched on this side of the Atlantic by corresponding private papers, as well as by family pictures, silver, objects and furniture, so as to build a more rounded record of an era hitherto shrouded in shame.

Douglas Blain (Adviser to the Friends of the Georgian Society of Jamaica and owner of Monaughty in Wales – HHA Member.)

Shared Heritage

A new hope for the future

Lucinda Lambton

Good Hope: an 18th-century storehouse, one of many stone estate buildings by John Tharp. Photo Lucinda Lambton

The tale of Baroness Parks of Monmouth says it all: once a spy in MI6 she is now retired, in her eighties, yet still formidable. In London recently she was collected from a heritage conference by a Jamaican taxi driver. 'How lucky you are Madam' he said 'to be living in a country with a heritage that is yours. I am here with nothing, no past with which I can connect, you are indeed fortunate.' 'YOUNG MAN' roared the Baroness, 'STOP THE CAB and I will pay for the meter, until I have made you realise the extent of our shared heritage'. An hour later they were on their way. 'Me' said the baroness 'considerably the poorer, he considerably the happier'

At a time when such bodies as the Historic Houses Association, English Heritage and the National Trust are severely exercised how to attract black and ethnic minorities, it becomes ever more important to recognise the extent to which Britain's heritage is also Jamaica's – a truth which the terrible experience of slavery should no longer be allowed to obscure.

I have spent four years in Jamaica, discovering, photographing, filming and writing about the survival of

Greenwood a Barrett house – late 1700 to early 1800s – with its saviour Bob Betton, Barrett furniture, maps and diaries. Photo Lucinda Lambton

these buildings – many of them hanging on for dear life by the slenderest of bricks and stones – and discovering too, that the country was now on the very cusp of change, realising that theirs is an historic legacy which is largely unnoticed and unloved. It is one which should instead be lauded and looked after; giving the people a past to be proud of, with even an aspect of slavery about which they can hold their heads high. These sensationally beautiful buildings, created out of the sensational evil of slavery, were, after all, built by the blood and sweat of their ancestors.

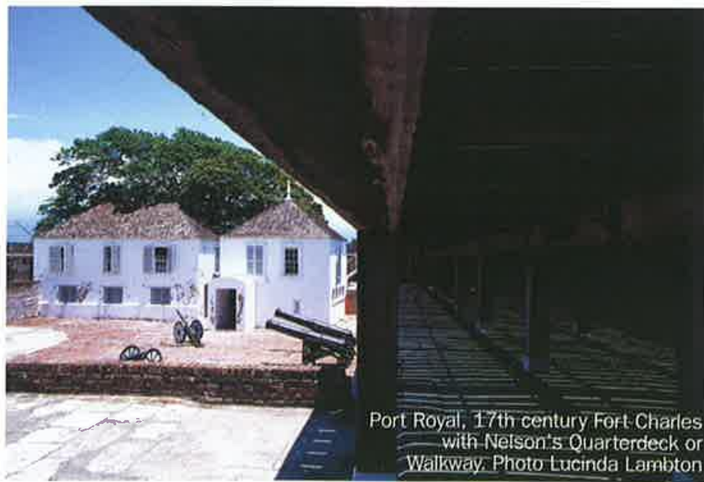
In our BBC film, this was challenged by the Jamaican art historian Petrine Archer Shaw, who said that the people 'had not yet had enough time to come to terms with their past'. I beg to differ; in all the months working in Jamaica – from machetting through jungles discovering Palladian ruins, to finding the marble tomb of an ancestor of Princess Diana in a Texaco garage forecourt – never once did I meet with anything other than encouragement. Teachers, architects, taxi drivers, policemen, even cabinet ministers; every one said that they were heartily grateful that 'at long long last someone is drawing attention to something from our past which we can be immensely proud'. Having been justifiably denounced as being the fruit of slavery, these buildings became deliberately forgotten, and today I meet with nothing but excitement that this architectural heritage is still more or less intact. Even my assistant, who helped me lug photographic bags about the island, had never even heard of well over half the places we found, despite having driven taxis all over Jamaica for some twenty years. The revelation of this architecture was welcomed; as well as creating a pride for the past, it will also give a new hope for the future with a whole new important and sustainable field of tourism.

A year after our film had been shown, an elderly Jamaican parking attendant – in carpet slippers and none too spruce - in a grim wasteland car park in London's East End, hailed me: 'Was it you on that television film about Jamaican buildings, I watched it with my two daughters and it was the first time that I have ever been able to show them my, in fact their, country with pride; it was the very first time. Thank you.'

The links between Britain and Jamaica are of course legion and both countries should now nurture these cultural crossovers. Many important buildings in the Caribbean have a close relationship with important buildings in the United Kingdom and vice versa. The British Museum – no less – was founded on a collection of natural artefacts from Jamaica, collected by Dr Hans Sloane between 1687-89; furthermore, a few of the batch of cocoa beans that he brought back to London – which was to make the first milk chocolate drink in the country – are still to be seen at the Natural History Museum. Sloane, after whom Sloane Square is named, was physician to the Duke of Albermarle, Governor of Jamaica, who was to die of drink and dissipation aged only 33 years old. He accompanied the ducal corpse – the bowels had been buried beneath the altar of the Cathedral in Spanish Town – along with the Duchess and her 500 tons of furniture, as well as his 800 specimens, back to London, and subsequently wrote and illustrated two great volumes of the natural history of the Caribbean, which can be read and relished in the British Library today.

Many great houses were built with fortunes founded in Jamaica. The Welsh neo-Norman Penhryn Castle in 1820 and Danson House in Bexley Heath in 1769 – one gargantuan, the other a small gem – were both built with Jamaican sugar money.

Both Bristol and Liverpool owe much of their architecture to the riches of sugar and slave trading. The Georgian House of 1790, built for sugar merchant John Pinney, was where Wordsworth and Coleridge first met; two men who would later refuse to take sugar until slavery was abolished.



Port Royal, 17th century Fort Charles with Nelson's Quarterdeck or Walkway. Photo Lucinda Lambton

The Jamaican trail through Britain is a vividly revealing trail of the links between us. It is a trail with many more buildings, great and small, all showing what Baroness Parks told the Jamaican taxi driver: that every Jamaican in Britain today has a stake in this shared architectural heritage, a shining sliver of a silver lining to the dark cloud of the monstrous crime of slavery.

Lucinda Lambton (Lucinda is a writer, photographer and broadcaster. She has researched, written and presented numerous books, radio series and television documentaries, including 'Lucinda Lambton's Jamaican Adventure' for the BBC, exploring British architectural heritage in Jamaica.)

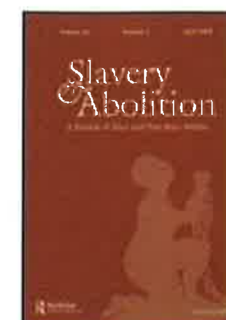
Routledge
Taylor & Francis Group

Slavery Journals from Routledge

Routledge publish the following journals which mark the bicentenary of the abolition of the British slave trade.

Slavery & Abolition
A Journal of Slave and Post-Slave Studies

Editor:
Gad Heuman - *University of Warwick, UK*



Slavery and Abolition is the only journal devoted in its entirety to a discussion of the demographic, socio-economic, historical and psychological aspects of human bondage from the ancient period to the present. It is also concerned with the dismantling of the slave systems and with the legacy of slavery. The journal publishes research articles, comments, reflections and review articles. There are frequent special thematic issues and an important annual bibliographical supplement on slavery which provides the only comprehensive listing of books and articles in the field.

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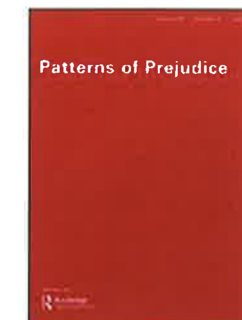
Patterns of Prejudice
Special Issue
Imagining Transatlantic Slavery and Abolition

Guest Editor:
Dr John Oldfield - *University of Southampton, UK*



To mark the 200th anniversary of the British abolition of the transatlantic slave trade, Dr John Oldfield guest edits a special issue of ***Patterns of Prejudice*** that explores the relationship between history, memory and transatlantic slavery, addressing the legacy of the transatlantic slave trade from several different perspectives. ***Patterns of Prejudice*** provides a forum for exploring the historical roots and contemporary varieties of social exclusion. It encourages discussion of issues at the top of the public policy agenda, such as asylum, immigration, hate crimes and citizenship.

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