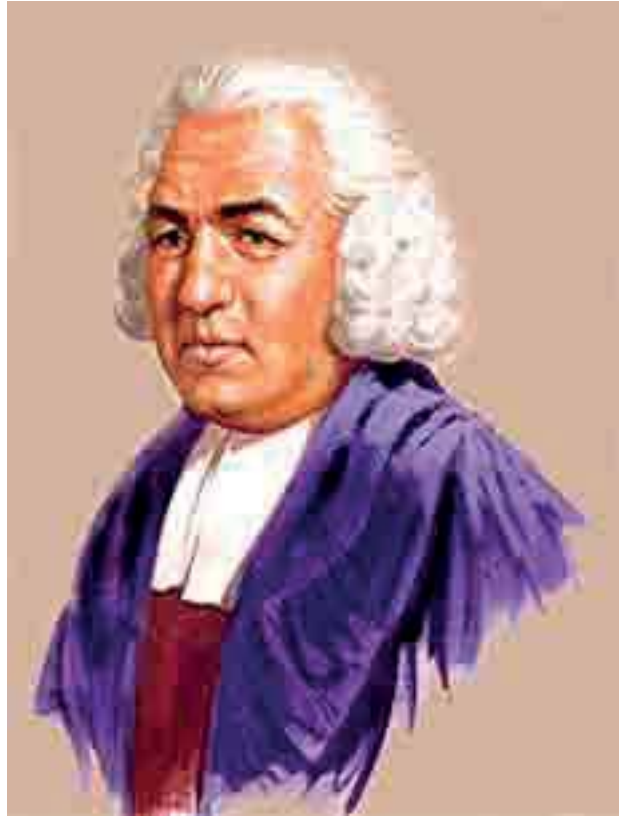




**RE:ONLINE**  
THE PLACE FOR EXCELLENCE



*John Newton*  
*&*  
*Amazing Grace*

Text & Design: Jon Mayled and Sam Pillay

© Jerusalem Trust, 2015

## Introduction:

These resources have been created to support using the Jerusalem Trust film *Amazing Grace*. The film is also available on the RE:ONLINE website.

Most of the resources are designed for KS3 (11-14) and KS4 (15-16). However, they can easily be used with KS5 (17-18) and adults.

In order to use these resources it is necessary for students to have watched the entire film. In addition sections may be re-shown in relation to each topic. The topic 'Programme Outline' contains the timings for each part of the film.

Teachers can select all or any of the resources and activities as suitable for the course they are pursuing. Although closely related to the film there are additional 'Stretch and Challenge' topics as well as cross-curricular materials.

Additional topics include:

- 20th century versions of *Amazing Grace*;
- Joseph Emidy;
- Notes on *Amistad* and *12 Years a Slave*;
- Personal Revelation and Conversion;
- Slavery and the Roman Catholic Church;
- The Bible and Slavery;
- The use of hymns in worship.

This pack contains all the resources for free photocopying together with print-outs of the PowerPoints which accompany each set.

Additional versions of resources have been created:

- Dyslexic (D) for all topics;

and as appropriate –

- SEN – Special Educational Needs (S);
- EAL – English as an Additional Language (E)

To avoid confusion, the letters in parentheses are coded as appropriate in the bottom left-hand corner of each page.

There is also a list of Keywords in the pack.

We hope you find these resources useful.

*Jon Mayled & Sam Pillay*

On behalf of the Jerusalem Trust and RE:ONLINE



*The Jerusalem Trust*



# Contents:

<b><i>Amazing Grace</i> Introduction—PowerPoint</b>	1
<b>Programme Outline</b>	2
—Dyslexic	5
—PowerPoint	8
<b>The Bible &amp; Slavery KS3 &amp; KS4</b>	9
—Dyslexic	11
—EAL	13
—EAL / Dyslexic	15
—PowerPoint	17
<b>The Bible &amp; Slavery KS5</b>	18
—Dyslexic	22
<b>Slavery &amp; the Roman Catholic Church</b>	26
—Dyslexic	30
—PowerPoint	34
<b>Lough Swilly</b>	35
—Dyslexic	37
—SEN	39
—SEN / Dyslexic	41
—PowerPoint	43
<b><i>Amazing Grace</i> – Timeline</b>	44
—EAL	45
—PowerPoint	50
<b>The Slave Triangle</b>	51
—Dyslexic	56
—SEN	61
—SEN / Dyslexic	66
—PowerPoint	71
—PowerPoint EAL	72
<b>The Life of a Slave in America</b>	73
—Dyslexic	74
—EAL	75
—EAL / Dyslexic	78
—PowerPoint	81
<b>The Original Words of <i>Amazing Grace</i></b>	82
—Dyslexic	83
<b>The Music of <i>Amazing Grace</i></b>	84
—Dyslexic	87
—PowerPoint	90
—PowerPoint EAL / SEN	91
<b>20th century versions of <i>Amazing Grace</i></b>	92
—Dyslexic	99
—EAL / SEN	108
—EAL / SEN Dyslexic	116
—PowerPoint	126

<b>The use of Hymns in Worship</b>	127
—Dyslexic	129
—SEN	131
—SEN / Dyslexic	133
<b>The Campaign to Abolish Slavery</b>	135
—Dyslexic	138
—SEN	141
—SEN Dyslexic	144
—SEN / EAL	147
—SEN / EAL / Dyslexic	150
—PowerPoint	153
<b><i>12 Years a Slave</i></b>	154
—Dyslexic	156
—SEN	158
—SEN / Dyslexic	161
—PowerPoint	164
<b><i>Amistad</i></b>	165
—Dyslexic	168
—SEN	171
—SEN / Dyslexic	174
—PowerPoint	177
<b>Joseph Emidy</b>	178
—Dyslexic	183
—SEN	188
—SEN / Dyslexic	193
—PowerPoint	198
<b>Personal Revelation &amp; Conversion</b>	199
—Dyslexic	201
—PowerPoint	203
<b>Keywords</b>	204
Dyslexic	206



# Amazing Grace

the life and work of John Newton

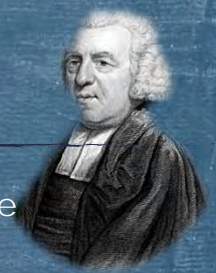
---

The film

## The film

---

- ▶ The film *Amazing Grace* provides a detailed study of the life and works of *John Newton*.
- ▶ In particular it deals with the events leading up to the writing of *Amazing Grace*.
- ▶ The information sheets provide detail about different aspects of his life and the slave trade.
- ▶ The PowerPoints contain suggested activities to reinforce this study.





# Amazing Grace

Programme length: 49:06

Presenter: Rick Wakeman

**00:30**

Introduction about John Newton (1725-1807). In 1772 he wrote what was in effect his autobiography: the words of *Amazing Grace* which became 'an anthem of hope for millions.' (02:04)

**02:10**

Olney (Bucks). His life as a priest.

**02:45**

1773 was a Friday, New Year's Day. He preached a sermon on past mercies and future hope. (*Amazing Grace* was inspired by this sermon.)

**04:21**

Pembroke College Choir, Cambridge perform the song as it may have been sung at the time it was written. Dr Sam Barret gives the history of the period of the song.

**06:47**

Chatham, Kent. In 1743 John Newton went to visit his girlfriend, Mary Catlett. He was press-ganged and forced on to a HMS Harwich (a merchant ship).

**07:48**

Richard Reddie wrote a biography of John Newton in his book *Abolition!* (2007) where he states that Newton's father was absent at sea and he did not get on with his step-mother.

John Newton did not have a good relationship with the crew and captain of the ship and when a position became available he left for a post on a slave ship, the *Pegasus* bound for West Africa. They left him in West Africa where he worked for Amos Clowe who gave him to his wife Princes Peye, an African duchess.

**09:31**

National Maritime Museum, Greenwich.

Interview with Jonathan Aitken who has also written a biography of John Newton. (*John Newton*, 2007)

**09:52**

Clowe's wife treated Newton as a slave. He was put into irons and starved.

**10:06**

If the African slaves had not helped him Newton would have died. They were the first to show him any mercy. At Olney vicarage he put this scripture on a plaque:

*Remember that you were slaves in Egypt and the LORD your God redeemed you. That is why I give you this command today.* Deuteronomy 15:15 (NIV)

to remind himself that he had been a bondsman (slave). He described himself as a 'wretch' – not because he had actually been a slave but because of the humiliation he felt.

**10:42**

John Newton wrote to his father begging him to save him but it was two years until the *Greyhound* was able to track him down. However, his troubles were far from over. March 1748 the *Greyhound* was struck by a storm. During this storm Newton had a spiritual conversion. He awoke in the middle of the night and, as the ship filled with water, called out to God. The cargo shifted and stopped up the hole, and the ship drifted to safety. Newton said that this experience was the beginning of his conversion to evangelical Christianity.





**11:32**

Newton's own words were: 'Lord have mercy on us'. This was the turning point in his life. [compare Paul's vision on the road to Damascus (Acts 9:3-9) also the Argument from Experience]

On his return to England and Liverpool was his home port where he became a slave trader first as mate then as captain and kept a diary for five years which recorded weather, services, number of slaves, punishments etc.

November 1754 – his fourth voyage as captain. He had a fit and was advised by his doctors to resign. He never went back to sea again.

He settled in Liverpool with his new wife Mary and worked for the Customs Office checking cargo.

**15:00**

Stuart Wood, who was a pilot for 40 years on Merseyside takes Rick Wakeman along the river to see how difficult it would have been for ships to reach port.

In 1750 Newton had married his childhood sweetheart, Mary Catlett and they lived on Edmund Street. His Customs post was not very taxing and he started to study the Bible and listen to evangelical preachers like George Whitefield.

**17:31**

Albert Ramsay – in 1764 John Newton preached at Olney, Bucks and furthered his vocation. At 38 years old he was ordained in the Church of England.

**19:59**

Olney, Bucks. Later that year John Newton returned there as the curate and became a prolific hymn writer.

**21:10**

The word 'grace' was used frequently in worship. It appears in three-quarters of Newton's hymns.

**22:45**

*Amazing Grace* was first published in New York in 1787. Bruce Hindmarsh discusses why it became so popular as a hymn. Used in church worship, conversion experience, song of emotions.

**24:54**

Original tune could have been Scottish. In 19th century unaccompanied 'shape note singing' became popular in America and the popularity of the hymn went with it.

**27:22**

1835 William Walker set the words of *Amazing Grace* to the melody *New Britain*.

**28:47**

In 19th century Edwin Othello Excell (1851 – 1921), famous for publishing hymnbooks, added the harmony and the last two stanzas (30:31)

**31:21**

Judy Collins sang the song at St Paul's Chapel, Columbia University. This changed the story of the hymn and she gives a personal account of the how the song changed her life (35:37)

In 1971 her recording of the hymn hit the market, gained popularity and showed a sense of community cohesion.

**35:58-37:22**

Steve Turner gives a brief history of the hymn (religious v. secular) – choices and perceptions.

**37:44-42:28**

Ground Zero, New York. Twin Towers 9/11 2001. This 230-year-old hymn became the spiritual anthem.

Bagpipe / Police Officers from the New York Police Force: Joe O'Carroll and Andy McEvoy played the song for many of the funerals of 9/11 victims including their own colleagues. It was used because it is non-denominational and can be accepted as inter-faith. It was performed as the victims were 'being led home'.

**42:32**

London – in the late 20th century the hymn became popular again.

In 1779 Newton was made Rector of St Mary's Woolnoth. On Sunday 14 December 1785, William Wilberforce (26 years old) sent a letter to Newton after the service.

Wilberforce wanted to be a clergyman but Newton encouraged him to stay in

politics because it could be used as a position of influence. After their meeting Newton had great regrets over the way he had treated the slaves. In 1788 he published a pamphlet *Thoughts upon the African slave trade*. Here he admitted guilt for what he had done.

**46:00-46:42**

John Newton was ready for death and died on 21st December 1807. He had lived long enough to see the slave trade abolished nine months earlier. He wrote his own epitaph.

**47:52-49:06**

Rick Wakeman summarises the meaning of the hymn and argues that powerful words and sweet melodies equal hope.

*Produced and Directed by Jonathan Mayo*

*BBC Manchester in association with Jerusalem Productions 2007*



# Amazing Grace

Programme length: 49:06

Presenter: Rick Wakeman

**00:30**

Introduction about John Newton (1725-1807). In 1772 he wrote what was in effect his autobiography: the words of *Amazing Grace* which became 'an anthem of hope for millions'. (02:04)

**02:10**

Olney (Bucks). His life as a priest.

**02:45**

1773 was a Friday, New Year's Day. He preached a sermon on past mercies and future hope. (*Amazing Grace* was inspired by this sermon.)

**04:21**

Pembroke College Choir, Cambridge perform the song as it may have been sung at the time it was written. Dr Sam Barret gives the history of the period of the song.

**06:47**

Chatham, Kent. In 1743 John Newton went to visit his girlfriend, Mary Catlett. He was press-ganged and forced on to a HMS Harwich (a merchant ship).

**07:48**

Richard Reddie wrote a biography of John Newton in his book *Abolition!* (2007) where he states that Newton's father was absent at sea and he did not get on with his step-mother.

John Newton did not have a good relationship with the crew and captain of the ship and when a position became available he left for a post on a slave ship, the *Pegasus* bound for West Africa. They left him in West Africa where he worked for Amos Clowe who gave him to his wife Princes Peye, an African duchess.

**09:31**

National Maritime Museum, Greenwich.

Interview with Jonathan Aitken who has also written a biography of John Newton. (*John Newton*, 2007)

**09:52**

Clowe's wife treated Newton as a slave. He was put into irons and starved.

**10:06**

If the African slaves had not helped him Newton would have died. They were the first to show him any mercy. At Olney vicarage he put this scripture on a plaque:

*Remember that you were slaves in Egypt and the LORD your God redeemed you. That is why I give you this command today. Deuteronomy 15:15 (NIV)*

to remind himself that he had been a bondsman (slave). He described himself as a 'wretch' – not because he had actually been a slave but because of the humiliation he felt.

**10:42**

John Newton wrote to his father begging him to save him but it was two years until the *Greyhound* was able to track him down. However, his troubles were far from over. March 1748 the *Greyhound* was struck by a storm



During this storm Newton had a spiritual conversion. He awoke in the middle of the night and, as the ship filled with water, called out to God. The cargo shifted and stopped up the hole, and the ship drifted to safety. Newton said that this experience was the beginning of his conversion to evangelical Christianity.

**11:32**

Newton's own words were: 'Lord have mercy on us'. This was the turning point in his life. [compare Paul's vision on the road to Damascus (Acts 9:3–9) also the Argument from Experience]

On his return to England and Liverpool was his home port where he became a slave trader first as mate then as captain and kept a diary for five years which recorded weather, services, number of slaves, punishments etc.



November 1754 – his fourth voyage as captain. He had a fit and was advised by his doctors to resign. He never went back to sea again.

He settled in Liverpool with his new wife Mary and worked for the Customs Office checking cargo.

**15:00**

Stuart Wood, who was a pilot for 40 years on Merseyside takes Rick Wakeman along the river to see how difficult it would have been for ships to reach port.

In 1750 Newton had married his childhood sweetheart, Mary Catlett and they lived on Edmund Street. His Customs post was not very taxing and he started to study the Bible and listen to evangelical preachers like George Whitefield.

**17:31**

Albert Ramsay – in 1764 John Newton preached at Olney, Bucks and furthered his vocation. At 38 years old he was ordained in the Church of England.

**19:59**

Olney, Bucks. Later that year John Newton returned there as the curate and became a prolific hymn writer.

**21:10**

The word 'grace' was used frequently in worship. It appears in three-quarters of Newton's hymns.

**22:45**

*Amazing Grace* was first published in New York in 1787. Bruce Hindmarsh discusses why it became so popular as a hymn. Used in church worship, conversion experience, song of emotions.

**24:54**

Original tune could have been Scottish. In 19th century unaccompanied 'shape note singing' became popular in America and the popularity of the hymn went with it.

**27:22**

1835 William Walker set the words of *Amazing Grace* to the melody *New Britain*.

**28:47**

In 19th century Edwin Othello Excell (1851 – 1921), famous for publishing hymnbooks, added the harmony and the last two stanzas (30:31)

**31:21**

Judy Collins sang the song at St Paul's Chapel, Columbia University. This changed the story of the hymn and she gives a personal account of the how the song changed her life (35:37)

In 1971 her recording of the hymn hit the market, gained popularity and showed a sense of community cohesion.

**35:58-37:22**

Steve Turner gives a brief history of the hymn (religious v. secular) – choices and perceptions.

**37:44-42:28**

Ground Zero, New York. Twin Towers 9/11 2001. This 230-year-old hymn became the spiritual anthem.

Bagpipe / Police Officers from the New York Police Force: Joe O'Carroll and Andy McEvoy played the song for many of the funerals of 9/11 victims including their own colleagues. It was used because it is non-denominational and can be accepted as inter-faith. It was performed as the victims were 'being led home'.

**42:32**

London – in the late 20th century the hymn became popular again.

In 1779 Newton was made Rector of St Mary's Woolnoth. On Sunday 14 December 1785, William Wilberforce (26 years old) sent a letter to Newton after the service. Wilberforce wanted to be a clergyman but Newton encouraged him to stay in politics because it could be used as a position of influence. After their meeting Newton had great regrets over the way he had treated the slaves. In 1788 he published a pamphlet *Thoughts upon the African slave trade*. Here he admitted guilt for what he had done.

**46:00-46:42**

John Newton was ready for death and died on 21st December 1807. He had lived long enough to see the slave trade abolished nine months earlier. He wrote his own epitaph.

**47:52-49:06**

Rick Wakeman summarises the meaning of the hymn and argues that powerful words and sweet melodies equal hope.

*Produced and Directed by Jonathan Mayo*

*BBC Manchester in association with Jerusalem Productions 2007*







# Amazing Grace

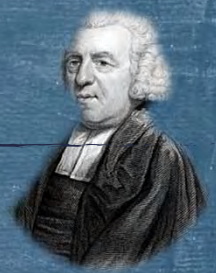
the life and work of John Newton

---

Programme Outline

## Programme Outline

- ▶ Create Journal Entries for John Newton.
- ▶ Write your own epitaph.



# The Bible and Slavery

(KS3 & KS4)

'Slavery' is defined as:

- 1 Severe toil like that of a slave; heavy labour, hard work, drudgery.
- 2 The condition or fact of being entirely subject to, or under the domination of, some power or influence.

Check that you understand all the words in these two definitions.

You might think that the message of the Bible is all about the Golden Rule:

*Do to others as you would have them do to you.* (Luke 6:31)

However, it is clear from reading some of the Biblical texts that this has not always been the case for all people.

The Old Testament says how slaves should be treated.

*"If you buy a Hebrew servant, he is to serve you for six years. But in the seventh year, he shall go free, without paying anything. If he comes alone, he is to go free alone; but if he has a wife when he comes, she is to go with him. If his master gives him a wife and she bears him sons or daughters, the woman and her children shall belong to her master, and only the man shall go free.*

*"But if the servant declares, 'I love my master and my wife and children and do not want to go free,' then his master must take him before the judges. He shall take him to the door or the door-post and pierce his ear with an awl. Then he will be his servant for life."* (Exodus 21:2-6)

In addition to these texts, the misinterpretation of another Old Testament story has been used both to justify slavery and racism.

*The sons of Noah who came out of the ark were Shem, Ham and Japheth [Ham was the father of Canaan]. These were the three sons of Noah, and from them came the people who were scattered over the earth. Noah, a man of the soil, proceeded to plant a vineyard. When he drank some of its wine, he became drunk and lay uncovered inside his tent. Ham, the father of Canaan, saw his father's nakedness and told his two brothers outside. But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's nakedness. Their faces were turned the other way so that they would not see their father's nakedness.*

*When Noah awoke from his wine and found out what his youngest son had done to him, he said,*

*'Cursed be Canaan!*

*The lowest of slaves*

*will he be to his brothers.'*

*He also said,*

*'Blessed be the Lord, the God of Shem!*

*May Canaan be the slave of Shem.*

*May God extend the territory of Japheth;*

*may Japheth live in the tents of Shem,*

*and may Canaan be his slave.'* (Genesis 9:18-27)

The story relates that Noah was drunk and was sleeping naked in his tent. One of his sons, Ham, came in to the tent and saw him naked. When he realised what had happened, Noah cursed Ham's son, Canaan, and said that he should now be a slave to Ham's brothers, Shem and Japheth. When an old tradition that Canaan was black is added to this story it can be seen how it was used to justify racism and slavery to some people.





You might think that this just shows how old the Old Testament is and that these teachings changed by the time the New Testament was written. Yet if you look at some of the writings in the New Testament you will find passages like these:



*Slaves, submit yourselves to your masters with all respect, not only to those who are good and considerate, but also to those who are harsh. (1 Peter 2:18)*

*Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favour, but with sincerity of heart and reverence for the Lord. Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving. Anyone who does wrong will be repaid for his wrong, and there is no favouritism.*

*Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven. (Colossians 3:22-4:1)*

Here we see that although slaves are told to obey their masters even if they are treated badly, nevertheless in the passage from Colossians, the owners are told to treat them with respect because that is what God would want.

Some of these texts have been used for hundreds of years to defend capturing people and treating them as slaves. You have seen the video of John Newton's life and how, even after he had received a conversion experience, he still continued to trade in slaves for several years.

There is a rather difficult passage from Paul:

*You are all sons of God through faith in Christ Jesus, for all of you who were baptised into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus. If you belong to Christ, then you are Abraham's seed, and heirs according to the promise. (Galatians 3:26-29)*

The question is: was Paul saying that all people were equal or is it only Christians who are equal?

While we might all agree that making people live as slaves is wrong, we have to realise that people believed this was the correct thing to do and sometimes used the Bible to defend their actions.

On the other hands, people such as William Wilberforce (1759-1833) fought against slavery, again using the Bible as the source and authority for their arguments.

**Activity:** Like Newton, Wilberforce had not always followed a Christian life-style. Research his early life and explain how his life and beliefs changed.

# The Bible and Slavery

(KS3 & KS4)

'Slavery' is defined as:

- 1 Severe toil like that of a slave; heavy labour, hard work, drudgery.
- 2 The condition or fact of being entirely subject to, or under the domination of, some power or influence.

Check that you understand all the words in these two definitions.

You might think that the message of the Bible is all about the Golden Rule:

*Do to others as you would have them do to you. (Luke 6:31)*

However, it is clear from reading some of the Biblical texts that this has not always been the case for all people.

The Old Testament says how slaves should be treated.

*"If you buy a Hebrew servant, he is to serve you for six years. But in the seventh year, he shall go free, without paying anything. If he comes alone, he is to go free alone; but if he has a wife when he comes, she is to go with him. If his master gives him a wife and she bears him sons or daughters, the woman and her children shall belong to her master, and only the man shall go free.*

*"But if the servant declares, 'I love my master and my wife and children and do not want to go free,' then his master must take him before the judges. He shall take him to the door or the door-post and pierce his ear with an awl. Then he will be his servant for life." (Exodus 21:2-6)*

In addition to these texts, the misinterpretation of another Old Testament story has been used both to justify slavery and racism.

*The sons of Noah who came out of the ark were Shem, Ham and Japheth [Ham was the father of Canaan]. These were the three sons of Noah, and from them came the people who were scattered over the earth. Noah, a man of the soil, proceeded to plant a vineyard. When he drank some of its wine, he became drunk and lay uncovered inside his tent. Ham, the father of Canaan, saw his father's nakedness and told his two brothers outside. But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's nakedness. Their faces were turned the other way so that they would not see their father's nakedness.*

*When Noah awoke from his wine and found out what his youngest son had done to him, he said,*

*'Cursed be Canaan!*

*The lowest of slaves*

*will he be to his brothers.'*

*He also said,*

*'Blessed be the Lord, the God of Shem!*

*May Canaan be the slave of Shem.*

*May God extend the territory of Japheth;*

*may Japheth live in the tents of Shem,*

*and may Canaan be his slave.'* (Genesis 9:18–27)



The story relates that Noah was drunk and was sleeping naked in his tent. One of his sons, Ham, came in to the tent and saw him naked. When he realised what had happened, Noah cursed Ham's son, Canaan, and said that he should now be a slave to Ham's brothers, Shem and Japheth. When an old tradition that Canaan was black is added to this story it can be seen how it was used to justify racism and slavery to some people.



You might think that this just shows how old the Old Testament is and that these teachings changed by the time the New Testament was written. Yet if you look at some of the writings in the New Testament you will find passages like these:

*Slaves, submit yourselves to your masters with all respect, not only to those who are good and considerate, but also to those who are harsh. (1 Peter 2:18)*

*Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favour, but with sincerity of heart and reverence for the Lord. Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving. Anyone who does wrong will be repaid for his wrong, and there is no favouritism.*

*Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven. (Colossians 3:22-4:1)*

Here we see that although slaves are told to obey their masters even if they are treated badly, nevertheless in the passage from Colossians, the owners are told to treat them with respect because that is what God would want.

Some of these texts have been used for hundreds of years to defend capturing people and treating them as slaves. You have seen the video of John Newton's life and how, even after he had received a conversion experience, he still continued to trade in slaves for several years.

There is a rather difficult passage from Paul:

*You are all sons of God through faith in Christ Jesus, for all of you who were baptised into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus. If you belong to Christ, then you are Abraham's seed, and heirs according to the promise. (Galatians 3:26-29)*

The question is: was Paul saying that all people were equal or is it only Christians who are equal?

While we might all agree that making people live as slaves is wrong, we have to realise that people believed this was the correct thing to do and sometimes used the Bible to defend their actions.

On the other hands, people such as William Wilberforce (1759-1833) fought against slavery, again using the Bible as the source and authority for their arguments.

**Activity:** Like Newton, Wilberforce had not always followed a Christian life-style. Research his early life and explain how his life and beliefs changed.

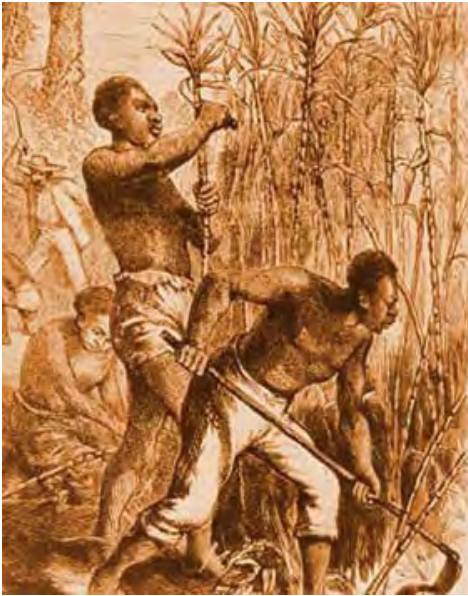


# The Bible and Slavery

(KS3 & KS4)

'Slavery' is defined as:

1 Severe toil like that of a slave; heavy labour, hard work, drudgery.



2 The condition or fact of being entirely subject to, or under the domination of, some power or influence.

Check that you understand all the words in these two definitions.

You might think that the message of the Bible is all about the Golden Rule:

*Do to others as you would have them do to you. (Luke 6:31)*

However, it is clear from reading some of the Biblical texts that this has not always been the case for all people.

The Old Testament says how slaves should be treated.

*"If you buy a Hebrew servant, he is to serve you for six years. But in the seventh year, he shall go free, without paying anything. If he comes alone, he is to go free alone; but if he has a wife when he comes, she is to go with him. If his master gives him a wife and she bears him sons or daughters, the woman and her children shall belong to her master, and only the man shall go free.*

*"But if the servant declares, 'I love my master and my wife and children and do not want to go free,' then his master must take him before the judges. He shall take him to the door or the door-post and pierce his ear with an awl. Then he will be his servant for life."* (Exodus 21:2-6)

In addition to these texts, the misinterpretation of another Old Testament story has been used both to justify slavery and racism.

*The sons of Noah who came out of the ark were Shem, Ham and Japheth [Ham was the father of Canaan]. These were the three sons of Noah, and from them came the people who were scattered over the earth. Noah, a man of the soil, proceeded to plant a vineyard. When he drank some of its wine, he became drunk and lay uncovered inside his tent. Ham, the father of Canaan, saw his father's nakedness and told his two brothers outside. But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's nakedness. Their faces were turned the other way so that they would not see their father's nakedness.*

*When Noah awoke from his wine and found out what his youngest son had done to him, he said,*

*'Cursed be Canaan!*

*The lowest of slaves*

*will he be to his brothers.'*

*He also said,*

*'Blessed be the Lord, the God of Shem!*

*May Canaan be the slave of Shem.*

*May God extend the territory of Japheth;*

*may Japheth live in the tents of Shem,*

*and may Canaan be his slave.’ (Genesis 9:18–27)*



The story says that Noah was drunk and was sleeping naked in his tent. One of his sons, Ham, came in to the tent and saw him naked. When he realised what had happened, Noah cursed Ham's son, Canaan, and said that he should now be a slave to Ham's brothers, Shem and Japheth. When an old tradition that Canaan was black is added to this story it can be seen how it was used to justify racism and slavery to some people.

You might think that this just shows how old the Old Testament is and that these teachings changed by the time the New Testament was written. Yet if you look at some of the writings in the New Testament you will find passages like these:

*Slaves, submit yourselves to your masters with all respect, not only to those who are good and considerate, but also to those who are harsh. (1 Peter 2:18)*

*Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favour, but with sincerity of heart and reverence for the Lord. Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving. Anyone who does wrong will be repaid for his wrong, and there is no favouritism.*

*Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven. (Colossians 3:22-4:1)*

Here we see that although slaves are told to obey their masters even if they are treated badly, nevertheless in the passage from Colossians, the owners are told to treat them with respect because that is what God would want. Some of these texts have been used for hundreds of years to defend capturing people and treating them as slaves. You have seen the video of John Newton's life and how, even after he had received a conversion experience and became a Christian, he still carried on trading in slaves for several years.

There is a rather difficult passage from Paul:

*You are all sons of God through faith in Christ Jesus, for all of you who were baptised into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus. If you belong to Christ, then you are Abraham's seed, and heirs according to the promise. (Galatians 3:26-29)*

The question is: was Paul saying that all people were equal or is it only Christians who are equal?

While we might all agree that making people live as slaves is wrong. We have to realise that people believed this was the right thing to do and sometimes used the Bible to defend their actions.

On the other hands, people such as William Wilberforce (1759-1833) fought against slavery, again using the Bible as the source and authority for their arguments.

**Activity:** Like Newton, Wilberforce had not always followed a Christian life-style. Research his early life and explain how his life and beliefs changed.

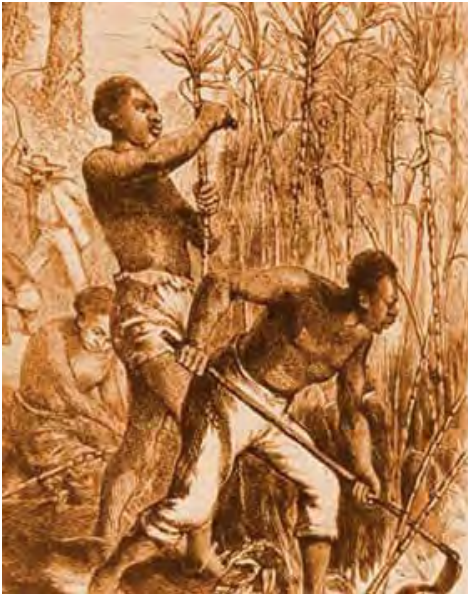


# The Bible and Slavery

(KS3 & KS4)

'Slavery' is defined as:

1 Severe toil like that of a slave; heavy labour, hard work, drudgery.



2 The condition or fact of being entirely subject to, or under the domination of, some power or influence.

Check that you understand all the words in these two definitions.

You might think that the message of the Bible is all about the Golden Rule:

*Do to others as you would have them do to you. (Luke 6:31)*

However, it is clear from reading some of the Biblical texts that this has not always been the case for all people.

The Old Testament says how slaves should be treated.

*"If you buy a Hebrew servant, he is to serve you for six years. But in the seventh year, he shall go free, without paying anything. If he comes alone, he is to go free alone; but if he has a wife when he comes, she is to go with him. If his master gives him a wife and she bears him sons or daughters, the woman and her children shall belong to her master, and only the man shall go free.*

*"But if the servant declares, 'I love my master and my wife and children and do not want to go free,' then his master must take him before the judges. He shall take him to the door or the door-post and pierce his ear with an awl. Then he will be his servant for life." (Exodus 21:2-6)*

In addition to these texts, the misinterpretation of another Old Testament story has been used both to justify slavery and racism.

*The sons of Noah who came out of the ark were Shem, Ham and Japheth [Ham was the father of Canaan]. These were the three sons of Noah, and from them came the people who were scattered over the earth. Noah, a man of the soil, proceeded to plant a vineyard. When he drank some of its wine, he became drunk and lay uncovered inside his tent. Ham, the father of Canaan, saw his father's nakedness and told his two brothers outside. But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's nakedness. Their faces were turned the other way so that they would not see their father's nakedness.*

*When Noah awoke from his wine and found out what his youngest son had done to him, he said,*

*'Cursed be Canaan!*

The lowest of slaves  
will he be to his brothers.'  
He also said,  
'Blessed be the Lord, the God of Shem!  
May Canaan be the slave of Shem.  
May God extend the territory of Japheth;  
may Japheth live in the tents of Shem,  
and may Canaan be his slave.' (Genesis 9:18–27)



The story says that Noah was drunk and was sleeping naked in his tent. One of his sons, Ham, came in to the tent and saw him naked. When he realised what had happened, Noah cursed Ham's son, Canaan, and said that he should now be a slave to Ham's brothers, Shem and Japheth. When an old tradition that Canaan was black is added to this story it can be seen how it was used to justify racism and slavery to some people.

You might think that this just shows how old the Old Testament is and that these teachings changed by the time the New Testament was written. Yet if you look at some of the writings in the New Testament you will find passages like these:

*Slaves, submit yourselves to your masters with all respect, not only to those who are good and considerate, but also to those who are harsh. (1 Peter 2:18)*

*Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favour, but with sincerity of heart and reverence for the Lord. Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving. Anyone who does wrong will be repaid for his wrong, and there is no favouritism.*

*Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven. (Colossians 3:22-4:1)*

Here we see that although slaves are told to obey their masters even if they are treated badly, nevertheless in the passage from Colossians, the owners are told to treat them with respect because that is what God would want.

Some of these texts have been used for hundreds of years to defend capturing people and treating them as slaves. You have seen the video of John Newton's life and how, even after he had received a conversion experience and became a Christian, he still carried on trading in slaves for several years.

There is a rather difficult passage from Paul:

*You are all sons of God through faith in Christ Jesus, for all of you who were baptised into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus. If you belong to Christ, then you are Abraham's seed, and heirs according to the promise. (Galatians 3:26-29)*

The question is: was Paul saying that all people were equal or is it only Christians who are equal?

While we might all agree that making people live as slaves is wrong. We have to realise that people believed this was the right thing to do and sometimes used the Bible to defend their actions.

On the other hands, people such as William Wilberforce (1759-1833) fought against slavery, again using the Bible as the source and authority for their arguments.

**Activity:** Like Newton, Wilberforce had not always followed a Christian life-style. Research his early life and explain how his life and beliefs changed.





# Amazing Grace

the life and work of John Newton

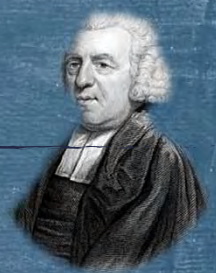
---

The Bible and Slavery

The Bible and Slavery

---

- ▶ Create a poster on the Bible and Slavery.



# The Bible and Slavery

The Bible contains several references to slavery, which was a common practice at the time. It has been cited as a justification for slavery whilst Abolitionists have also used New Testament texts to argue for the manumission (freeing) of slaves.



## The Old Testament says how slaves should be treated.

*“If you buy a Hebrew servant, he is to serve you for six years. But in the seventh year, he shall go free, without paying anything. If he comes alone, he is to go free alone; but if he has a wife when he comes, she is to go with him. If his master gives him a wife and she bears him sons or daughters, the woman and her children shall belong to her master, and only the man shall go free.*

*“But if the servant declares, ‘I love my master and my wife and children and do not want to go free,’ then his master must take him before the judges. He shall take him to the door or the doorpost and pierce his ear with an awl. Then he will be his servant for life.” (Exodus 21:2-6)*

*“If one of your countrymen becomes poor among you and sells himself to you, do not make him work as a slave. He is to be treated as a hired worker or a temporary resident among you; he is to work for you until the Year of Jubilee. Then he and his children are to be released, and he will go back to his own clan and to the property of his forefathers. Because the Israelites are my servants, whom I brought out of Egypt, they must not be sold as slaves. Do not rule over them ruthlessly, but fear your God.*

*“Your male and female slaves are to come from the nations around you; from them you may buy slaves. You may also buy some of the temporary residents living among you and members of their clans born in your country, and they will become your property. You can will them to your children as inherited property and can make them slaves for life, but you must not rule over your fellow Israelites ruthlessly.*

*“If an alien or a temporary resident among you becomes rich and one of your countrymen becomes poor and sells himself to the alien living among you or to a member of the alien’s clan, he retains the right of redemption after he has sold himself. One of his relatives may redeem him: An uncle or a cousin or any blood-relative in his clan may redeem him. Or if he prospers, he may redeem himself. He and his buyer are to count the time from the year he sold himself up to the Year of Jubilee. The price for his release is to be based on the rate paid to a hired man for that number of years. If many years remain, he must pay for his redemption a larger share of the price paid for him. If only a few years remain until the Year of Jubilee, he is to compute that and pay for his redemption accordingly. He is to be treated as a man hired from year to year; you must see to it that his owner does not rule over him ruthlessly.*

*“Even if he is not redeemed in any of these ways, he and his children are to be released in the Year of Jubilee, for the Israelites belong to me as servants. They are my servants, whom I brought out of Egypt. I am the LORD your God.” (Leviticus 25:39-55)*

*If a fellow Hebrew, a man or woman, sells himself to you and serves you six years, in the seventh year you must let him go free. And when you release him, do not send him away empty-handed. Supply him liberally from your flock, your threshing-floor and your winepress. Give to him as the LORD your God has blessed you. Remember that you were slaves in Egypt and the LORD your God redeemed you. That is why I give you this command today.*

*But if your servant says to you, “I do not want to leave you,” because he loves you and your family and is well off with you, then take an awl and push it through his ear lobe into the door, and he will become your servant for life. Do the same for your maidservant.*

*Do not consider it a hardship to set your servant free, because his service to you these six years has been worth twice as much as that of a hired hand. And the LORD your God will bless you in everything you do. (Deuteronomy 15:12-18)*



So, male Israelite slaves were to be offered release after seven years of service, with certain conditions. Foreign slaves and their families became the perpetual property of the owner's family. However, despite the Biblical laws and teachings, many Israelite slaves were kept longer than permitted, and, as punishment for this Yahweh destroyed the Kingdom of Judah.



*The word came to Jeremiah from the LORD after King Zedekiah had made a covenant with all the people in Jerusalem to proclaim freedom for the slaves. Everyone was to free his Hebrew slaves, both male and female; no-one was to hold a fellow Jew in bondage. So all the officials and people who entered into this covenant agreed that they would free their male and female slaves and no longer hold them in bondage. They agreed, and set them free. But afterwards they changed their minds and took back the slaves they had freed and enslaved them again.*

*Then the word of the LORD came to Jeremiah: "This is what the LORD, the God of Israel, says: I made a covenant with your forefathers when I brought them out of Egypt, out of the land of slavery. I said, 'Every seventh year each of you must free any fellow Hebrew who has sold himself to you. After he has served you for six years, you must let him go free.' Your fathers, however, did not listen to me or pay attention to me. Recently you repented and did what is right in my sight: Each of you proclaimed freedom to his countrymen. You even made a covenant before me in the house that bears my Name. But now you have turned round and profaned my name; each of you has taken back the male and female slaves you had set free to go where they wished. You have forced them to become your slaves again.*

*"Therefore, this is what the LORD says: You have not obeyed me; you have not proclaimed freedom for your fellow countrymen. So I now proclaim 'freedom' for you, declares the LORD—'freedom' to fall by the sword, plague and famine. I will make you abhorrent to all the kingdoms of the earth. The men who have violated my covenant and have not fulfilled the terms of the covenant they made before me, I will treat like the calf they cut in two and then walked between its pieces. The leaders of Judah and Jerusalem, the court officials, the priests and all the people of the land who walked between the pieces of the calf, I will hand over to their enemies who seek their lives. Their dead bodies will become food for the birds of the air and the beasts of the earth.*

*"I will hand Zedekiah king of Judah and his officials over to their enemies who seek their lives, to the army of the king of Babylon, which has withdrawn from you. I am going to give the order, declares the LORD, and I will bring them back to this city. They will fight against it, take it and burn it down. And I will lay waste the towns of Judah so that no-one can live there." (Jeremiah 34:8-24)*

In addition to these texts, the misinterpretation of another Old Testament story has been used both to justify slavery and racism.

*The sons of Noah who came out of the ark were Shem, Ham and Japheth [Ham was the father of Canaan]. These were the three sons of Noah, and from them came the people who were scattered over the earth. Noah, a man of the soil, proceeded to plant a vineyard. When he drank some of its wine, he became drunk and lay uncovered inside his tent. Ham, the father of Canaan, saw his father's nakedness and told his two brothers outside. But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's nakedness. Their faces were turned the other way so that they would not see their father's nakedness.*

*When Noah awoke from his wine and found out what his youngest son had done to him, he said,*

*'Cursed be Canaan!*

*The lowest of slaves*

*will he be to his brothers.'*

*He also said,*

*'Blessed be the Lord, the God of Shem!*

*May Canaan be the slave of Shem.*

*May God extend the territory of Japheth;  
may Japheth live in the tents of Shem,  
and may Canaan be his slave.’ (Genesis 9:18–27)*

The story relates that Noah was drunk and was sleeping naked in his tent. One of his sons, Ham, came in to the tent and saw him naked. When he realised what had happened, Noah cursed Ham’s son, Canaan, and said that he should now be a slave to Ham’s brothers, Shem and Japheth. When an old tradition that Canaan was black is added to this story it can be seen how it was used to justify racism and slavery to some people.



### **Slavery in the New Testament**

There are also references to slavery in the New Testament, including:

*Slaves, obey your earthly masters with respect and fear, and with sincerity of heart, just as you would obey Christ. (Ephesians 6:5)*

*All who are under the yoke of slavery should consider their masters worthy of full respect, so that God’s name and our teaching may not be slandered. (I Timothy 6:1)*

In other Pauline epistles and the first epistle of Peter, slaves are told to obey their masters. However, there are also passages which urge the masters to take good care of their slaves.

*Teach slaves to be subject to their masters in everything, to try to please them, not to talk back to them, and not to steal from them, but to show that they can be fully trusted, so that in every way they will make the teaching about God our Saviour attractive. (Titus 2:9-10)*

*Slaves, submit yourselves to your masters with all respect, not only to those who are good and considerate, but also to those who are harsh. (1 Peter 2:18)*

*Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favour, but with sincerity of heart and reverence for the Lord. Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving. Anyone who does wrong will be repaid for his wrong, and there is no favouritism.*

*Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven. (Colossians 3:22-4:1)*

The Epistle to Philemon has been used both by pro-slavery advocates as well as by abolitionists.

*Paul, a prisoner of Christ Jesus, and Timothy our brother,*

*To Philemon our dear friend and fellow-worker, to Apphia our sister, to Archippus our fellow-soldier and to the church that meets in your home:*

*Grace to you and peace from God our Father and the Lord Jesus Christ.*

*I always thank my God as I remember you in my prayers, because I hear about your faith in the Lord Jesus and your love for all the saints. I pray that you may be active in sharing your faith, so that you will have a full understanding of every good thing we have in Christ. Your love has given me great joy and encouragement, because you, brother, have refreshed the hearts of the saints.*

*Therefore, although in Christ I could be bold and order you to do what you ought to do, yet I appeal to you on the basis of love. I then, as Paul—an old man and now also a prisoner of Christ Jesus— I appeal to you for my son Onesimus, who became my son while I was in chains. Formerly he was useless to you, but now he has become useful both to you and to me.*

*I am sending him—who is my very heart—back to you. I would have liked to keep him with me so that he could take your place in helping me while I am in chains for the gospel. But I did not want to do anything without your consent, so that any favour you do will be spontaneous and not forced. Perhaps the reason he was separated from you for a little while was that you might have him back for good—no longer as a slave, but better than a*

*slave, as a dear brother. He is very dear to me but even dearer to you, both as a man and as a brother in the Lord.*

*So if you consider me a partner, welcome him as you would welcome me. If he has done you any wrong or owes you anything, charge it to me. I, Paul, am writing this with my own hand. I will pay it back—not to mention that you owe me your very self. I do wish, brother, that I may have some benefit from you in the Lord; refresh my heart in Christ. Confident of your obedience, I write to you, knowing that you will do even more than I ask.*

*And one thing more: Prepare a guest room for me, because I hope to be restored to you in answer to your prayers.*

*Epaphras, my fellow-prisoner in Christ Jesus, sends you greetings. And so do Mark, Aristarchus, Demas and Luke, my fellow-workers.*

*The grace of the Lord Jesus Christ be with your spirit. (Philemon)*



There is a rather difficult passage from Paul:

*You are all sons of God through faith in Christ Jesus, for all of you who were baptised into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus. If you belong to Christ, then you are Abraham's seed, and heirs according to the promise. (Galatians 3:26-29)*

The question is: was Paul saying that all people were equal or is it only Christians who are equal?

So, from these texts, it appears that the writers of both the Old and New Testaments of the Bible accepted slavery in some form or another, as a norm in society. Although the Bible admonishes slave owners to treat their slaves well, nevertheless, apart from following the Old Testament laws, that was as far as restrictions applied to the use of slaves.

Even though Paul's letter to Philemon argues for acceptance of Onesimus (which translates as 'useful') it is still clear that he has been a slave and this is not criticised.

Therefore, it appears that despite its teachings the Bible, as the Word of God, was still heavily influenced by the societal norms of the area in which it developed. While we might all agree that making people live as slaves is wrong, we have to realise that people believed this was the correct thing to do and sometimes used the Bible to defend their actions.

On the other hands, people such as William Wilberforce (1759-1833) fought against slavery, again using the Bible as the source and authority for their arguments.

# The Bible and Slavery

The Bible contains several references to slavery, which was a common practice at the time. It has been cited as a justification for slavery whilst Abolitionists have also used New Testament texts to argue for the manumission (freeing) of slaves.



## The Old Testament says how slaves should be treated.

*"If you buy a Hebrew servant, he is to serve you for six years. But in the seventh year, he shall go free, without paying anything. If he comes alone, he is to go free alone; but if he has a wife when he comes, she is to go with him. If his master gives him a wife and she bears him sons or daughters, the woman and her children shall belong to her master, and only the man shall go free.*

*"But if the servant declares, 'I love my master and my wife and children and do not want to go free,' then his master must take him before the judges. He shall take him to the door or the door-post and pierce his ear with an awl. Then he will be his servant for life."* (Exodus 21:2-6)

*"If one of your countrymen becomes poor among you and sells himself to you, do not make him work as a slave. He is to be treated as a hired worker or a temporary resident among you; he is to work for you until the Year of Jubilee. Then he and his children are to be released, and he will go back to his own clan and to the property of his forefathers. Because the Israelites are my servants, whom I brought out of Egypt, they must not be sold as slaves. Do not rule over them ruthlessly, but fear your God.*

*"Your male and female slaves are to come from the nations around you; from them you may buy slaves. You may also buy some of the temporary residents living among you and members of their clans born in your country, and they will become your property. You can will them to your children as inherited property and can make them slaves for life, but you must not rule over your fellow Israelites ruthlessly.*

*"If an alien or a temporary resident among you becomes rich and one of your countrymen becomes poor and sells himself to the alien living among you or to a member of the alien's clan, he retains the right of redemption after he has sold himself. One of his relatives may redeem him: An uncle or a cousin or any blood-relative in his clan may redeem him. Or if he prospers, he may redeem himself. He and his buyer are to count the time from the year he sold himself up to the Year of Jubilee. The price for his release is to be based on the rate paid to a hired man for that number of years. If many years remain, he must pay for his redemption a larger share of the price paid for him. If only a few years remain until the Year of Jubilee, he is to compute that and pay for his redemption accordingly. He is to be treated as a man hired from year to year; you must see to it that his owner does not rule over him ruthlessly.*

*"Even if he is not redeemed in any of these ways, he and his children are to be released in the Year of Jubilee, for the Israelites belong to me as servants. They are my servants, whom I brought out of Egypt. I am the LORD your God."* (Leviticus 25:39-55)

*If a fellow Hebrew, a man or woman, sells himself to you and serves you six years, in the seventh year you must let him go free. And when you release him, do not send him away empty-handed. Supply him liberally from your flock, your threshing-floor and your winepress. Give to him as the LORD your God has blessed you. Remember that you were slaves in Egypt and the LORD your God redeemed you. That is why I give you this command today.*

*But if your servant says to you, "I do not want to leave you," because he loves you and your family and is well off with you, then take an awl and push it through his ear lobe into the door, and he will become your servant for life. Do the same for your maidservant.*

*Do not consider it a hardship to set your servant free, because his service to you these six years has been worth twice as much as that of a hired hand. And the LORD your God will bless you in everything you do. (Deuteronomy 15:12-18)*



So, male Israelite slaves were to be offered release after seven years of service, with certain conditions. Foreign slaves and their families became the perpetual property of the owner's family. However, despite the Biblical laws and teachings, many Israelite slaves were kept longer than permitted, and, as punishment for this Yahweh destroyed the Kingdom of Judah.



The word came to Jeremiah from the LORD after King Zedekiah had made a covenant with all the people in Jerusalem to proclaim freedom for the slaves. Everyone was to free his Hebrew slaves, both male and female; no-one was to hold a fellow Jew in bondage. So all the officials and people who entered into this covenant agreed that they would free their male and female slaves and no longer hold them in bondage. They agreed, and set them free. But afterwards they changed their minds and took back the slaves they had freed and enslaved them again.

Then the word of the LORD came to Jeremiah: "This is what the LORD, the God of Israel, says: I made a covenant with your forefathers when I brought them out of Egypt, out of the land of slavery. I said, 'Every seventh year each of you must free any fellow Hebrew who has sold himself to you. After he has served you for six years, you must let him go free.' Your fathers, however, did not listen to me or pay attention to me. Recently you repented and did what is right in my sight: Each of you proclaimed freedom to his countrymen. You even made a covenant before me in the house that bears my Name. But now you have turned round and profaned my name; each of you has taken back the male and female slaves you had set free to go where they wished. You have forced them to become your slaves again.

"Therefore, this is what the LORD says: You have not obeyed me; you have not proclaimed freedom for your fellow countrymen. So I now proclaim 'freedom' for you, declares the LORD—'freedom' to fall by the sword, plague and famine. I will make you abhorrent to all the kingdoms of the earth. The men who have violated my covenant and have not fulfilled the terms of the covenant they made before me, I will treat like the calf they cut in two and then walked between its pieces. The leaders of Judah and Jerusalem, the court officials, the priests and all the people of the land who walked between the pieces of the calf, I will hand over to their enemies who seek their lives. Their dead bodies will become food for the birds of the air and the beasts of the earth.

"I will hand Zedekiah king of Judah and his officials over to their enemies who seek their lives, to the army of the king of Babylon, which has withdrawn from you. I am going to give the order, declares the LORD, and I will bring them back to this city. They will fight against it, take it and burn it down. And I will lay waste the towns of Judah so that no-one can live there." (Jeremiah 34:8-24)

In addition to these texts, the misinterpretation of another Old Testament story has been used both to justify slavery and racism.

The sons of Noah who came out of the ark were Shem, Ham and Japheth [Ham was the father of Canaan]. These were the three sons of Noah, and from them came the people who were scattered over the earth. Noah, a man of the soil, proceeded to plant a vineyard. When he drank some of its wine, he became drunk and lay uncovered inside his tent. Ham, the father of Canaan, saw his father's nakedness and told his two brothers outside. But Shem and Japheth took a garment and laid it across their shoulders; then they walked in backward and covered their father's nakedness. Their faces were turned the other way so that they would not see their father's nakedness.

When Noah awoke from his wine and found out what his youngest son had done to him, he said,

'Cursed be Canaan!

The lowest of slaves

will he be to his brothers.'

He also said,

'Blessed be the Lord, the God of Shem!

May Canaan be the slave of Shem.

May God extend the territory of Japheth;

may Japheth live in the tents of Shem,



and may Canaan be his slave.' (Genesis 9:18–27)

The story relates that Noah was drunk and was sleeping naked in his tent. One of his sons, Ham, came in to the tent and saw him naked. When he realised what had happened, Noah cursed Ham's son, Canaan, and said that he should now be a slave to Ham's brothers, Shem and Japheth. When an old tradition that Canaan was black is added to this story it can be seen how it was used to justify racism and slavery to some people.



### Slavery in the New Testament

There are also references to slavery in the New Testament, including:

*Slaves, obey your earthly masters with respect and fear, and with sincerity of heart, just as you would obey Christ. (Ephesians 6:5)*

*All who are under the yoke of slavery should consider their masters worthy of full respect, so that God's name and our teaching may not be slandered. (1 Timothy 6:1)*

In other Pauline epistles and the first epistle of Peter, slaves are told to obey their masters. However, there are also passages which urge the masters to take good care of their slaves.

*Teach slaves to be subject to their masters in everything, to try to please them, not to talk back to them, and not to steal from them, but to show that they can be fully trusted, so that in every way they will make the teaching about God our Saviour attractive. (Titus 2:9-10)*

*Slaves, submit yourselves to your masters with all respect, not only to those who are good and considerate, but also to those who are harsh. (1 Peter 2:18)*

*Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favour, but with sincerity of heart and reverence for the Lord. Whatever you do, work at it with all your heart, as working for the Lord, not for men, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving. Anyone who does wrong will be repaid for his wrong, and there is no favouritism.*

*Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven. (Colossians 3:22-4:1)*

The Epistle to Philemon has been used both by pro-slavery advocates as well as by abolitionists.

*Paul, a prisoner of Christ Jesus, and Timothy our brother,*

*To Philemon our dear friend and fellow-worker, to Apphia our sister, to Archippus our fellow-soldier and to the church that meets in your home:*

*Grace to you and peace from God our Father and the Lord Jesus Christ.*

*I always thank my God as I remember you in my prayers, because I hear about your faith in the Lord Jesus and your love for all the saints. I pray that you may be active in sharing your faith, so that you will have a full understanding of every good thing we have in Christ. Your love has given me great joy and encouragement, because you, brother, have refreshed the hearts of the saints.*

*Therefore, although in Christ I could be bold and order you to do what you ought to do, yet I appeal to you on the basis of love. I then, as Paul—an old man and now also a prisoner of Christ Jesus—I appeal to you for my son Onesimus, who became my son while I was in chains. Formerly he was useless to you, but now he has become useful both to you and to me.*

*I am sending him—who is my very heart—back to you. I would have liked to keep him with me so that he could take your place in helping me while I am in chains for the gospel. But I did not want to do anything without your consent, so that any favour you do will be spontaneous and not forced. Perhaps the reason he was separated from you for a little while was that you might have him back for good—no longer as a slave, but better than a slave, as a dear brother. He is very dear to me but even dearer to you, both as a man and as a brother in the Lord.*

*So if you consider me a partner, welcome him as you would welcome me. If he has done you any wrong or owes you anything, charge it to me. I, Paul, am writing this with my own hand. I will pay it back—not to mention that you owe me your very self. I do wish, brother, that I may have some benefit from you in the Lord; refresh my heart in Christ. Confident of your obedience, I write to you,*

knowing that you will do even more than I ask.

And one thing more: Prepare a guest room for me, because I hope to be restored to you in answer to your prayers.

Epaphras, my fellow-prisoner in Christ Jesus, sends you greetings. And so do Mark, Aristarchus, Demas and Luke, my fellow-workers.

The grace of the Lord Jesus Christ be with your spirit. (Philemon)



There is a rather difficult passage from Paul:

You are all sons of God through faith in Christ Jesus, for all of you who were baptised into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus. If you belong to Christ, then you are Abraham's seed, and heirs according to the promise. (Galatians 3:26-29)

The question is: was Paul saying that all people were equal or is it only Christians who are equal?

So, from these texts, it appears that the writers of both the Old and New Testaments of the Bible accepted slavery in some form or another, as a norm in society. Although the Bible admonishes slave owners to treat their slaves well, nevertheless, apart from following the Old Testament laws, that was as far as restrictions applied to the use of slaves.

Even though Paul's letter to Philemon argues for acceptance of Onesimus (which translates as 'useful') it is still clear that he has been a slave and this is not criticised.

Therefore, it appears that despite its teachings the Bible, as the Word of God, was still heavily influenced by the societal norms of the area in which it developed. While we might all agree that making people live as slaves is wrong, we have to realise that people believed this was the correct thing to do and sometimes used the Bible to defend their actions.

On the other hands, people such as William Wilberforce (1759-1833) fought against slavery, again using the Bible as the source and authority for their arguments.

# Slavery and the Roman Catholic Church

The table below shows the changing responses of the Papacy to the question of slavery.

It is clear that in the first millennium of the Church the Popes accepted slavery as a normal part of life. By 12th century a distinction was being drawn between Christians who were enslaved and those of other religion. However, enslavement was a commonly threatened punishment for failing to observe Papal rulings.

It was not until 1537 that Pope Paul III ruled that Native Americans were to be regarded as human beings.







The first Pope to call for an end to slavery was Clement XI in 1700. In 1888-90 Leo XIII ruled against slavery with no mention of the race or religion of the people being enslaved.

Finally, the Second Vatican Council of 1962-65 condemned slavery as an infamy (a shameful, scandalous or evil act).








The Catechism of the Catholic Church (1993) states:

*‘The seventh commandment forbids acts or enterprises that for any reason - selfish or ideological, commercial, or totalitarian - lead to the enslavement of human beings, to their being bought, sold and exchanged like merchandise, in disregard for their personal dignity. It is a sin against the dignity of persons and their fundamental rights to reduce them by violence to their productive value or to a source of profit. St. Paul directed a Christian master to treat his Christian slave “no longer as a slave but more than a slave, as a beloved brother, ... both in the flesh and in the Lord.”’* (§2414)











443	Leo the Great decreed in that no slave could become a priest.	
4th century	Pope Julius said that a slave could not be divorced from their spouse.	
590-604	The <i>Pastoral Rule</i> of Gregory I ‘The Great’, directed that slaves should behave humbly for their masters as they are only slaves and that Masters should not be proud since they, like their slaves, were also slaves of God.	
1089	Pope Urban II at the Synod of Melfi granted to princes the power to enslave the wives of clerics to enforce clerical celibacy.	
1174	Alexander III appealed to the Moorish King of Valencia for the release of prisoners of war on the basis that they were Christians.	
1309-1535	Various States, Cities and families were subject to the penalty of enslavement by Popes.	








1425	Martin V issued a bull threatening excommunication for any Christian slave dealers and ordered Jews to wear a 'badge of infamy' to deter, in part, the buying of Christians.	
1433-1435	Pope Eugenius IV in <i>Sicut Dudum</i> imposed the penalty of excommunication on those who enslaved recent converts in the Canary Islands.	
1452	Nicholas V in 1452 authorized King Alfonso V of Portugal to 'invade, search out, capture and subjugate the Saracens and Pagans and any other unbelievers and enemies of Christ wherever they may be, as well as their kingdoms, duchies, counties, principalities, and other property ... and to reduce their persons into perpetual slavery'.	
1456	Pope Calixtus III applied the penalty of excommunication to those who had enslaved some Christians along with Muslims during raids on the Turkish and Egyptian coasts.	
1462	Pius II announced ecclesiastical censures for those who were enslaving the recently baptised of Guinea.	
1476	Sixtus IV anathematized those who were enslaving the Christian converts in the Canary Islands.	
1448	Innocent VIII distributed a share of the hundred slaves he received as gift from King Ferdinand amongst the clergy.	





1493	Alexander VI gave Spain the same rights to the Americas as had been granted to Portugal for Africa by Nicholas V in 1454.	
1513	Pope Leo X regularized the procedure for baptising slaves who were about to die on slave ships.	
1535	Pope Paul III sentenced King Henry VIII to the penalty of being exposed to capture and enslavement.	
1537	Paul III followed the lead already given by Spanish crown and banned, under pain of excommunication, the enslavement of Native Americans whom he now declared to be human beings.	
1535	Paul III renewed the privilege of magistrates to emancipate slaves who fled to the Capital after it had lapsed.	
1566	Pius V restored the rights of the magistrates of Rome to emancipate slaves who fled to the Capital under an ancient privilege.	
1571	Pius V in 1571 excommunicated those who were enslaving Christians to serve as galley-slaves.	
1585	Pope Sixtus V, allowed Fernando Jimenez (the most important slave merchant in the mid-sixteenth century) to use his own surname, contrary to the normal restrictions applied to Jews of the period.	



1591	Pope Gregory XIV ordered the emancipation of all Indian slaves held by the Spanish in the Philippines under pain of excommunication.	
1629	Pope Urban VIII authorized the purchase of forty privately owned slaves who were serving in the galleys of the Papal fleet.	
1661	Pope Alexander VII tried to purchase 100 slaves for the Papal galleys.	
1645	Innocent X authorized the purchase of 100 Turkish slaves to serve in the Papal galleys.	
1700	Clement XI directed the Holy Office to appeal to his nuncios in Madrid and Lisbon to act in bringing about the end of slavery.	
1741	Pope Benedict XIV condemned the unjust enslavement of Indians, Christian and non-Christians.	
1839	Gregory XVI condemned the trade in black Africans as unchristian and morally unlawful.	
1888-1890	Leo XIII praised 12 Popes of the past who sought to abolish slavery with no mention of just or unjust type of enslavement.	
1995	Pope John Paul II repeated the condemnation of 'infamies', including slavery, issued by the Second Vatican Council.	

# Slavery and the Roman Catholic Church

The table below shows the changing responses of the Papacy to the question of slavery.

It is clear that in the first millennium of the Church the Popes accepted slavery as a normal part of life. By 12th century a distinction was being drawn between Christians who were enslaved and those of other religion. However, enslavement was a commonly threatened punishment for failing to observe Papal rulings.

It was not until 1537 that Pope Paul III ruled that Native Americans were to be regarded as human beings.

The first Pope to call for an end to slavery was Clement XI in 1700.







In 1888-90 Leo XIII ruled against slavery with no mention of the race or religion of the people being enslaved.

Finally, the Second Vatican Council of 1962-65 condemned slavery as an infamy (a shameful, scandalous or evil act).

The Catechism of the Catholic Church (1993) states:


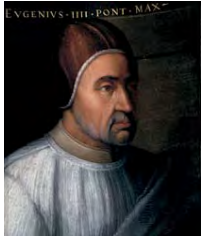





*'The seventh commandment forbids acts or enterprises that for any reason - selfish or ideological, commercial, or totalitarian - lead to the enslavement of human beings, to their being bought, sold and exchanged like merchandise, in disregard for their personal dignity. It is a sin against the dignity of persons and their fundamental rights to reduce them by violence to their productive value or to a source of profit. St. Paul directed a Christian master to treat his Christian slave "no longer as a slave but more than a slave, as a beloved brother, ... both in the flesh and in the Lord."' (§2414)*









443	Leo the Great decreed in that no slave could become a priest.	
4th century	Pope Julius said that a slave could not be divorced from their spouse.	
590-604	The <i>Pastoral Rule</i> of Gregory I 'The Great', directed that slaves should behave humbly for their masters as they are only slaves and that Masters should not be proud since they, like their slaves, were also slaves of God.	
1089	Pope Urban II at the Synod of Melfi granted to princes the power to enslave the wives of clerics to enforce clerical celibacy.	
1174	Alexander III appealed to the Moorish King of Valencia for the release of prisoners of war on the basis that they were Christians.	
1309-1535	Various States, Cities and families were subject to the penalty of enslavement by Popes.	














1425	Martin V issued a bull threatening excommunication for any Christian slave dealers and ordered Jews to wear a 'badge of infamy' to deter, in part, the buying of Christians.	
1433-1435	Pope Eugenius IV in <i>Sicut Dudum</i> imposed the penalty of excommunication on those who enslaved recent converts in the Canary Islands.	
1452	Nicholas V in 1452 authorized King Alfonso V of Portugal to 'invade, search out, capture and subjugate the Saracens and Pagans and any other unbelievers and enemies of Christ wherever they may be, as well as their kingdoms, duchies, counties, principalities, and other property ... and to reduce their persons into perpetual slavery'.	
1456	Pope Calixtus III applied the penalty of excommunication to those who had enslaved some Christians along with Muslims during raids on the Turkish and Egyptian coasts.	
1462	Pius II announced ecclesiastical censures for those who were enslaving the recently baptised of Guinea.	
1476	Sixtus IV anathematized those who were enslaving the Christian converts in the Canary Islands.	
1448	Innocent VIII distributed a share of the hundred slaves he received as gift from King Ferdinand amongst the clergy.	



1493	Alexander VI gave Spain the same rights to the Americas as had been granted to Portugal for Africa by Nicholas V in 1454.	
1513	Pope Leo X regularized the procedure for baptising slaves who were about to die on slave ships.	
1535	Pope Paul III sentenced King Henry VIII to the penalty of being exposed to capture and enslavement.	
1537	Paul III followed the lead already given by Spanish crown and banned, under pain of excommunication, the enslavement of Native Americans whom he now declared to be human beings.	
1535	Paul III renewed the privilege of magistrates to emancipate slaves who fled to the Capital after it had lapsed.	
1566	Pius V restored the rights of the magistrates of Rome to emancipate slaves who fled to the Capital under an ancient privilege.	
1571	Pius V in 1571 excommunicated those who were enslaving Christians to serve as galley-slaves.	
1585	Pope Sixtus V, allowed Fernando Jimenez (the most important slave merchant in the mid-sixteenth century) to use his own surname, contrary to the normal restrictions applied to Jews of the period.	



1591	Pope Gregory XIV ordered the emancipation of all Indian slaves held by the Spanish in the Philippines under pain of excommunication.	
1629	Pope Urban VIII authorized the purchase of forty privately owned slaves who were serving in the galleys of the Papal fleet.	
1661	Pope Alexander VII tried to purchase 100 slaves for the Papal galleys.	
1645	Innocent X authorized the purchase of 100 Turkish slaves to serve in the Papal galleys.	
1700	Clement XI directed the Holy Office to appeal to his nuncios in Madrid and Lisbon to act in bringing about the end of slavery.	
1741	Pope Benedict XIV condemned the unjust enslavement of Indians, Christian and non-Christians.	
1839	Gregory XVI condemned the trade in black Africans as unchristian and morally unlawful.	
1888-1890	Leo XIII praised 12 Popes of the past who sought to abolish slavery with no mention of just or unjust type of enslavement.	
1995	Pope John Paul II repeated the condemnation of 'infamies', including slavery, issued by the Second Vatican Council.	





# Amazing Grace

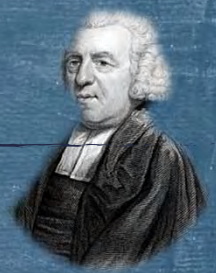
the life and work of John Newton

---

Slavery and the Roman Catholic Church

## Slavery and the Roman Catholic Church

- ▶ Create a worksheet and mix and match the dates with the information.





# Amazing Grace and Lough Swilly

When Newton eventually found passage back to England on a ship called *The Greyhound*, he became increasingly foul-mouthed and blasphemous, openly mocking anyone who had a Christian faith.

On the long journey back to England, he casually picked up a Christian book he had found in his cabin and started reading. Suddenly, 'an involuntary suggestion arose in my mind—What if these things should be true?' Horrified at the thought, he shut the book.

The next day (10 March 1748) the *The Greyhound* was caught in a violent storm. A man was swept overboard and the waves which crashed over the vessel caused serious damage which needed repair



*'The sea had torn away the upper timbers on one side, and made the ship a mere wreck in a few minutes,' wrote Newton. 'Taking all the circumstances, it was astonishing, and almost miraculous that any of us survived.'*

After hours which he spent pumping water from the floundering ship, Newton cried out, 'If this will not do, the Lord have mercy upon us!'

He was shocked by his own words. 'This thought, spoken without much reflection, was the first desire I had breathed for mercy for many years. It directly occurred, What mercy can there be for me?'

Next day he had taken the helm and thought about his life. 'I thought there never was or could be such a sinner as myself; I concluded that my sins were too great to be forgiven.'

For weeks, while the ship struggled to stay afloat and rations were running out, Newton was reading New Testament.

When, the wind finally changed, 'We saw the island of Tory and the next day anchored in Lough Swilly in Ireland. This was the 8th day of April, just four weeks after the damage we sustained from the sea. When we came into this port, our very last victuals were boiling in the pot; and before we had been there two hours, the wind began to blow with great violence. If we had continued at sea that night in our shattered condition, we must have gone to the bottom. About this time I began to know that there is a God that hears and answers prayer.'



**Lough Swilly**

In Ireland the crew were welcomed by the local villagers of Bunacrana Castle. Carpenters began to work on repairing the ship which took five weeks. Meanwhile, John Newton visited the city of Derry / Londonderry where he attended church. He went twice a day to St Columb's Cathedral and took communion at the first opportunity. One day he went shooting with the Mayor of Derry and narrowly escaped death in a shooting accident.

Newton soon stopped swearing and his behaviour altered. However, despite his new-found faith, he continued working as a slave trader for the next six years, blinded to the evils of slavery by his culture and by self-interest. Later, he explained, 'I should have been overwhelmed with distress and terror, if I had known, or even suspected, that I was acting wrongly.'

Eventually back in his native England, Newton began to grow in his Christian faith and learn from others. He listened to preachers such as John Wesley who condemned the slave trade and his attitude began to change radically.

*Amazing Grace* which described his own spiritual journey, was written to illustrate his New Year's Day sermon in 1773. The original title of the song was *Faith's Review and Expectation*.

The third-annual *Amazing Grace Festival* was held at Lough Swilly 8-12 April 2015 with the theme of "transformation" looking at how John Newton's life was changed forever and seeing how our lives and communities can be transformed for good!



# Amazing Grace and Lough Swilly

When Newton eventually found passage back to England on a ship called *The Greyhound*, he became increasingly foul-mouthed and blasphemous, openly mocking anyone who had a Christian faith.

On the long journey back to England, he casually picked up a Christian book he had found in his cabin and started reading. Suddenly, 'an involuntary suggestion arose in my mind—What if these things should be true?'. Horrified at the thought, he shut the book.

The next day (10 March 1748) the *The Greyhound* was caught in a violent storm. A man was swept overboard and the waves which crashed over the vessel caused serious damage which needed repair.



*'The sea had torn away the upper timbers on one side, and made the ship a mere wreck in a few minutes,'* wrote Newton. *'Taking all the circumstances, it was astonishing, and almost miraculous that any of us survived.'*

After hours which he spent pumping water from the floundering ship, Newton cried out, 'If this will not do, the Lord have mercy upon us!'

He was shocked by his own words. *'This thought, spoken without much reflection, was the first desire I had breathed for mercy for many years. It directly occurred, What mercy can there be for me?'*

Next day he had taken the helm and thought about his life. *'I thought there never was or could be such a sinner as myself; I concluded that my sins were too great to be forgiven.'*

For weeks, while the ship struggled to stay afloat and rations were running out, Newton was reading the New Testament.

When the wind finally changed, *'We saw the island of Tory and the next day anchored in Lough Swilly in Ireland. This was the 8th day of April, just four weeks after the damage we sustained from the sea. When we came into this port, our very last victuals were boiling in the pot; and before we had been there two hours, the wind began to blow with great violence. If we had continued at sea that night in our shattered condition, we must have gone to the bottom. About this time I began to know that there is a God that hears and answers prayer.'*



**Lough Swilly**



In Ireland the crew were welcomed by the local villagers of Bunacrana Castle. Carpenters began to work on repairing the ship which took five weeks. Meanwhile, John Newton visited the city of Derry / Londonderry where he attended church. He went twice a day to St Columb's Cathedral and took communion at the first opportunity. One day he went shooting with the Mayor of Derry and narrowly escaped death in a shooting accident.

Newton soon stopped swearing and his behaviour altered. However, despite his new-found faith, he continued working as a slave trader for the next six years, blinded to the evils of slavery by his culture and by self-interest. Later, he explained, '*I should have been overwhelmed with distress and terror, if I had known, or even suspected, that I was acting wrongly.*'



Eventually back in his native England, Newton began to grow in his Christian faith and learn from others. He listened to preachers such as John Wesley who condemned the slave trade and his attitude began to change radically.

*Amazing Grace* which described his own spiritual journey, was written to illustrate his New Year's Day sermon in 1773. The original title of the song was *Faith's Review and Expectation*.

The third-annual *Amazing Grace Festival* was held at Lough Swilly 8-12 April 2015 with the theme of 'transformation', '*looking at how John Newton's life was changed forever and seeing how our lives and communities can be transformed for good!*'



# Amazing Grace and Lough Swilly



- When Newton eventually found passage back to England on a ship called *The Greyhound*, he became increasingly foul-mouthed and blasphemous [swearing], openly mocking anyone who had a Christian faith.
- On the long journey back to England, he casually picked up a Christian book he had found in his cabin and started reading. Suddenly, ‘an involuntary suggestion arose in my mind—What if these things should be true?’ Horrified at the thought, he shut the book.
- The next day (10 March 1748) the *The Greyhound* was caught in a violent storm. A man was swept overboard and the waves which crashed over the vessel caused serious damage which needed repair
  - *‘The sea had torn away the upper timbers on one side, and made the ship a mere wreck in a few minutes,’ wrote Newton. ‘Taking all the circumstances, it was astonishing, and almost miraculous that any of us survived.’*
- After hours which he spent pumping water from the floundering ship, Newton cried out, ‘If this will not do, the Lord have mercy upon us!’
- He was shocked by his own words. ‘This thought, spoken without much reflection, was the first desire I had breathed for mercy for many years. It directly occurred, What mercy can there be for me?’
- Next day he had taken the helm and thought about his life. ‘I thought there never was or could be such a sinner as myself; I concluded that my sins were too great to be forgiven.’
- For weeks, while the ship struggled to stay afloat and rations were running out, Newton was reading New Testament.
- When, the wind finally changed, ‘We saw the island of Tory and the next day anchored in Lough Swilly in Ireland. This was the 8th day of April, just four weeks after the damage we sustained from the sea. When we came into this port, our very last victuals were boiling in the pot; and before we had been there two hours, the wind began to blow with great violence. If we had continued at sea that night in our shattered condition, we must have gone to the bottom. About this time I began to know that there is a God that hears and answers prayer.’



Lough Swilly

- In Ireland the crew were welcomed by the local villagers of Bunacrana Castle. Carpenters began to work on repairing the ship which took five weeks.
- Meanwhile, John Newton visited the city of Derry / Londonderry where he attended church. He went twice a day to St Columb's Cathedral and took communion at the first opportunity.
- One day he went shooting with the Mayor of Derry and narrowly escaped death in a shooting accident.
- Newton soon stopped swearing and his behaviour altered. However, despite his new-found faith, he continued working as a slave trader for the next six years, blinded to the evils of slavery by his culture and by self-interest.
- Later, he explained, 'I should have been overwhelmed with distress and terror, if I had known, or even suspected, that I was acting wrongly.'
- Eventually back in his native England, Newton began to grow in his Christian faith and learn from others. He listened to preachers such as John Wesley who condemned the slave trade and his attitude began to change radically.
- *Amazing Grace* which described his own spiritual journey, was written to illustrate his New Year's Day sermon in 1773. The original title of the song was *Faith's Review and Expectation*.
- The third-annual *Amazing Grace Festival* was held at Lough Swilly 8-12 April 2015 with the theme of "transformation" looking at how John Newton's life was changed forever and seeing how our lives and communities can be transformed for good!



# Amazing Grace and Lough Swilly



- When Newton eventually found passage back to England on a ship called *The Greyhound*, he became increasingly foul-mouthed and blasphemous [swearing], openly mocking anyone who had a Christian faith.
- On the long journey back to England, he casually picked up a Christian book he had found in his cabin and started reading, Suddenly, 'an involuntary suggestion arose in my mind—What if these things should be true?' Horrified at the thought, he shut the book.
- The next day (10 March 1748) the *The Greyhound* was caught in a violent storm. A man was swept overboard and the waves which crashed over the vessel caused serious damage which needed repair
- 'The sea had torn away the upper timbers on one side, and made the ship a mere wreck in a few minutes,' wrote Newton. 'Taking all the circumstances, it was astonishing, and almost miraculous that any of us survived.'
- After hours which he spent pumping water from the floundering ship, Newton cried out, 'If this will not do, the Lord have mercy upon us!'
- He was shocked by his own words. 'This thought, spoken without much reflection, was the first desire I had breathed for mercy for many years. It directly occurred, What mercy can there be for me?'
- Next day he had taken the helm and thought about his life. 'I thought there never was or could be such a sinner as myself; I concluded that my sins were too great to be forgiven.'
- For weeks, while the ship struggled to stay afloat and rations were running out, Newton was reading New Testament.
- When, the wind finally changed, 'We saw the island of Tory and the next day anchored in Lough Swilly in Ireland. This was the 8th day of April, just four weeks after the damage we sustained from the sea. When we came into this port, our very last victuals were boiling in the pot; and before we had been there two hours, the wind began to blow with great violence. If we had continued at sea that night in our shattered condition, we must

have gone to the bottom. About this time I began to know that there is a God that hears and answers prayer.'

**Lough Swilly**





- In Ireland the crew were welcomed by the local villagers of Bunacrana Castle. Carpenters began to work on repairing the ship which took five weeks.
- Meanwhile, John Newton visited the city of Derry / Londonderry where he attended church. He went twice a day to St Columb's Cathedral and took communion at the first opportunity.
- One day he went shooting with the Mayor of Derry and narrowly escaped death in a shooting accident.
- Newton soon stopped swearing and his behaviour altered. However, despite his new-found faith, he continued working as a slave trader for the next six years, blinded to the evils of slavery by his culture and by self-interest.
- Later, he explained, 'I should have been overwhelmed with distress and terror, if I had known, or even suspected, that I was acting wrongly.'
- Eventually back in his native England, Newton began to grow in his Christian faith and learn from others. He listened to preachers such as John Wesley who condemned the slave trade and his attitude began to change radically.
- *Amazing Grace* which described his own spiritual journey, was written to illustrate his New Year's Day sermon in 1773. The original title of the song was *Faith's Review and Expectation*.
- The third-annual *Amazing Grace Festival* was held at Lough Swilly 8-12 April 2015 with the theme of "transformation" looking at how John Newton's life was changed forever and seeing how our lives and communities can be transformed for good!







# Amazing Grace

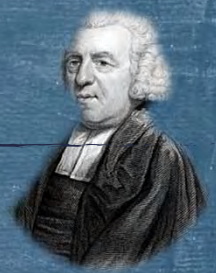
the life and work of John Newton

---

Lough Swilly

## Lough Swilly

- ▶ Using the information:
- ▶ Create a quiz consisting of five questions and answers;
- ▶ The hot spot (Each student has a chance to come to the front of the class, sit on the hot seat and answer the questions from other students).



# Amazing Grace ~ Timeline

Match each statement to one of the dates on the timeline

---

1725      1748      1754      1764      1772      1779      1785

---

1787      1788      1807      1807      1835      1971



John Newton born

*Greyhound* struck by a storm

Newton's final sea voyage

John Newton preached at Olney, Bucks

Writing of *Amazing Grace*

Newton was made Rector of St Mary's Woolnoth

William Wilberforce (26 years old) sent a letter to Newton after the service

*Amazing Grace* was first published in New York

Newton published a pamphlet *Thoughts upon the African slave trade*

Abolition of Slavery

Newton died

William Walker published *Amazing Grace* with the tune *New Britain*

Judy Collins recorded *Amazing Grace*




# Amazing Grace ~ Timeline

Match each statement to one of the dates on the timeline

1725      1748      1754      1764      1772      1779      1785

1787      1788      1807      1807      1835      1971



John Newton born	
<i>Greyhound</i> struck by a storm	
Newton's final sea voyage	



John Newton preached at Olney, Bucks



Writing of *Amazing Grace*






Newton was made Rector of St Mary's Woolnoth








<p>William Wilberforce (26 years old) sent a letter to Newton after the service</p>	
<p><i>Amazing Grace</i> was first published in New York</p>	
<p>Newton published a pamphlet <i>Thoughts upon the African slave trade</i></p>	



Abolition of Slavery	<p style="text-align: center;"><b>NEGRO Emancipation.</b></p> <p><b>THE</b> Religious Services in Wisbech, connected with the celebration of the <b>FIRST</b> of <b>AUGUST</b> next, as the Day on which Slaves in the British Colonies will receive the Blessings of Civil Freedom, will be as follows:</p> <p>At Half-past Six o'Clock in the Morning, a Public Meeting for Thanksgiving and Prayer, will be held in the Independent and Baptist Chapels, and at Half-past Ten in the Wesleyan Chapel.</p> <p>At Half-past Four o'Clock in the Afternoon the Friends of Negro Emancipation will take Tea together in <b>MR. RUMBALL'S</b> Paddock. <b>TICKETS, ONE SHILLING EACH.</b></p> <p><i>The Surplus arising from the Sale of Tickets to be devoted to the re-building of the Wesleyan and Baptist Chapels in the West Indies, and the Special Grant of the British and Foreign Bible Society to the liberated Negroes.</i></p> <p style="text-align: right;"><small>WALKER, PRINTED, WISBECH.</small></p>
Newton died	 <p>A photograph of a rectangular gravestone for John Newton and his wife Mary Newton. The stone is set on a base and has the following inscription:</p> <p>JOHN NEWTON DIED 21<sup>ST</sup> DEC<sup>R</sup> 1807 AGED 82 — MARY NEWTON DIED 15<sup>TH</sup> DEC<sup>R</sup> 1790 AGED 61</p>



William Walker published *Amazing Grace* with the tune *New Britain*



Judy Collins recorded *Amazing Grace*





# Amazing Grace

the life and work of John Newton

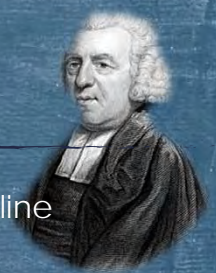
---

Timeline

Timeline

---

- ▶ Match each statement to one of the dates on the timeline



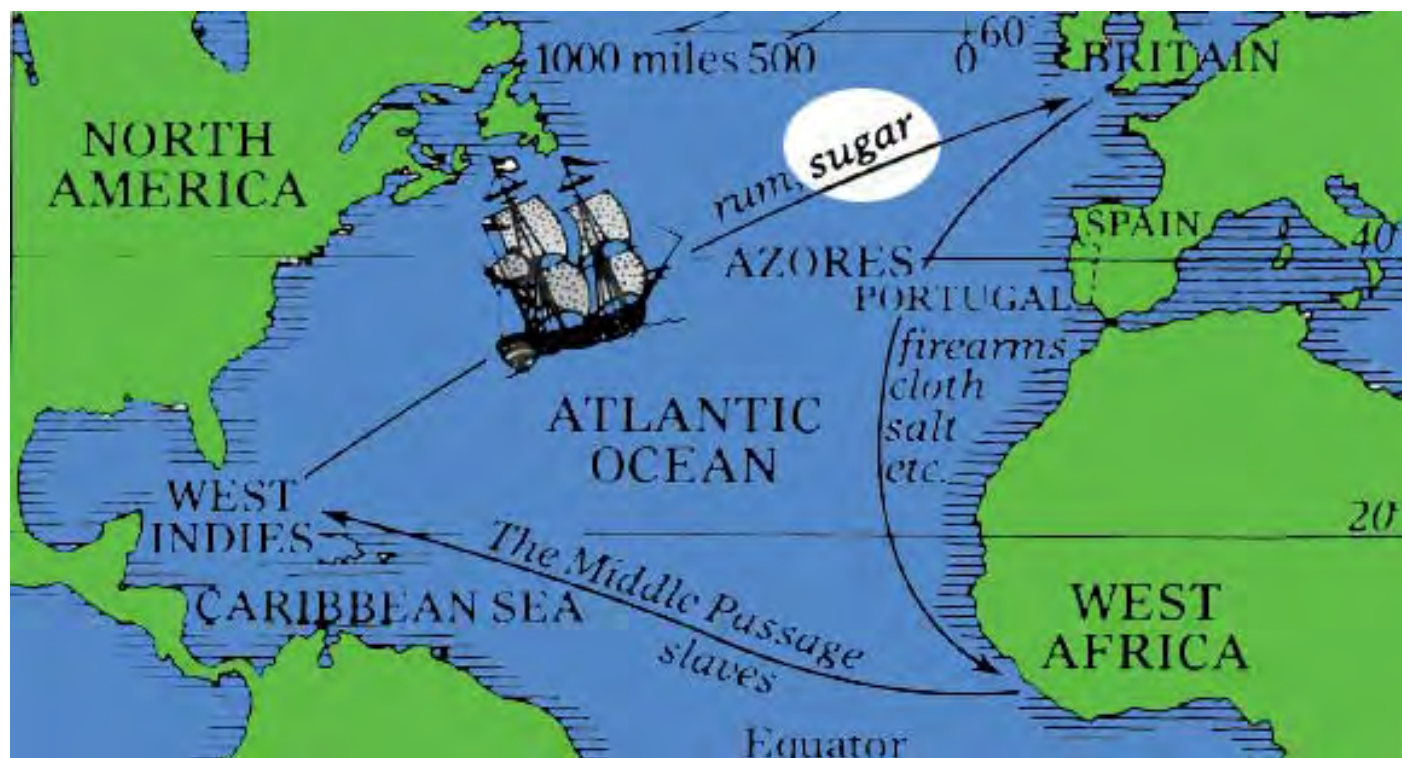


# The Slave Triangle

At its height, in 1922, the British Empire covered over 25% of the world's land and controlled over 458 million people (one fifth of the world's population).

British Empire:

- Australia
- India
- South Africa



Britain made money from the trade in slaves. Liverpool merchants could make 100% profits from the trade. A ship carrying 250 slaves could make around £7000 in profit. From 1783 to 1793 Liverpool traders traded 303,737 slaves. These would all have been the fittest, strongest and ablest of the Africans that were sold into slavery. The slave trade also took place in Bristol and in London.



## The Port of Bristol

1. Manufactured goods from Britain were sent to the west coast of Africa. They tended to be items such as pots, pans, cloth, guns, hardware as well as spirits and tobacco.

2. For these items places such as Senegal, Gambia and the Gold Coast sold their slaves. It is important to note that Africans on the coast frequently captured those from further inland to sell. The ships with their new cargo set sail for America (including the West Indies and parts



of South America). The African dealers kidnapped people from villages up to hundreds of miles inland. One of these people was Quobna Ottobah Cugoano (1757-1791) who described in his 1787 autobiography *Thoughts and Sentiments on the Evil of Slavery* how the slavers attacked with pistols and threatened to kill those who did not obey. They marched the captives to the coast where they would be traded for goods. The prisoners were forced to march long distances, with their hands tied behind their backs and their necks connected by wooden yokes.



### Kingdom of the Kongo

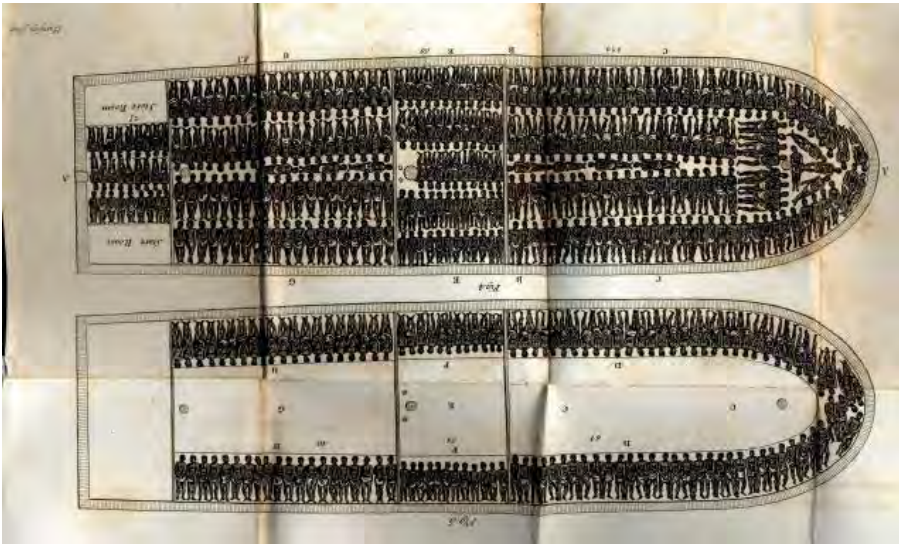


The traders held the enslaved Africans until a ship appeared, and then sold them to a European or African captain. It often took a long time for a captain to fill his ship. He rarely did this in one spot. Instead he would spend three to four months sailing along the coast, looking for the fittest and cheapest slaves.

Ships would sail up and down the coast filling their holds with enslaved Africans. On the brutal 'Middle Passage', enslaved Africans were densely packed onto ships that would carry them to the West Indies.



## Slaves on a ship



There were many cases of violent resistance by Africans against slave ships and their crews. These included attacks from the shore by 'free' Africans against ships or longboats and many cases of shipboard revolt by slaves.

3. Once there the slaves were sold (usually at auction) and paid for in local produce. In America it tended to be cotton for Britain's textile industry as well as tobacco, sugar and molasses.

In the West Indies enslaved Africans would be sold to the highest bidder at slave auctions. Once they had been bought, enslaved Africans worked for nothing on plantations. They belonged to the plantation owner, like any other possession, and had no rights at all. The enslaved Africans were often punished very harshly. Enslaved Africans resisted against their enslavement in many ways, from revolution to silent, personal resistance. Some refused to be enslaved and took their own lives. Sometimes pregnant women preferred abortion to bringing a child into slavery.





On the plantations, many enslaved Africans tried to slow down the pace of work by pretending to be ill, causing fires or ‘accidentally’ breaking tools. Whenever they could, enslaved Africans ran away. Some of them escaped to South America, England or North America. Also there were hundreds of slave revolts. Two-thirds of the enslaved Africans, taken to the Americas, ended up on sugar plantations. Sugar was used to sweeten another crop harvested by enslaved Africans in the West Indies - coffee.



## Promotion of the Slave Trade



## Underground Railroad

A route or means of escape for thousands of slaves from the southern United States to the north and Canada operating from the late 1700s to 1862; it was called the Underground Railroad in 1831, and free blacks and white abolitionists (‘conductors’) offered slaves travelling at night food, clothing and safe locations (‘stations’).

In Bristol the name of a pub, the *Seven Stars*, comes from the constellation known as ‘the plough’ (or dipper in America). In America, the Plough (which the Seven Stars represents), played a huge part in the freeing of slaves in the Southern States. The North Star (where the Plough points the way) is now known as the Freedom Star.

Another American name for the Plough is ‘the Drinking Gourd’.

A Drinking Gourd is a ‘pilot verse’ (or coded song) which means that, depending on your interpretation, it gives you directions. In former times it was a common device used by seamen in their sea shanties for centuries. A particular song would guide runaway slaves, at a particular time of the year, to freedom in the North of America and Canada. It sent people along rivers and trails, where it was difficult for hounds to follow, and across the Mason-Dixon Line. (Established in 1767 this is still a demarcation line among four U.S. states, forming part of the borders of Pennsylvania, Maryland, Delaware, and West Virginia (originally part of Virginia).)

This became known as the Underground Railroad or the Freedom Train.

A legendary character named Peg Leg Joe (he was a sailor turned carpenter who had lost part of his right leg) went amongst the slaves in the South, and taught them the song. In fact he is the old man in the chorus. Other songs of this ilk were about Long John and Old Riley who were also escapees.

The chorus of the song goes as follows:

*“Follow the drinking gourd! Follow the drinking gourd.  
The old man is a waiting for to carry you to freedom if you  
Follow the drinking gourd.”*

On 22 May 1787, the association for the abolition of the slave trade was founded and immediately afterwards Thomas Clarkson, one of the founders, came to Bristol. Here he met Thompson, landlord of the *Seven Stars*. With help from Thompson, Clarkson worked for the abolition of the Slave Trade which occurred in 1807 – twenty years after he crossed the threshold of the *Seven Stars* pub





– and Slavery itself was abolished throughout the British Empire in 1833. Even though Wilberforce's sons tried to belittle his achievements in 1838, he became the father figure of the abolitionist movement, and throughout the 1830s and 1840s, American leaders of their fledgling movement made pilgrimages to his home.



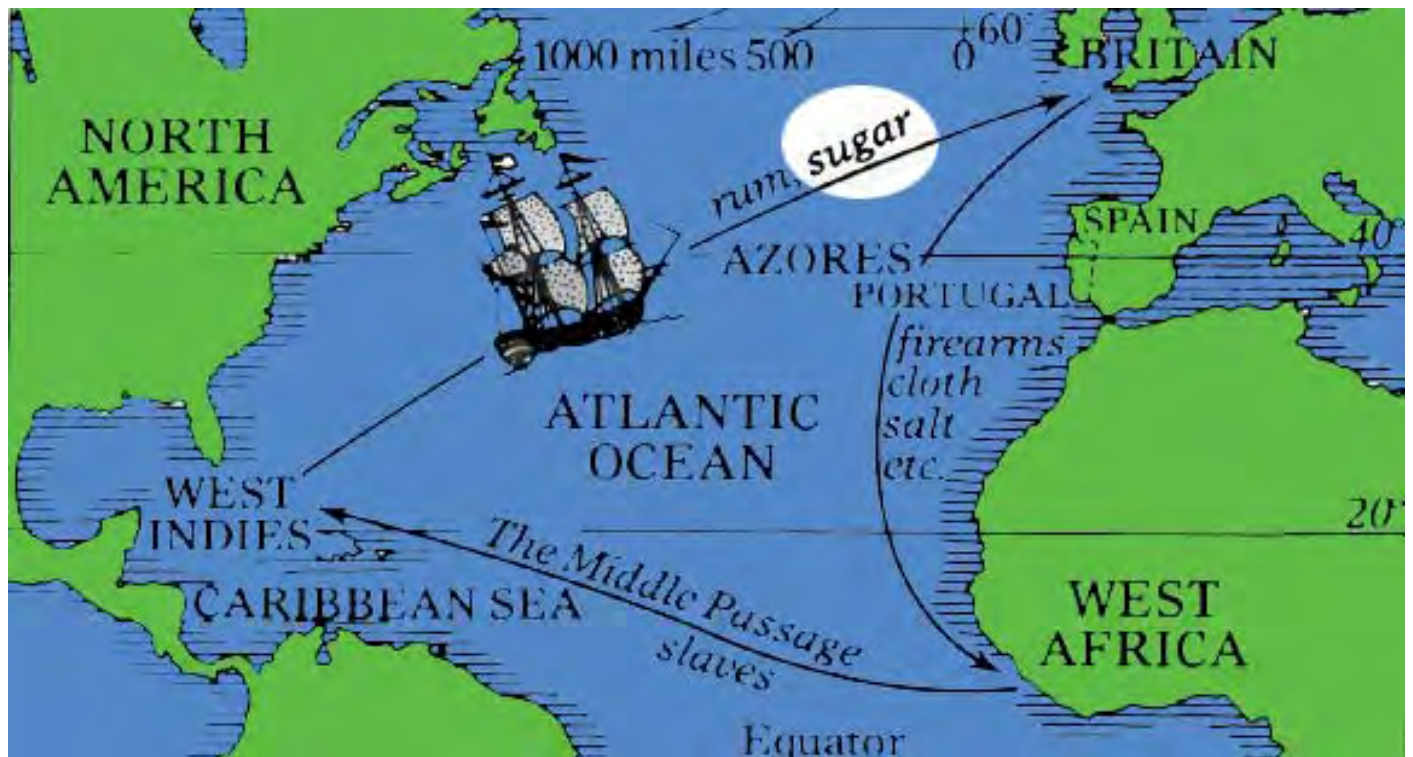
**Thomas Clarkson (1760-1846)**

# The Slave Triangle

At its height, in 1922, the British Empire covered over 25% of the world's land and controlled over 458 million people (one fifth of the world's population).

British Empire:

- Australia
- India
- South Africa



Britain made money from the trade in slaves. Liverpool merchants could make 100% profits from the trade. A ship carrying 250 slaves could make around £7000 in profit. From 1783 to 1793 Liverpool traders traded 303,737 slaves. These would all have been the fittest, strongest and ablest of the Africans that were sold into slavery. The slave trade also took place in Bristol and in London.



## The Port of Bristol

1. Manufactured goods from Britain were sent to the west coast of Africa. They tended to be items such as pots, pans, cloth, guns, hardware as well as spirits and tobacco.
2. For these items places such as Senegal, Gambia and the Gold Coast sold their slaves. It is important to note that Africans on the coast frequently



captured those from further inland to sell. The ships with their new cargo set sail for America (including the West Indies and parts of South America). The African dealers kidnapped people from villages up to hundreds of miles inland. One of these people was Quobna Ottobah Cugoano (1757-1791) who described in his 1787 autobiography *Thoughts and Sentiments on the Evil of Slavery* how the slavers attacked with pistols and threatened to kill those who did not obey. They marched the captives to the coast where they would be traded for goods. The prisoners were forced to march long distances, with their hands tied behind their backs and their necks connected by wooden yokes.



### Kingdom of the Kongo

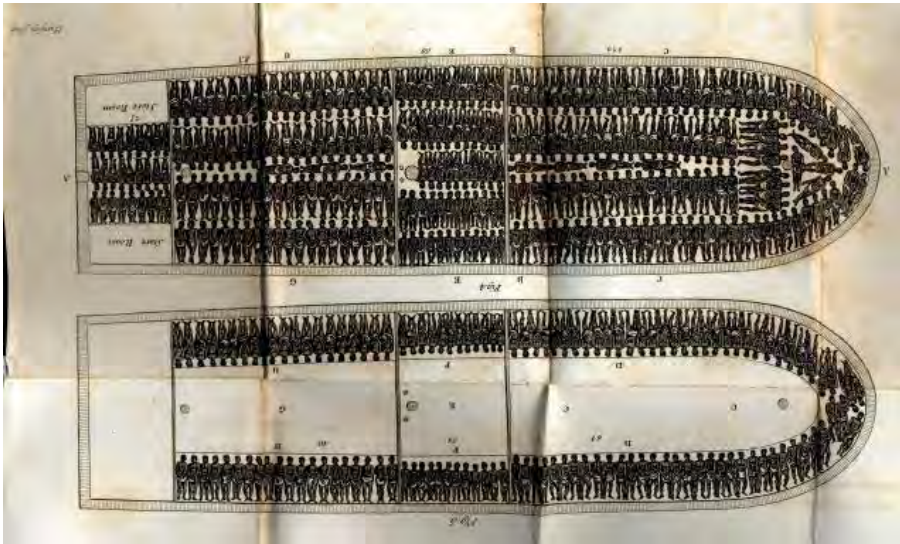


The traders held the enslaved Africans until a ship appeared, and then sold them to a European or African captain. It often took a long time for a captain to fill his ship. He rarely did this in one spot. Instead he would spend three to four months sailing along the coast, looking for the fittest and cheapest slaves.

Ships would sail up and down the coast filling their holds with enslaved Africans. On the brutal 'Middle Passage', enslaved Africans were densely packed onto ships that would carry them to the West Indies.



## Slaves on a ship



There were many cases of violent resistance by Africans against slave ships and their crews. These included attacks from the shore by 'free' Africans against ships or longboats and many cases of shipboard revolt by slaves.

3. Once there the slaves were sold (usually at auction) and paid for in local produce. In America it tended to be cotton for Britain's textile industry as well as tobacco, sugar and molasses.

In the West Indies enslaved Africans would be sold to the highest bidder at slave auctions. Once they had been bought, enslaved Africans worked for nothing on plantations. They belonged to the plantation owner, like any other possession, and had no rights at all. The enslaved Africans were often punished very harshly. Enslaved Africans resisted against





their enslavement in many ways, from revolution to silent, personal resistance. Some refused to be enslaved and took their own lives. Sometimes pregnant women preferred abortion to bringing a child into slavery.

On the plantations, many enslaved Africans tried to slow down the pace of work by pretending to be ill, causing fires or 'accidentally' breaking tools. Whenever they could, enslaved Africans ran away. Some of them escaped to South America, England or North America. Also there were hundreds of slave revolts. Two-thirds of



the enslaved Africans, taken to the Americas, ended up on sugar plantations. Sugar was used to sweeten another crop harvested by enslaved Africans in the West Indies - coffee.

### Promotion of the Slave Trade

#### Underground Railroad:

A route or means of escape for thousands of slaves from the southern United States to the north and Canada operating from the late 1700s to 1862; it was called the Underground Railroad in 1831, and free blacks and white abolitionists ('conductors') offered slaves travelling at night food, clothing and safe locations ('stations').

In Bristol the name of a pub, the Seven Stars, comes from the constellation known as 'the plough' (or dipper in America). In America, the Plough (which the Seven Stars represents), played a huge part in the freeing of slaves in the Southern States. The North Star (where the Plough points the way) is now known as the Freedom Star.

Another American name for the Plough is 'the Drinking Gourd'. A Drinking Gourd is a 'pilot verse' (or coded song) which means that, depending on your interpretation, it gives you directions. In former times it was a common device used by seamen in their sea shanties for centuries. A particular song would guide runaway slaves, at a particular time of the year, to freedom in the North of America and Canada. It sent people along rivers and trails, where it was difficult for hounds to follow, and across the Mason-Dixon Line. (Established in 1767 this is still a demarcation line among four U.S. states, forming part of the borders of Pennsylvania, Maryland, Delaware, and West Virginia (originally part of Virginia.)

This became known as the Underground Railroad or the Freedom Train.

A legendary character named Peg Leg Joe (he was a sailor turned carpenter who had lost part of his right leg) went amongst the slaves in the South, and taught them the song. In fact he is the old man in the chorus. Other songs of this ilk were about Long John and Old



Riley who were also escapees.

The chorus of the song goes as follows:

*“Follow the drinking gourd! Follow the drinking gourd.*

*The old man is a waiting for to carry you to freedom if you*

*Follow the drinking gourd.”*

On 22 May 1787, the association for the abolition of the slave trade was founded and immediately afterwards Thomas Clarkson, one of the founders, came to Bristol. Here he met Thompson, landlord of the Seven Stars. With help from Thompson, Clarkson worked for the abolition of the Slave Trade which occurred in 1807 – twenty years after he crossed the threshold of the Seven Stars pub – and Slavery itself was abolished throughout the British Empire in 1833. Even though Wilberforce’s sons tried to belittle his achievements in 1838, he became the father figure of the abolitionist movement, and throughout the 1830s and 1840s, American leaders of their fledgling movement made pilgrimages to his home.



**Thomas Clarkson (1760-1846)**

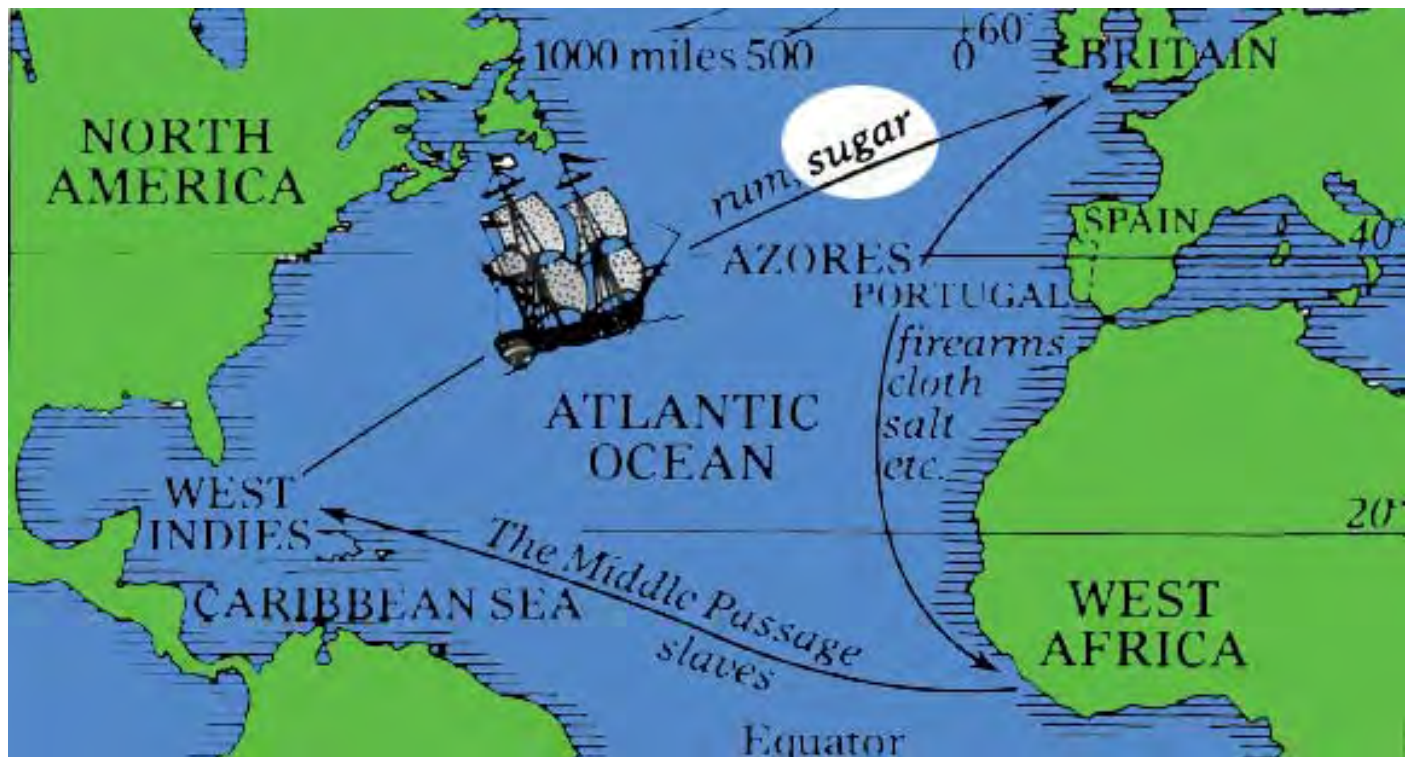


# The Slave Triangle

At its height, in 1922, the British Empire covered over 25% of the world's land and controlled over 458 million people (one fifth of the world's population).

British Empire:

- Australia
- India
- South Africa



- Britain made money from the trade in slaves. Liverpool merchants could make 100% profits from the trade. A ship carrying 250 slaves could make around £7000 in profit. From 1783 to 1793 Liverpool traders traded 303,737 slaves. These would all have been the fittest, strongest and ablest of the Africans that were sold into slavery. The slave trade also took place in Bristol and in London.



## The Port of Bristol

1. Manufactured goods from Britain were sent to the west coast of Africa. They tended to be items such as pots, pans, cloth, guns, hardware as well as spirits and tobacco.

2. For these items places such as Senegal, Gambia and the Gold Coast sold their slaves. It is important to note that Africans on the coast frequently captured those from further inland to sell. The ships with their new cargo set sail for America (including the West Indies and parts



of South America). The African dealers kidnapped people from villages up to hundreds of miles inland. One of these people was Quobna Ottobah Cugoano (1757-1791) who described in his 1787 autobiography *Thoughts and Sentiments on the Evil of Slavery* how the slavers attacked with pistols and threatened to kill those who did not obey. They marched the captives to the coast where they would be traded for goods. The prisoners were forced to march long distances, with their hands tied behind their backs and their necks connected by wooden yokes.



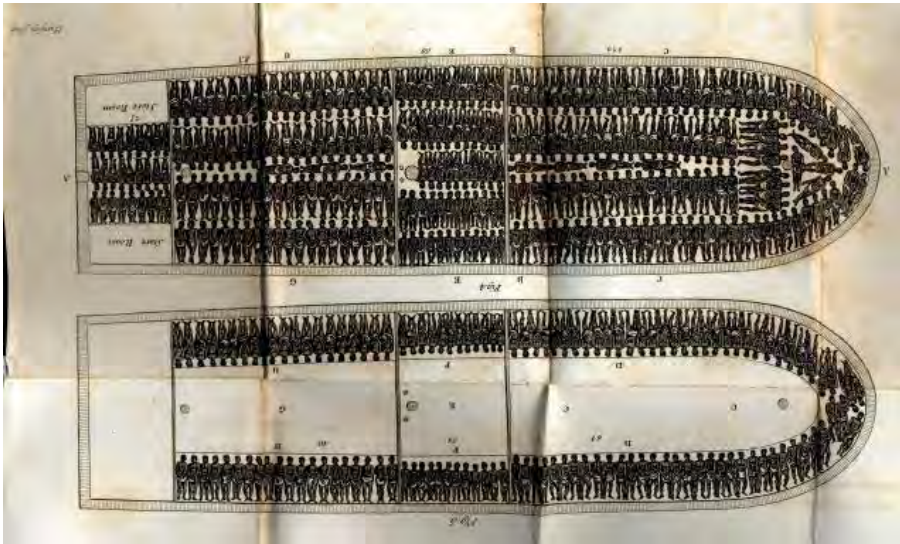
- **Kingdom of the Kongo**



- The traders held the enslaved Africans until a ship appeared, and then sold them to a European or African captain. It often took a long time for a captain to fill his ship. He rarely did this in one spot. Instead he would spend three to four months sailing along the coast, looking for the fittest and cheapest slaves.
- Ships would sail up and down the coast filling their holds with enslaved Africans. On the brutal 'Middle Passage', enslaved Africans were densely packed onto ships that would carry them to the West Indies.
-



## Slaves on a ship



- There were many cases of violent resistance by Africans against slave ships and their crews. These included attacks from the shore by 'free' Africans against ships or longboats and many cases of shipboard revolt by slaves.
- 3. Once there the slaves were sold (usually at auction) and paid for in local produce. In America it tended to be cotton for Britain's textile industry as well as tobacco, sugar and molasses.
- In the West Indies enslaved Africans would be sold to the highest bidder at slave auctions. Once they had been bought, enslaved Africans worked for nothing on plantations. They belonged to the plantation owner, like any other possession, and had no rights at all. The enslaved Africans were often punished very harshly. Enslaved Africans resisted against their enslavement in many ways, from revolution to silent, personal resistance. Some refused to be enslaved and took their own lives. Sometimes pregnant women preferred abortion to bringing a child into slavery.





- On the plantations, many enslaved Africans tried to slow down the pace of work by pretending to be ill, causing fires or ‘accidentally’ breaking tools. Whenever they could, enslaved Africans ran away. Some of them escaped to South America, England or North America. Also there were hundreds of slave revolts.
- Two-thirds of the enslaved Africans, taken to the Americas, ended up on sugar plantations. Sugar was used to sweeten another crop harvested by enslaved Africans in the West Indies - coffee.



### Promotion of the Slave Trade



### Underground Railroad:

- A route or means of escape for thousands of slaves from the southern United States to the north and Canada operating from the late 1700s to 1862; it was called the Underground Railroad in 1831, and free blacks and white abolitionists (‘conductors’) offered slaves travelling at night food, clothing and safe locations (‘stations’).
- In Bristol the name of a pub, the *Seven Stars*, comes from the constellation known as ‘the plough’ (or dipper in America). In America, the Plough (which the Seven Stars represents), played a huge part in the freeing of slaves in the Southern States. The North Star (where the Plough points the way) is now known as the Freedom Star.
- Another American name for the Plough is ‘the Drinking Gourd’. A Drinking Gourd is a ‘pilot verse’ (or coded song) which means that, depending on your interpretation, it gives you directions. In former times it was a common device used by seamen in their sea shanties for centuries. A particular song would guide runaway slaves, at a particular time of the year, to freedom in the North of America and Canada. It sent people along rivers and trails, where it was difficult for hounds to follow, and across the Mason-Dixon Line. (Established in 1767 this is still a demarcation line among four U.S. states, forming part of the borders of Pennsylvania, Maryland, Delaware, and West Virginia (originally part of Virginia.)
- This became known as the Underground Railroad or the Freedom Train.
- A legendary character named Peg Leg Joe (he was a sailor turned carpenter who had lost part of his right leg) went amongst the slaves in the South, and taught them the song. In fact he is the old man in the chorus. Other songs of this ilk were about Long John and Old Riley who were also escapees.
- The chorus of the song goes as follows:
  - *“Follow the drinking gourd! Follow the drinking gourd.*
  - *The old man is a waiting for to carry you to freedom if you*
  - *Follow the drinking gourd.”*
- On 22 May 1787, the association for the abolition of the slave trade was founded and immediately afterwards Thomas Clarkson, one of the founders, came to Bristol. Here he met



Thompson, landlord of the *Seven Stars*. With help from Thompson, Clarkson worked for the abolition of the Slave Trade which occurred in 1807 – twenty years after he crossed the threshold of the *Seven Stars* pub – and Slavery itself was abolished throughout the British Empire in 1833.

- Even though Wilberforce's sons tried to belittle Clarkson's achievements in 1838, he became the father figure of the abolitionist movement, and

throughout the 1830s and 1840s, American leaders of their fledgling movement made pilgrimages to his home.



**Thomas Clarkson (1760-1846)**

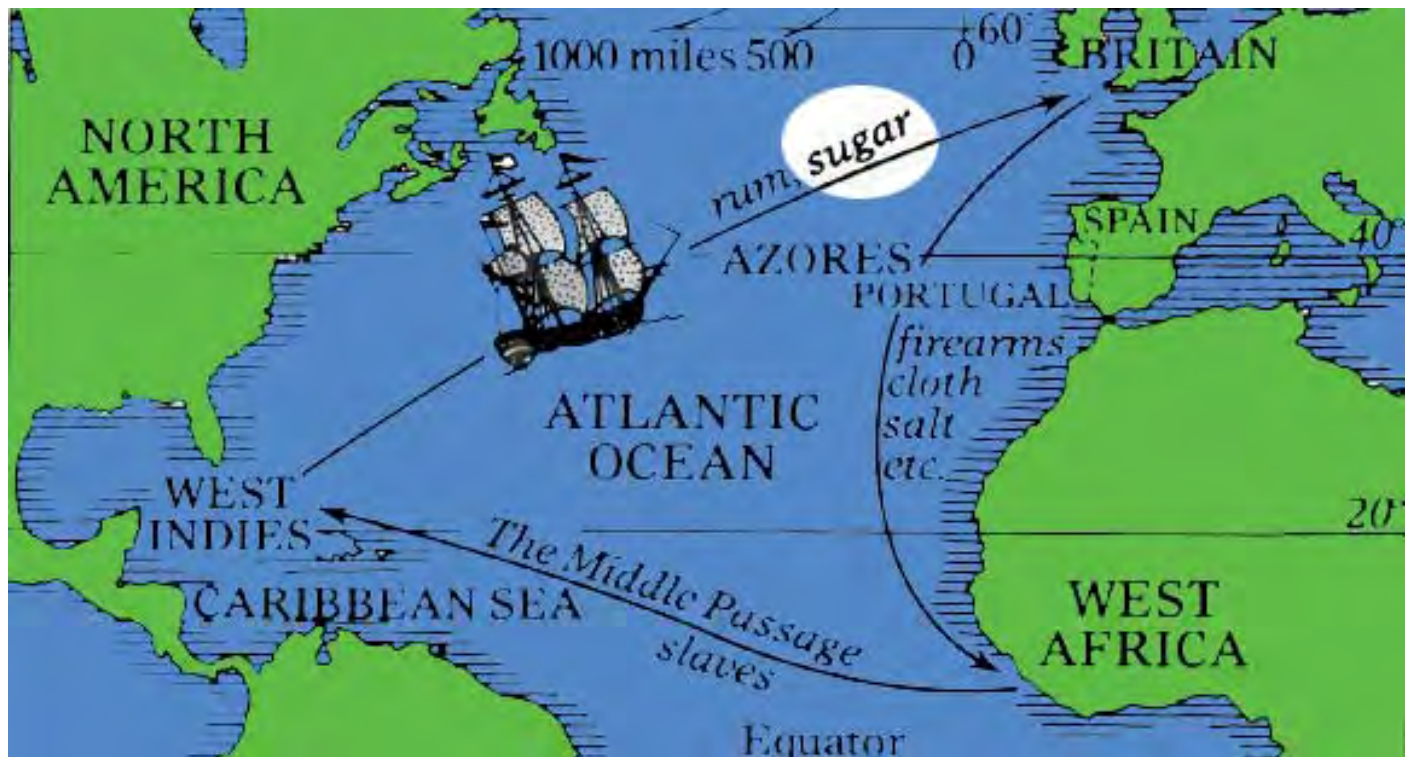


# The Slave Triangle

At its height, in 1922, the British Empire covered over 25% of the world's land and controlled over 458 million people (one fifth of the world's population).

British Empire:

- Australia
- India
- South Africa



- Britain made money from the trade in slaves. Liverpool merchants could make 100% profits from the trade. A ship carrying 250 slaves could make around £7000 in profit. From 1783 to 1793 Liverpool traders traded 303,737 slaves. These would all have been the fittest, strongest and ablest of the Africans that were sold into slavery. The slave trade also took place in Bristol and in London.



## The Port of Bristol

1. Manufactured goods from Britain were sent to the west coast of Africa. They tended to be items such as pots, pans, cloth, guns, hardware as well as spirits and tobacco.
2. For these items places such as Senegal, Gambia and the Gold Coast sold their slaves. It is important to note that Africans on the coast frequently



captured those from further inland to sell. The ships with their new cargo set sail for America (including the West Indies and parts of South America). The African dealers kidnapped people from villages up to hundreds of miles inland. One of these people was Quobna Ottobah Cugoano (1757-1791) who described in his 1787 autobiography *Thoughts and Sentiments on the Evil of Slavery* how the slavers attacked with pistols and threatened to kill those who did not obey. They marched the captives to the coast where they would be traded for goods. The prisoners were forced to march long distances, with their hands tied behind their backs and their necks connected by wooden yokes.

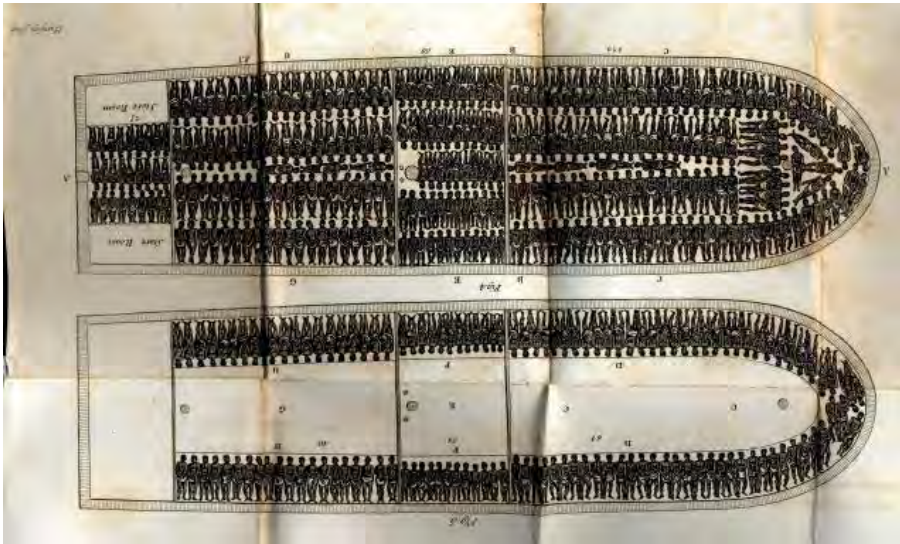


### Kingdom of the Kongo

- The traders held the enslaved Africans until a ship appeared, and then sold them to a European or African captain. It often took a long time for a captain to fill his ship. He rarely did this in one spot. Instead he would spend three to four months sailing along the coast, looking for the fittest and cheapest slaves.
- Ships would sail up and down the coast filling their holds with enslaved Africans. On the brutal 'Middle Passage', enslaved Africans were densely packed onto ships that would carry them to the West Indies.



## Slaves on a ship



- There were many cases of violent resistance by Africans against slave ships and their crews. These included attacks from the shore by 'free' Africans against ships or longboats and many cases of shipboard revolt by slaves.
- 3. Once there the slaves were sold (usually at auction) and paid for in local produce. In America it tended to be cotton for Britain's textile industry as well as tobacco, sugar and molasses.
- In the West Indies enslaved Africans would be sold to the highest bidder at slave auctions. Once they had been bought, enslaved Africans worked for nothing on plantations. They belonged to the plantation owner, like any other possession, and had no rights at all. The enslaved Africans were often punished very harshly. Enslaved Africans resisted against





their enslavement in many ways, from revolution to silent, personal resistance. Some refused to be enslaved and took their own lives. Sometimes pregnant women preferred abortion to bringing a child into slavery.

- On the plantations, many enslaved Africans tried to slow down the pace of work by pretending to be ill, causing fires or 'accidentally' breaking tools. Whenever they could, enslaved Africans ran away. Some of them escaped to South America, England or North America. Also there were hundreds of slave revolts.



- Two-thirds of the enslaved Africans, taken to the Americas, ended up on sugar plantations. Sugar was used to sweeten another crop harvested by enslaved Africans in the West Indies - coffee.

### Promotion of the Slave Trade

### Underground Railroad:

- A route or means of escape for thousands of slaves from the southern United States to the north and Canada operating from the late 1700s to 1862; it was called the Underground Railroad in 1831, and free blacks and white abolitionists ('conductors') offered slaves travelling at night food, clothing and safe locations ('stations').
- In Bristol the name of a pub, the Seven Stars, comes from the constellation known as 'the plough' (or dipper in America). In America, the Plough (which the Seven Stars represents), played a huge part in the freeing of slaves in the Southern States. The North Star (where the Plough points the way) is now known as the Freedom Star.
- Another American name for the Plough is 'the Drinking Gourd'. A Drinking Gourd is a 'pilot verse' (or coded song) which means that, depending on your interpretation, it gives you directions. In former times it was a common device used by seamen in their sea shanties for centuries. A particular song would guide runaway slaves, at a particular time of the year, to freedom in the North of America and Canada. It sent people along rivers and trails, where it was difficult for hounds to follow, and across the Mason-Dixon Line. (Established in 1767 this is still a demarcation line among four U.S. states, forming



part of the borders of Pennsylvania, Maryland, Delaware, and West Virginia (originally part of Virginia.)

- This became known as the Underground Railroad or the Freedom Train.
- A legendary character named Peg Leg Joe (he was a sailor turned carpenter who had lost part of his right leg) went amongst the slaves in the South, and taught them the song. In fact he is the old man in the chorus. Other songs of this ilk were about Long John and Old Riley who were also escapees.
- The chorus of the song goes as follows:
  - *“Follow the drinking gourd! Follow the drinking gourd.*
  - *The old man is a waiting for to carry you to freedom if you*
  - *Follow the drinking gourd.”*
- On 22 May 1787, the association for the abolition of the slave trade was founded and immediately afterwards Thomas Clarkson, one of the founders, came to Bristol. Here he met Thompson, landlord of the Seven Stars. With help from Thompson, Clarkson worked for the abolition of the Slave Trade which occurred in 1807 – twenty years after he crossed the threshold of the Seven Stars pub – and Slavery itself was abolished throughout the British Empire in 1833.
- Even though Wilberforce’s sons tried to belittle Clarkson’s achievements in 1838, he became the father figure of the abolitionist movement, and throughout the 1830s and 1840s, American leaders of their fledgling movement made pilgrimages to his home.



**Thomas Clarkson (1760-1846)**





# Amazing Grace

the life and work of John Newton

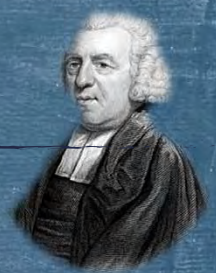
---

The Slave Triangle

## The Slave Triangle

---

- ▶ Using the information:
- ▶ Create a story board about the Slave Triangle.







# Amazing Grace

the life and work of John Newton

## The Slave Triangle

E

## The Slave Triangle

- ▶ Using the information:
- ▶ Create a story board on the Slave Triangle. Here is an example:

				
The Slave Triangle	In England, Bristol and Liverpool were the main ports for the slave ships	Some African chiefs sold other Africans to the slave traders	Slaves were packed into the holds of the ships	Slaves were sent to market in America

E

# The Life of a Slave in America

Henry Clay Bruce, *Twenty-Nine Years a Slave* (1895)

During the crop season in Virginia, slave men and women worked in the fields daily, and such females that were breast-feeding were allowed to come to their babes three times a day between sunrise and sunset. This was for the purpose of nursing their babes, who were left in the care of an old woman, assigned to care for these children because she was too old or too feeble for field work. Meals were prepared for children under the working age (8). They were furnished with plenty of good, wholesome food by the master so that they would grow strong enough to work and live longer.



William Wells Brown, *A Fugitive Slave* (1847)

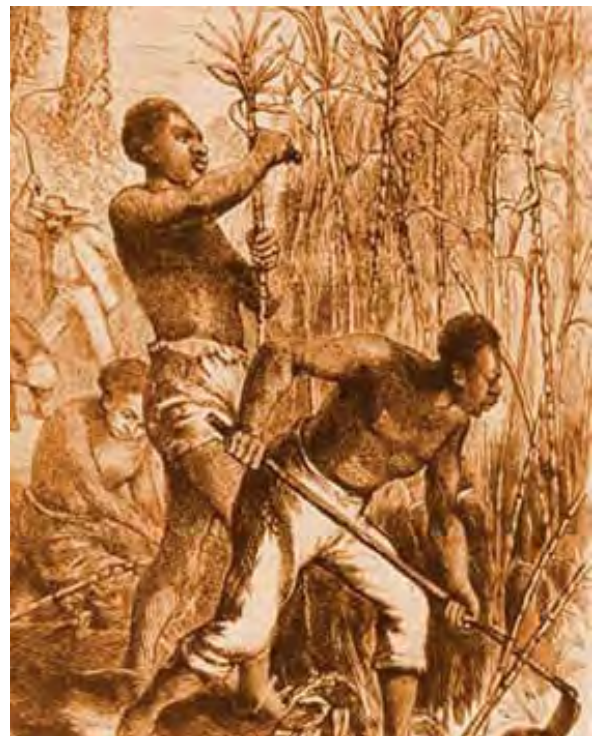
During the time that Mr. Cook was overseer, I was a house servant – a situation preferable to that of working in the plantation (fields with crops). as I was slightly better fed and better clothed, and not obliged to rise at the ringing of the bell, but about half an hour after. I have often laid and heard the crack of the whip, and the screams of the slave. My mother was a field hand, and one morning was ten or fifteen minutes behind the others in getting into the field. As soon as she reached the spot where they were at work, the overseer began whipping her. She cried, “*Oh! pray - Oh! pray - Oh! pray*” - these are generally the words of slaves, when imploring mercy at the hands of their oppressors. I could hear every crack of the whip, and every groan and cry of my poor mother as I wept aloud. It is unbearable to see a dear and beloved mother, father, brother or sister tortured, and to hear their cries, and not be able to help them. But such is the position which an American slave occupies.

*New York Herald* (19 October 1844)

I yesterday visited the cell of Cornelia, the slave charged with being the accomplice of Mrs. Ann Tanner (recently acquitted) in the murder of a little negro girl, by whipping and starvation. She admits her participation, but says she was forced to do this. On one occasion she says the child was tied to a tree from Monday morning till Friday night, exposed by day to the scorching rays of the sun, and by night to the stinging of thousands of mosquitoes; and that during all this time the child had nothing to eat, but was whipped daily. Cornelia also claimed that she fell pregnant due to the unwanted ‘advances’ of her Master in which she had learnt not to scream and accept what was happening as this was life as a slave.

## Task:

You are a reporter and have arrived to see how the slave trade runs in America. After gathering a variety of information, you immediately begin to write a report home to Britain to tell the people the shocking things you have seen and heard. Use the information from the three sources to help write your report.





# The Life of a Slave in America

## Henry Clay Bruce, *Twenty-Nine Years a Slave* (1895)

During the crop season in Virginia, slave men and women worked in the fields daily, and such females that were breast-feeding were allowed to come to their babes three times a day between sunrise and sunset. This was for the purpose of nursing their babes, who were left in the care of an old woman, assigned to care for these children because she was too old or too feeble for field work. Meals were prepared for children under the working age (8). They were furnished with plenty of good, wholesome food by the master so that they would grow strong enough to work and live longer.



## William Wells Brown, *A Fugitive Slave* (1847)

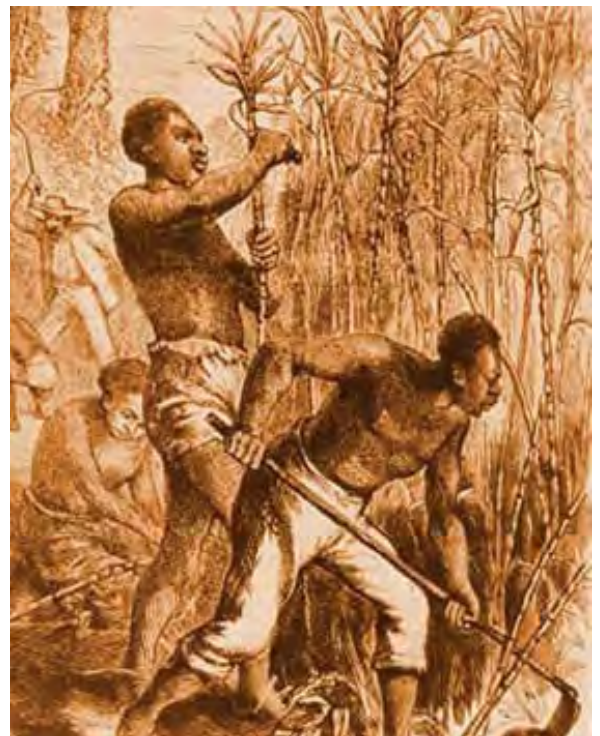
During the time that Mr. Cook was overseer, I was a house servant – a situation preferable to that of working in the plantation (fields with crops). as I was slightly better fed and better clothed, and not obliged to rise at the ringing of the bell, but about half an hour after. I have often laid and heard the crack of the whip, and the screams of the slave. My mother was a field hand, and one morning was ten or fifteen minutes behind the others in getting into the field. As soon as she reached the spot where they were at work, the overseer began whipping her. She cried, “Oh! pray - Oh! pray - Oh! pray” - these are generally the words of slaves, when imploring mercy at the hands of their oppressors. I could hear every crack of the whip, and every groan and cry of my poor mother as I wept aloud. It is unbearable to see a dear and beloved mother, father, brother or sister tortured, and to hear their cries, and not be able to help them. But such is the position which an American slave occupies.

## *New York Herald* (19 October 1844)

I yesterday visited the cell of Cornelia, the slave charged with being the accomplice of Mrs. Ann Tanner (recently acquitted) in the murder of a little negro girl, by whipping and starvation. She admits her participation, but says she was forced to do this. On one occasion she says the child was tied to a tree from Monday morning till Friday night, exposed by day to the scorching rays of the sun, and by night to the stinging of thousands of mosquitoes; and that during all this time the child had nothing to eat, but was whipped daily. Cornelia also claimed that she fell pregnant due to the unwanted ‘advances’ of her Master in which she had learnt not to scream and accept what was happening as this was life as a slave.

### Task:

You are a reporter and have arrived to see how the slave trade runs in America. After gathering a variety of information, you immediately begin to write a report home to Britain to tell the people the shocking things you have seen and heard. Use the information from the three sources to help write your report.





# The Life of a Slave in America

Henry Clay Bruce, *Twenty-Nine Years a Slave* (1895)

During the crop season [harvest] in Virginia, slave men and women worked in the fields daily, and such females that were breast-feeding were allowed to come to their babes three times a day between sunrise and sunset. This was for the purpose of nursing their babes, who were left in the care of an old woman, assigned to care for these children because she was too old or too feeble for field work. Meals were prepared for children under the working age (8). They were given plenty of good, wholesome [healthy] food by the master so that they would grow strong enough to work and live longer.



William Wells Brown, *A Fugitive Slave* (1847)

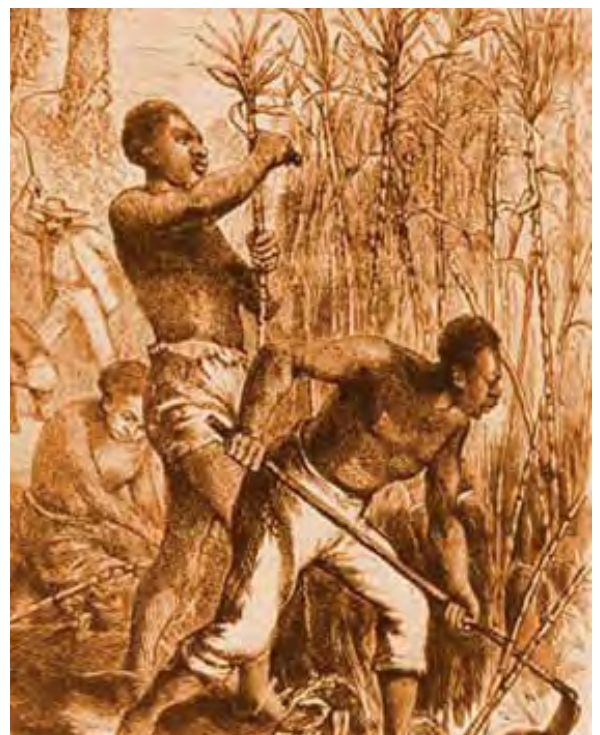
During the time that Mr. Cook was overseer [in charge], I was a house servant – a situation preferable [better] to that of working in the plantation (fields with crops). as I was slightly better fed and better clothed, and not obliged to rise at the ringing of the bell, but about half an hour after. I have often laid and heard the crack of the whip, and the screams of the slave. My mother was a field hand, and one morning was ten or fifteen minutes behind the others in getting into the field. As soon as she reached the spot where they were at work, the overseer began whipping her. She cried, “*Oh! pray - Oh! pray - Oh! pray*” - these are generally the words of slaves, when imploring [asking for] mercy at the hands of their oppressors [people beating them]. I could hear every crack of the whip, and every groan and cry of my poor mother as I wept aloud. It is unbearable to see a dear and beloved mother, father, brother or sister tortured, and to hear their cries, and not be able to help them. But such is the position which an American slave occupies.

*New York Herald* (19 October 1844)

I yesterday visited the cell of Cornelia, the slave charged with being the accomplice [helper] of Mrs. Ann Tanner (recently acquitted) in the murder of a little negro girl, by whipping and starvation. She admits her participation, but says she was forced to do this. On one occasion she says the child was tied to a tree from Monday morning till Friday night, exposed by day to the scorching rays of the sun, and by night to the stinging of thousands of mosquitoes; and that during all this time the child had nothing to eat, but was whipped daily. Cornelia also claimed that she fell pregnant due to the unwanted ‘advances’ [being raped] of her Master in which she had learnt not to scream and accept what was happening as this was life as a slave.

## Task:

You are a reporter and have arrived to see how the slave trade runs in America. After gathering a variety of information, you immediately begin to write a report home to Britain to tell the people the shocking things you have seen and heard. Use the information from the three sources to help write your report.





# NEGRO Emancipation.

**THE Religious Services in Wisbech, connected with the celebration of the FIRST of AUGUST next, as the Day on which Slaves in the British Colonies will receive the Blessings of Civil Freedom, will be as follows :**

**At Half-past Six o'Clock in the Morning, a Public Meeting for Thanksgiving and Prayer, will be held in the Independent and Baptist Chapels, and at Half-past Ten in the Wesleyan Chapel.**

**At Half-past Four o'Clock in the Afternoon the Friends of Negro Emancipation will take Tea together in MR. RUMBALL'S Paddock. TICKETS, ONE SHILLING EACH.**

*The Surplus arising from the Sale of Tickets to be devoted to the re-building of the Wesleyan and Baptist Chapels in the West Indies, and the Special Grant of the British and Foreign Bible Society to the liberated Negroes.*

WALKER, PRINTER, WISBECH.

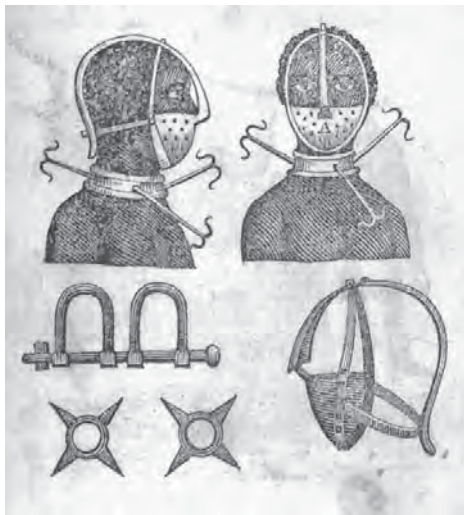


The Road to Jamestown  
ca. 1700



A WOMAN WITH IRON HORNS AND BELLS ON, TO KEEP HER FROM RUNNING AWAY.







# The Life of a Slave in America

**Henry Clay Bruce, *Twenty-Nine Years a Slave* (1895)**

During the crop season [harvest] in Virginia, slave men and women worked in the fields daily, and such females that were breast-feeding were allowed to come to their babes three times a day between sunrise and sunset. This was for the purpose of nursing their babes, who were left in the care of an old woman, assigned to care for these children because she was too old or too feeble for field work. Meals were prepared for children under the working age (8). They were given plenty of good, wholesome [healthy] food by the master so that they would grow strong enough to work and live longer.



**William Wells Brown, *A Fugitive Slave* (1847)**

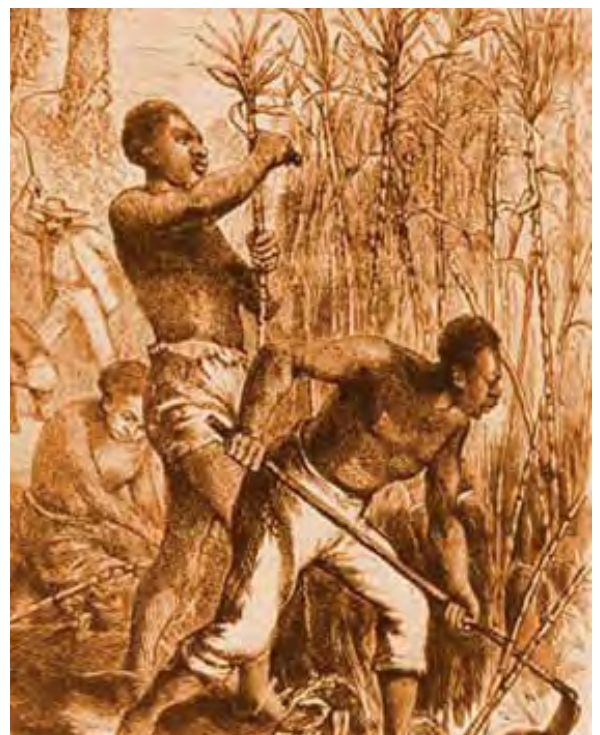
During the time that Mr. Cook was overseer [in charge], I was a house servant – a situation preferable [better] to that of working in the plantation (fields with crops). as I was slightly better fed and better clothed, and not obliged to rise at the ringing of the bell, but about half an hour after. I have often laid and heard the crack of the whip, and the screams of the slave. My mother was a field hand, and one morning was ten or fifteen minutes behind the others in getting into the field. As soon as she reached the spot where they were at work, the overseer began whipping her. She cried, “Oh! pray - Oh! pray - Oh! pray” - these are generally the words of slaves, when imploring [asking for] mercy at the hands of their oppressors [people beating them]. I could hear every crack of the whip, and every groan and cry of my poor mother as I wept aloud. It is unbearable to see a dear and beloved mother, father, brother or sister tortured, and to hear their cries, and not be able to help them. But such is the position which an American slave occupies.

**New York Herald (19 October 1844)**

I yesterday visited the cell of Cornelia, the slave charged with being the accomplice [helper] of Mrs. Ann Tanner (recently acquitted) in the murder of a little negro girl, by whipping and starvation. She admits her participation, but says she was forced to do this. On one occasion she says the child was tied to a tree from Monday morning till Friday night, exposed by day to the scorching rays of the sun, and by night to the stinging of thousands of mosquitoes; and that during all this time the child had nothing to eat, but was whipped daily. Cornelia also claimed that she fell pregnant due to the unwanted ‘advances’ [being raped] of her Master in which she had learnt not to scream and accept what was happening as this was life as a slave.

## **Task:**

You are a reporter and have arrived to see how the slave trade runs in America. After gathering a variety of information, you immediately begin to write a report home to Britain to tell the people the shocking things you have seen and heard. Use the information from the three sources to help write your report.



# Pictures for Case Studies



## NEGRO Emancipation.

**THE Religious Services in Wisbech, connected with the celebration of the FIRST of AUGUST next, as the Day on which Slaves in the British Colonies will receive the Blessings of Civil Freedom, will be as follows :**

**At Half-past Six o'Clock in the Morning, a Public Meeting for Thanksgiving and Prayer, will be held in the Independent and Baptist Chapels, and at Half-past Ten in the Wesleyan Chapel.**

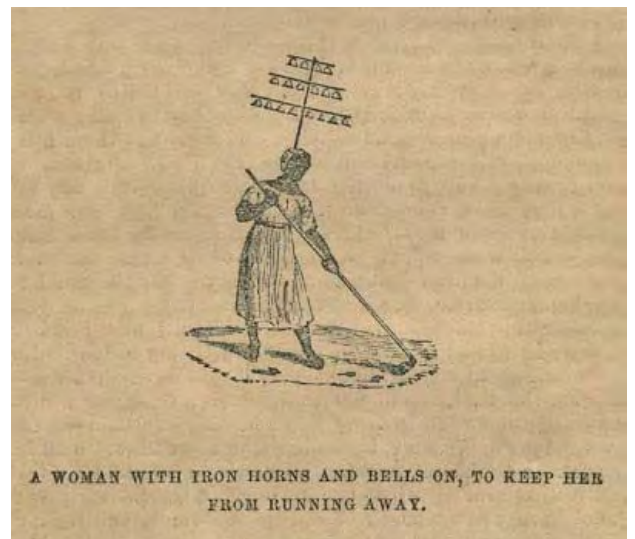
**At Half-past Four o'Clock in the Afternoon the Friends of Negro Emancipation will take Tea together in MR. RUMBALL'S Paddock. TICKETS, ONE SHILLING EACH.**

*The Surplus arising from the Sale of Tickets to be devoted to the re-building of the Wesleyan and Baptist Chapels in the West Indies, and the Special Grant of the British and Foreign Bible Society to the liberated Negroes.*

WALKER, PRINTER, WISBECH.

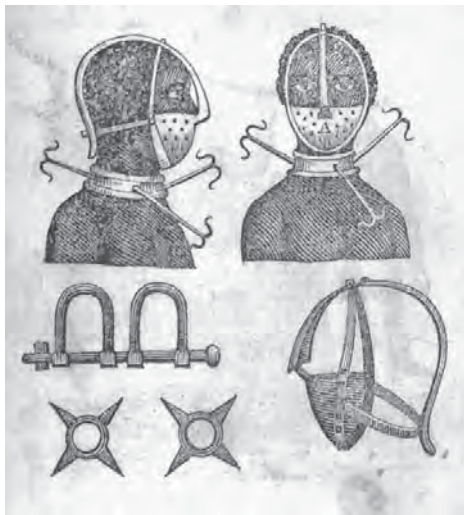


The Road to Jamestown  
ca. 1700



A WOMAN WITH IRON HORNS AND BELLS ON, TO KEEP HER FROM RUNNING AWAY.









# Amazing Grace

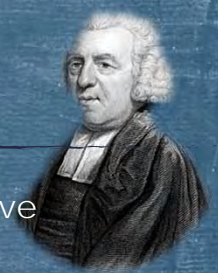
the life and work of John Newton

---

The Life of a Slave in America

## The Life of a Slave in America

- ▶ You are a reporter and have arrived to see how the slave trade runs in America.
- ▶ After gathering a variety of information, you immediately begin to write a report home to Britain to tell the people the shocking things you have seen and heard.
- ▶ Use the information from the three sources to help write your report.



# The original words of Amazing Grace



Amazing grace! (how sweet the sound)  
That sav'd a wretch like me!  
I once was lost, but now am found,  
Was blind, but now I see.

'Twas grace that taught my heart to fear,  
And grace my fears reliev'd;  
How precious did that grace appear  
The hour I first believ'd!

Thro' many dangers, toils, and snares,  
I have already come;  
'Tis grace hath brought me safe thus far,  
And grace will lead me home.

The Lord has promis'd good to me,  
His word my hope secures;  
He will my shield and portion be  
As long as life endures.

Yes, when this flesh and heart shall fail,  
And mortal life shall cease;  
I shall possess, within the veil,  
A life of joy and peace.

The earth shall soon dissolve like snow,  
The sun forbear to shine;  
But God, who call'd me here below,  
Will be forever mine.

John Newton, *Olney Hymns*, 1779

# The original words of Amazing Grace



Amazing grace! (how sweet the sound)  
That sav'd a wretch like me!  
I once was lost, but now am found,  
Was blind, but now I see.

'Twas grace that taught my heart to fear,  
And grace my fears reliev'd;  
How precious did that grace appear  
The hour I first believ'd!

Thro' many dangers, toils, and snares,  
I have already come;  
'Tis grace hath brought me safe thus far,  
And grace will lead me home.

The Lord has promis'd good to me,  
His word my hope secures;  
He will my shield and portion be  
As long as life endures.

Yes, when this flesh and heart shall fail,  
And mortal life shall cease;  
I shall possess, within the veil,  
A life of joy and peace.

The earth shall soon dissolve like snow,  
The sun forbear to shine;  
But God, who call'd me here below,  
Will be forever mine.

John Newton, *Olney Hymns*, 1779



# The Music of Amazing Grace

In the film it is clear that, in fact, no-one knows what was the original melody used for *Amazing Grace*. It may originally have just been chanted.

In *A Companion to the Countess of Huntingdon's Hymns* (Green: London: c.1808) the hymn was set to a tune was called *Hephzibah* (later known as *Tisbury*) by John Jenkins Husband which had first appeared in print with another text in *A Collection of Psalm Tunes* (Smith: London, c. 1790).

[http://www1.cpdll.org/wiki/index.php/Hephzibah\\_\(Amazing\\_Grace\)\\_\(John\\_Jenkins\\_Husband\)](http://www1.cpdll.org/wiki/index.php/Hephzibah_(Amazing_Grace)_(John_Jenkins_Husband))



121

**C HEPHZIBAH Hymn 66 DT W. C. M.**

There is a Land of pure Delight Where Saints immortal reign In - fi - nite Day ex - cludes the Night In - fi - nite Day ex - cludes the night & pleasures bring pain And Pleasures Pleas - ures ban - ish Pain

HEPHZIBAH from *A Collection of Psalm Tunes*, c. 1790

Various suggestions have been made but the first instance of the melody we have today was published in 1835 by William Walker and is called *New Britain*.

8 **NEW BRITAIN. C. M.** Baptist Harmony, p. 193.

1 Amazing grace! (how sweet the sound) That saved a wretch like me! I once was lost, but now am found, Was blind, but now I see.  
2 'Twas grace that taught my heart to fear, And grace my fears relieved: How precious did that grace ap - pear, The hour I first believed!  
3 Through many dangers, toils, and snares, I have already come; 'Tis grace has brought me safe thus far, And grace will lead me home.  
4 The Lord has promised good to me, His word my hope secures; He will my shield and portion be, As long as life endures.  
5 Yes, when this flesh and heart shall fail, And mortal life shall cease, I shall possess, within the veil, A life of joy and peace.  
6 The wrath shall soon dissolve like snow, The sun far wider shine; But God, who call'd me here below, Will be for ever mine.

**COOKHAM. 7's.** Baptist Harmony, p. 329.

Lord, I cannot let thee go, 'Tis a blessing thou bestow; Do not turn a - way thy face, Mine's an urgent, pressing case.



The modern version looks like this:

## Amazing Grace

I CHRONICLES 17:16-17  
John Newton, 1725-1807

Early American Melody  
Harm. by A.C.L.

1. A - maz - ing grace! how sweet the sound That saved a  
 2. 'Twas grace that taught my heart to fear, And grace my  
 3. Through man - y dan - gers, toils, and snares, I have al -  
 4. The Lord has prom - ised good to me, His word my  
 5. Yea, when this flesh and heart shall fail, And mor - tal

wretch like me! I Once was lost, but  
 fears re - lieved: How pre - cious did that  
 read - y come; 'Tis grace hath brought me  
 hope se - cures; He will my shield and  
 life shall cease, I shall pos - sess, with -

now am found, Was blind, but now I see.  
 grace ap - pear The hour I first be - lieved  
 safe thus far, And grace will lead me home.  
 por - tion be As long as life en - dures.  
 in the veil, A life of joy and peace. A - men.

There is also an additional verse:

*When we've been there ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise,  
Than when we first begun.*

This was first found in Harriet Beecher Stowe's influential 1852 anti-slavery novel *Uncle Tom's Cabin*. The verse had been passed down orally in African American communities for at least 50 years and was lifted from another hymn called *Jerusalem, My Happy Home*.

Several editions of hymnbooks published at the beginning of 20th century used Newton's first three stanzas and the new verse above. The most famous of these was published by Edwin Othello Excell between 1900 and 1910, and this version of *Amazing Grace* soon became the standard form of the hymn in American churches.





# The Music of Amazing Grace

In the film it is clear that, in fact, no-one knows what was the original melody used for *Amazing Grace*. It may originally have just been chanted.

In *A Companion to the Countess of Huntingdon's Hymns* (Green: London: c.1808) the hymn was set to a tune was called *Hephzibah* (later known as *Tisbury*) by John Jenkins Husband which had first appeared in print with another text in *A Collection of Psalm Tunes* (Smith: London, c. 1790).  
[http://www1.cpd.org/wiki/index.php/Hephzibah\\_\(Amazing\\_Grace\)\\_](http://www1.cpd.org/wiki/index.php/Hephzibah_(Amazing_Grace)_)  
 (John\_Jenkins\_Husband)



121

**C HEPHZIBAH Hymn 66 DT W. C. M.**

HEPHZIBAH from *A Collection of Psalm Tunes*, c. 1790

Various suggestions have been made but the first instance of the melody we have today was published in 1835 by William Walker and is called *New Britain*.

8 **NEW BRITAIN. C. M.** Baptist Harmony, p. 143.

**COOKHAM. 7's.** Baptist Harmony, p. 329.



The modern version looks like this:

## Amazing Grace

I CHRONICLES 17:16-17  
John Newton, 1725-1807

Early American Melody  
Harm. by A.C.L.

1. A - maz - ing grace! how sweet the sound That saved a  
 2. Twas grace that taught my heart to fear, And grace my  
 3. Through man - y dan - gers, toils, and snares, I have al -  
 4. The Lord has prom - ised good to me, His word my  
 5. Yea, when this flesh and heart shall fail, And mor - tal

wretch like me! I Once was lost, but  
 fears re - lieved: How pre - cious did that  
 read - y come; Tis grace hath brought me  
 hope se - cures; He will my shield and  
 life shall cease, I shall pos - sess, with -

now am found, Was blind, but now I see.  
 grace ap - pear The hour I first be - lieved  
 safe thus far, And grace will lead me home.  
 por - tion be As long as life en - dures.  
 in the veil, A life of joy and peace. A - men.

There is also an additional verse:

*When we've been there ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise,  
Than when we first begun.*

This was first found in Harriet Beecher Stowe's influential 1852 anti-slavery novel *Uncle Tom's Cabin*. The verse had been passed down orally in African American communities for at least 50 years and was lifted from another hymn called *Jerusalem, My Happy Home*.

Several editions of hymnbooks published at the beginning of 20th century used Newton's first three stanzas and the new verse above.

The most famous of these was published by Edwin Othello Excell between 1900 and 1910, and this version of *Amazing Grace* soon became the standard form of the hymn in American churches.







# Amazing Grace

the life and work of John Newton

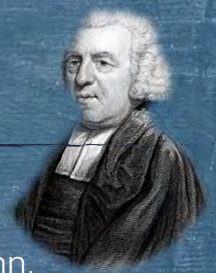
---

The music of *Amazing Grace*

## The music of *Amazing Grace*

---

- ▶ Listen to the Music (Hymns).
- ▶ Compare and contrast the different versions of the hymn.
- ▶ Also evaluate and analyse whether the additional verse makes sense or links to the hymn?
  - ▶ *When we've been there ten thousand years,*
  - ▶ *Bright shining as the sun,*
  - ▶ *We've no less days to sing God's praise,*
  - ▶ *Than when we first begun.*







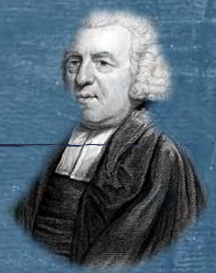
# Amazing Grace

the life and work of John Newton

---

The music of *Amazing Grace*

E/S



## The music of *Amazing Grace*

- ▶ Listen to the Music (Hymns).
- ▶ Which versions do you like most?
- ▶ Do you think the extra verse makes sense when it is added to the hymn?
  - ▶ *When we've been there ten thousand years,*
  - ▶ *Bright shining as the sun,*
  - ▶ *We've no less days to sing God's praise,*
  - ▶ *Than when we first begun.*

E/S

## 20th century versions of *Amazing Grace*

In the 19th century *Amazing Grace* had become a Christian symbol in America and a symbol of the U.S.A. itself as it attempted to employ democracy as a means of government. The U.S.A. had begun to expand westward into previously unexplored territory that was often wilderness. The 'dangers, toils, and snares' of Newton's lyrics had important meanings to Americans at this time.

In the 20th century *Amazing Grace* became one of the most popular hymns (particularly in America) and also had a large impact on secular music.

The appearance of recorded music and radio brought *Amazing Grace* from essentially a gospel standard to secular audiences. In 2015 *AllMusic* (an online music guide service website launched in 1991) listed more than 72,262 recordings – including re-releases and compilations.



### 1922

The earliest listed recording is an *a cappella* version from 1922 by the Sacred Harp Choir. Brunswick Records released a small series of recordings of Sacred Harp songs. Brunswick created a special label for this series that incorporated shape-note notation in its design. Other recordings in the Sacred Harp tradition include J. T. Allison's Sacred Harp Singers, Denson-Parris Sacred Harp Singers, and Dye's Sacred Harp Singers.

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200049050/default.html>

### 1926

Another recording was made by The Wisdom Sisters in 1926.

<http://downloadbestmp3.com/mp3/the-wisdom-sisters-amazing-grace-columbia-15093.html>

### 1930

From 1926 to 1930 the hymn appeared in *Okeh Records'* catalogue, which typically concentrated strongly on blues and jazz. There was great demand for black gospel recordings of the song by H. R. Tomlin and J. M. Gates. The first recording with a musical accompaniment came in 1930 by Fiddlin' John Carson, although to a different melody *At the Cross*. The recording is a little odd when heard beside the rest of Carson's output, which occasionally references moonshine, and is often comedic and irreverent in tone. This may explain why the track was not released.

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200149072/default.html>

### 1930

J. T. Allison's Sacred Harp Singers hailed from Alabama and travelled to the Gennett recording studio in Richmond, Indiana to record their version of *Amazing Grace* to the melody *Jewett* along with other songs (Gennett 13773).

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200049053/default.html>

### 1939

Herbert Halpert recorded 419 discs of instrumentals, monologs, prayers, sermons, and songs throughout the South from 15 March to 23 June 1939, for the Folk Arts Committee of the Works Projects Administration/ Works Progress Administration (WPA) and the Library of Congress. Midway through the trip he recorded five discs of the Shipp family at the C.M.E. (Colored Methodist Episcopal) Church in Byhalia, Mississippi. This version of *Amazing Grace* is a solo performance by Mary Shipp and uses a variant of the New Britain melody.

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200049054/default.html>

### 1939

John A. Lomax, his wife Ruby Terrill Lomax, and John's son, Alan Lomax made recordings on more than 3,000 acetate discs for the fledgling *Archive of American Folk-Song* during the 1930s



The Library of Congress fashioned a converted Army ambulance into a mobile recording studio so that Herbert Halpert could record in the most remote locations during his 1939 Southern field trip. Whenever possible, Halpert recorded indoors, often using community centres. In Vanleave, Mississippi, he recorded in the schoolhouse. Balancing a group of adult singers with a single microphone and running his disc cutter on car batteries proved challenging. The group sings from the Cokesbury Worship Hymnal and Halpert notes that they mistakenly sang two different tunes at the same time (recorded by Herbert Halpert in Vanleave, Mississippi, June 9, 1939. AFS 3109 B).



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049056/default.html>

## 1941

Shilo Baptist Church



In 1941 and 1942 John Henry Faulk received a fellowship from the Rosenwald Foundation to document African-American religious traditions in Texas. Using a field recorder and blank acetate discs from the Library of Congress, Faulk made more than 100 recordings in churches, mostly around Austin, Texas.

This version of *Amazing Grace* uses a variant of the *New Britain* melody and a lined-out, call-and-response technique (Recorded by John Henry Faulk at Shilo Baptist Church, in Manor, Texas, August 3, 1941, AFS 5456 B). In this method, common to both black and white American religious traditions, the leader reads a few lines of text to the congregation, which then sings the lines. The recording

also demonstrates how music was used in the context of African-American religious expression. The song provides only one element in the event, layered among the sermon by the preacher—who sometimes joins in the song and other times preaches over it—and the congregation, whose expressions range from words of encouragement to cries of ecstasy.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049057/default.html>

## 1942

George Pullen Jackson accompanied Alan Lomax to document the 1942 Sacred Harp Singing Convention in Birmingham, Alabama. They recorded 28 discs of hymns, tunes, and anthems. This version of *Amazing Grace* is in the shape-note singing style, from *The Sacred Harp* book, in four-part harmony using the *New Britain* melody (recorded by Alan Lomax and George Pullen Jackson in Birmingham, Alabama, August 1942. AFS 6702 A4).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049059/default.html>

## 1946

‘Uncle Seymour was carried in from the car to sing *Amazing Grace*,’ wrote Margot Mayo in her field notes for this recording. The performance indicates that Seymour Mayo, then likely in his seventies and only four years from his death, was once a powerful singer (recorded by Margot Mayo, Stu Jamieson, and Freyda Simon in Allen, Kentucky, 1946, AFS 8527 A). He departs from the common *New Britain* and sings a variant of the lyric song *In the Pines*.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049060/default.html>

## 1947

Mahalia Jackson recorded *Amazing Grace* in 1947 and regularly performed it in the 1950s and 1960s at concerts.

<https://www.youtube.com/watch?v=MdsuhH59-W0>

1951



Sister Rosetta Tharpe with Lottie Henry and the Rosettes (Sacred Singing with Organ Accompaniment). Decca 14575, recorded 21 February 1951 in New York City.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>



1952

Carl Smith, The Carter Sisters & Mother Maybell

Columbia 20986 (DLC 0109/0785 or DLC 0109/0789)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>

1959

Alan Lomax returned to the United States after nearly a decade in Europe. He undertook an extensive field trip through the South, including visits to many of the informants who he had recorded in prior decades, although this time with a state-of-the-art stereo tape recorder. Thornton, Kentucky, lies in the south-eastern part of that state, just over the Virginia border along the route that Lomax had travelled during his 1937 trip. This Old Regular Baptist version, sung in unison by the congregation with a lined-out text, uses an unidentified melody, not the common *New Britain*.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049061/default.html>

1960s

In the 1960s with the African American Civil Rights Movement and opposition to the Vietnam War, *Amazing Grace* took on a political tone. Mahalia Jackson sang it for Civil Rights marchers, writing that she used it 'to give magical protection – a charm to ward off danger, an incantation to the angels of heaven to descend ... I was not sure the magic worked outside the church walls ... in the open air of Mississippi. But I wasn't taking any chances.'

1962

Chet Atkins

From *Back Home Hymns* (RCA Victor LPM 2601), 1962

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149075/default.html>

1963

Soul Stirrers with Sam Cooke

Instead of using the tune *New Britain* for *Amazing Grace* as many gospel groups had done, Sam Cooke wrote a new arrangement for the song and altered the lyrics so that each stanza was made up of Newton's first line repeated three times plus his fourth line.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049052/default.html>

1964

Folk singer Judy Collins, who knew the song before she could remember learning it, saw Fannie Lou Hamer leading marchers in Mississippi in 1964, singing *Amazing Grace*. She considered it a talisman of sorts, and saw its equal emotional impact on the marchers, witnesses, and law enforcement who opposed the civil rights demonstrators.

She decided to record it in the late 1960s. She was part of an encounter group that ended a difficult meeting by singing *Amazing Grace* as it was the only song to which all the members knew the words. Her producer was present and suggested she include a version of it on her 1970 album *Whales & Nightingales*. Collins had a history of alcohol abuse and claimed that the song was able to 'pull her through'. It was recorded in St. Paul's chapel at Columbia University. She performed an *a cappella* arrangement close to Edwin Othello Excell's, accompanied by a chorus of amateur singers who were friends of hers.



Gradually, the song began to be played on the radio, and then be requested. It rose to number 15 on the Billboard Hot 100, and stayed in the charts for 15 weeks.

<https://www.youtube.com/watch?v=AtteRD5bBNQ>

### 1960s

According to fellow folk singer Joan Baez, it was one of the most requested songs from her audiences, but she never realized its origin as a hymn; by the time she was singing it in the 1960s she said it had 'developed a life of its own'.

[https://www.youtube.com/watch?v=u5e6IN\\_YbwM](https://www.youtube.com/watch?v=u5e6IN_YbwM)

### 1969

*Amazing Grace* made an appearance at the Woodstock Music Festival in 1969 during Arlo Guthrie's performance.

<https://www.youtube.com/watch?v=rtL2HG1XCdI>

### 1970

The Byrds



Although *Amazing Grace* was recorded by the Byrds in June 1970, the track remained unreleased for thirty years.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149077/default.html>

### 1971

Skeeter Davis

From *Love Takes a Lot of My Time* (RCA Victor LSP 4557).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149078/default.html>

### 1972

Royal Scots Dragoon Guards

The Royal Scots Dragoon Guards, senior Scottish regiment of the British Army, recorded an instrumental version featuring a bagpipe soloist accompanied by a pipe and drum band. The tempo of their arrangement was slowed to allow for the bagpipes.

From *Amazing Grace: The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards* (RCA Victor LSP 4744), 1972.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>





**1972**

Mighty Clouds of Joy

From *Live at the Apollo* (MCA-28032 MCA Records, PLP-173 Peacock).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>

**1972**

Aretha Franklin

<https://www.youtube.com/watch?v=DM02ZP13fPk>

**1970s**

Rod Stewart

<https://www.youtube.com/watch?v=PJqC0snhCbs>

**1975**

*Amazing Grace (Used to Be Her Favorite Song)*

from *Amazing Rhythm Aces* (ABC Records ABC-12142).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049064/default.html>

**1975**

Johnny Cash

Cash recorded it on his 1975 album *Sings Precious Memories*, dedicating it to his older brother Jack, who had been killed in a mill accident when they were boys in Dyess, Arkansas. Cash and his family sang it to themselves while they worked in the cotton fields following Jack's death. Cash often included the song when he toured prisons, saying 'For the three minutes that song is going on, everybody is free. It just frees the spirit and frees the person.'

<https://www.youtube.com/watch?v=7cvcGZqiH0g>

**1976**

Willie Nelson

From *The Sound in Your Mind* (Columbia KC 34092)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149080/default.html>

**1977**

Arrangement by Hale Smith

Hale Smith (1925-2009) is regarded as one of America's finest composers. He had a distinguished career as an arranger, editor and educator. The composer reached a wide audience through his music and his consistent involvement in events such as the annual Symposium on Black American Composers sponsored by the Detroit Symphony Orchestra. The Royal Philharmonic Orchestra performs his arrangement under the baton of Paul Freeman.

<https://www.youtube.com/watch?v=94n-xKOa34s>

**1986**

Boston Camerata

Recorded at the Library of Congress in the Coolidge Auditorium, April 25, 1986 (RWD 7019).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049068/default.html>



**1990**

Johnny Cash

From *Gospel Glory* (CBS Special Products A 21608).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149083/default.html>

**1991**

Wendy Saivetz

From *Quiet Joys of Brotherhood* (Abaca Productions).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049065/default.html>



**1992**

Lemonheads

From *Hate Your Friends* (Taang! Records).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049066/default.html>



**1992**

Marion Williams

From *If We Ever Needed the Lord Before* (Columbia/Legacy CK 48951).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149082/default.html>

**1994**

Elvis Presley

From *Amazing Grace: His Greatest Sacred Performances* (RCA 07863 66421-207863 66421-2), 1994.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149090/default.html>



**1998**

Jessye Norman

*Amazing Grace*, Wembley, 11 June 1988 Nelson Mandela's 70th birthday.

'I don't know whether it's the text – I don't know whether we're talking about the lyrics when we say that it touches so many people – or whether it's that tune that everybody knows.'

<https://www.youtube.com/watch?v=beJMovVXbf0>

**2000**

Herb Remington and Charlie Shaffer

From *Precious Memories* (Glad Music Company), 2000

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049067/default.html>

**2001**

*A Capella*, Ur2kam

Published by Ur2kam, (CD) 2001. [Tartu, Estonia] Ur2kam: Markus Leppoja, Märt Loite, Simo Breede, Tanel Breede, vocals.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149297/default.html>

2001

Indiana University of Pennsylvania Marching Band

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149298/default.html>

2004

*Amazing Grace* string version by the United States Air Force Band, Strolling Strings

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_strings\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_strings).ogg)

2000s

*Amazing Grace* jazz vocal version by the United States Air Force Band

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_jazz\\_vocal\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_jazz_vocal).ogg)



2015

On Friday 26 June 2015, President Barack Obama gave the eulogy at the Mother Emanuel African American Episcopal Church in Charleston, South Carolina, USA. The eulogy was delivered on the occasion of the memorial service to honour the nine worshippers who were shot on the evening of 17 June 2015. He ended his eulogy by singing *Amazing Grace*.

<https://www.youtube.com/watch?v=RK7tYOVD0Hs>

During the Civil War (1861–1865) *Amazing Grace* set to *New Britain* was included in hymnals distributed to soldiers. With such risk of death, religious services in the military became commonplace. The hymn was then translated into other languages as well and a version of the song by Samuel Worcester that had been translated into the Cherokee language became very popular.

In recent years, the words of the hymn have been changed in some religious publications to play down a sense of self-loathing by its singers. The second line, ‘That saved a wretch like me!’ has been rewritten as ‘That saved and strengthened me’, ‘save a soul like me’, or ‘that saved and set me free’. Part of the reason for this change has been the changing interpretations of what wretchedness and grace means. Newton’s Calvinistic view of redemption and divine grace formed his perspective that he considered himself so vile a sinner that he was unable to change his life or be redeemed without God’s help.

#### Note:

Shape notes is a music notation designed to facilitate congregational and community singing. The notation, introduced in 1801, became a popular teaching device in American singing schools. Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff.

Shape notes of various kinds have been used for over two centuries in a variety of music traditions, mostly sacred but also secular, originating in New England, practiced primarily in the Southern region of the United States for many years, and now experiencing a renaissance in other locations as well.

The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfège syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the *Sacred Harp* and elsewhere, the notes of a C major scale are notated and sung as follows:

[https://en.wikipedia.org/wiki/Shape\\_note](https://en.wikipedia.org/wiki/Shape_note) (accessed 25 June 2015)





## 20th century versions of *Amazing Grace*

In the 19th century *Amazing Grace* had become a Christian symbol in America and a symbol of the U.S.A. itself as it attempted to employ democracy as a means of government. The U.S.A. had begun to expand westward into previously unexplored territory that was often wilderness. The 'dangers, toils, and snares' of Newton's lyrics had important meanings to Americans at this time.

In the 20th century *Amazing Grace* became one of the most popular hymns (particularly in America) and also had a large impact on secular music.

The appearance of recorded music and radio brought *Amazing Grace* from essentially a gospel standard to secular audiences. In 2015 *AllMusic* (an online music guide service website launched in 1991) listed more than 72,262 recordings – including re-releases and compilations.



### 1922

The earliest listed recording is an a cappella version from 1922 by the Sacred Harp Choir. Brunswick Records released a small series of recordings of Sacred Harp songs. Brunswick created a special label for this series that incorporated shape-note notation in its design. Other recordings in the Sacred Harp tradition include J. T. Allison's Sacred Harp Singers, Denson-Parris Sacred Harp Singers, and Dye's Sacred Harp Singers.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049050/default.html>

### 1926

Another recording was made by The Wisdom Sisters in 1926.

<http://downloadbestmp3.com/mp3/the-wisdom-sisters-amazing-grace-columbia-15093.html>

### 1930

From 1926 to 1930 the hymn appeared in Okeh Records' catalogue, which typically concentrated strongly on blues and jazz. There was great demand for black gospel recordings of the song by H. R. Tomlin and J. M. Gates. The first recording with a musical accompaniment came in 1930 by Fiddlin' John Carson, although to a different melody *At the Cross*. The recording is a little odd when heard beside the rest of Carson's output, which occasionally references moonshine, and is often comedic and irreverent in tone. This may explain why the track was not released.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149072/default.html>

### 1930

J. T. Allison's Sacred Harp Singers hailed from Alabama and travelled to the Gennett recording studio in Richmond, Indiana to record their version of *Amazing Grace* to the melody *Jewett* along with other songs (Gennett 13773).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049053/default.html>

### 1939

Herbert Halpert recorded 419 discs of instrumentals, monologs, prayers, sermons, and songs throughout the South from 15 March to 23 June 1939, for the Folk Arts Committee of the Works Projects Administration/Works Progress Administration (WPA) and the Library of Congress. Midway through the trip he recorded five discs of the Shipp family at the C.M.E. (Colored Methodist Episcopal) Church in Byhalia, Mississippi. This version of *Amazing Grace* is a solo performance by Mary Shipp and uses a variant of the New Britain melody.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049054/default.html>

### 1939

John A. Lomax, his wife Ruby Terrill Lomax, and John's son, Alan Lomax made recordings on more than 3,000 acetate discs for the fledgling *Archive of American Folk-Song* during the 1930s

The Library of Congress fashioned a converted Army ambulance into a mobile recording studio so that Herbert Halpert could record in the most remote locations during his 1939 Southern field trip. Whenever possible, Halpert recorded indoors, often using community centres. In Vanleave, Mississippi, he recorded in the schoolhouse. Balancing a group of adult singers with a single microphone and running his disc cutter on car batteries proved challenging. The group sings from the Cokesbury Worship Hymnal and Halpert notes that they mistakenly sang two different tunes at the same time (recorded by Herbert Halpert in Vanleave, Mississippi, June 9, 1939. AFS 3109 B).



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049056/default.html>

**1941**

Shilo Baptist Church



In 1941 and 1942 John Henry Faulk received a fellowship from the Rosenwald Foundation to document African-American religious traditions in Texas. Using a field recorder and blank acetate discs from the Library of Congress, Faulk made more than 100 recordings in churches, mostly around Austin, Texas.

This version of *Amazing Grace* uses a variant of the New Britain melody and a lined-out, call-and-response technique (Recorded by John Henry Faulk at Shilo Baptist Church, in Manor, Texas, August 3, 1941, AFS 5456 B). In this method, common to both black and white American religious traditions, the leader reads a few lines of text to the congregation, which then sings the lines. The recording also demonstrates how

music was used in the context of African-American religious expression. The song provides only one element in the event, layered among the sermon by the preacher—who sometimes joins in the song and other times preaches over it—and the congregation, whose expressions range from words of encouragement to cries of ecstasy.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049057/default.html>

**1942**

George Pullen Jackson accompanied Alan Lomax to document the 1942 Sacred Harp Singing Convention in Birmingham, Alabama. They recorded 28 discs of hymns, tunes, and anthems. This version of *Amazing Grace* is in the shape-note singing style, from *The Sacred Harp* book, in four-part harmony using the New Britain melody (recorded by Alan Lomax and George Pullen Jackson in Birmingham, Alabama, August 1942. AFS 6702 A4).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049059/default.html>

**1946**

'Uncle Seymour was carried in from the car to sing *Amazing Grace*,' wrote Margot Mayo in her field notes for this recording. The performance indicates that Seymour Mayo, then likely in his seventies and only four years from his death, was once a powerful singer (recorded by Margot Mayo, Stu Jamieson, and Freyda Simon in Allen, Kentucky, 1946, AFS 8527 A). He departs from the common New Britain and sings a variant of the lyric song *In the Pines*.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049060/default.html>

**1947**

Mahalia Jackson recorded *Amazing Grace* in 1947 and regularly performed it in the 1950s and 1960s at concerts.

<https://www.youtube.com/watch?v=MdsuhH59-W0>

1951



Sister Rosetta Tharpe with Lottie Henry and the Rosettes (Sacred Singing with Organ Accompaniment). Decca 14575, recorded 21 February 1951 in New York City.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>



1952

Carl Smith, The Carter Sisters & Mother Maybell

Columbia 20986 (DLC 0109/0785 or DLC 0109/0789)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>

1959

Alan Lomax returned to the United States after nearly a decade in Europe. He undertook an extensive field trip through the South, including visits to many of the informants who he had recorded in prior decades, although this time with a state-of-the-art stereo tape recorder. Thornton, Kentucky, lies in the south-eastern part of that state, just over the Virginia border along the route that Lomax had travelled during his 1937 trip. This Old Regular Baptist version, sung in unison by the congregation with a lined-out text, uses an unidentified melody, not the common *New Britain*.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049061/default.html>

1960s

In the 1960s with the African American Civil Rights Movement and opposition to the Vietnam War, *Amazing Grace* took on a political tone. Mahalia Jackson sang it for Civil Rights marchers, writing that she used it 'to give magical protection – a charm to ward off danger, an incantation to the angels of heaven to descend ... I was not sure the magic worked outside the church walls in the open air of Mississippi. But I wasn't taking any chances.'

1962

Chet Atkins

From *Back Home Hymns* (RCA Victor LPM 2601), 1962

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149075/default.html>

1963

Soul Stirrers with Sam Cooke

Instead of using the tune *New Britain* for *Amazing Grace* as many gospel groups had done, Sam Cooke wrote a new arrangement for the song and altered the lyrics so that each stanza was made up of Newton's first line repeated three times plus his fourth line.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049052/default.html>

1964

Folk singer Judy Collins, who knew the song before she could remember learning it, saw Fannie Lou Hamer leading marchers in Mississippi in 1964, singing *Amazing Grace*. She considered it a talisman of sorts, and saw its equal emotional impact on the marchers, witnesses, and law enforcement who opposed the civil rights demonstrators.

She decided to record it in the late 1960s. She was part of an encounter group that ended a difficult meeting by singing *Amazing Grace* as it was the only song to which all the members knew the



words. Her producer was present and suggested she include a version of it on her 1970 album *Whales & Nightingales*. Collins had a history of alcohol abuse and claimed that the song was able to 'pull her through'. It was recorded in St. Paul's chapel at Columbia University. She performed an a cappella arrangement close to Edwin Othello Excell's, accompanied by a chorus of amateur singers who were friends of hers.

Gradually, the song began to be played on the radio, and then be requested. It rose to number 15 on the Billboard Hot 100, and stayed in the charts for 15 weeks.

<https://www.youtube.com/watch?v=AtteRD5bBNQ>

### 1960s

According to fellow folk singer Joan Baez, it was one of the most requested songs from her audiences, but she never realized its origin as a hymn; by the time she was singing it in the 1960s she said it had 'developed a life of its own'.

[https://www.youtube.com/watch?v=u5e6IN\\_YbwM](https://www.youtube.com/watch?v=u5e6IN_YbwM)

### 1969

*Amazing Grace* made an appearance at the Woodstock Music Festival in 1969 during Arlo Guthrie's performance.

<https://www.youtube.com/watch?v=rtL2HG1XCdI>

### 1970



### The Byrds

Although *Amazing Grace* was recorded by the Byrds in June 1970, the track remained unreleased for thirty years.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149077/default.html>

### 1971

#### Skeeter Davis

From *Love Takes a Lot of My Time* (RCA Victor LSP 4557).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149078/default.html>

### 1972

#### Royal Scots Dragoon Guards

The Royal Scots Dragoon Guards, senior Scottish regiment of the British Army, recorded an instrumental version featuring a bagpipe soloist accompanied by a pipe and drum band. The tempo of their arrangement was slowed to allow for the bagpipes.

From *Amazing Grace: The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards* (RCA Victor LSP 4744), 1972.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>



**1972**

**Mighty Clouds of Joy**

From *Live at the Apollo* (MCA-28032 MCA Records, PLP-173 Peacock).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>

**1972**

**Aretha Franklin**

<https://www.youtube.com/watch?v=DM02ZP13fPk>

**1970s**

**Rod Stewart**

<https://www.youtube.com/watch?v=PjqC0snhCbs>

**1975**

**Amazing Grace (Used to Be Her Favorite Song)**

from *Amazing Rhythm Aces* (ABC Records ABC-12142).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049064/default.html>

**1975**

**Johnny Cash**

Cash recorded it on his 1975 album *Sings Precious Memories*, dedicating it to his older brother Jack, who had been killed in a mill accident when they were boys in Dyess, Arkansas. Cash and his family sang it to themselves while they worked in the cotton fields following Jack's death. Cash often included the song when he toured prisons, saying 'For the three minutes that song is going on, everybody is free. It just frees the spirit and frees the person.'

<https://www.youtube.com/watch?v=7cvcGZqiH0g>

**1976**

**Willie Nelson**

From *The Sound in Your Mind* (Columbia KC 34092)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149080/default.html>

**1977**

**Arrangement by Hale Smith**

Hale Smith (1925-2009) is regarded as one of America's finest composers. He had a distinguished career as an arranger, editor and educator. The composer reached a wide audience through his music and his consistent involvement in events such as the annual Symposium on Black American Composers sponsored by the Detroit Symphony Orchestra. The Royal Philharmonic Orchestra performs his arrangement under the baton of Paul Freeman.

<https://www.youtube.com/watch?v=94n-xKOa34s>

**1986**

**Boston Camerata**

Recorded at the Library of Congress in the Coolidge Auditorium, April 25, 1986 (RWD 7019).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049068/default.html>

**1990**

**Johnny Cash**

From *Gospel Glory* (CBS Special Products A 21608).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149083/default.html>



**1991**

Wendy Saivetz

From *Quiet Joys of Brotherhood* (Abaca Productions).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049065/default.html>



**1992**

Lemonheads

From *Hate Your Friends* (Taang! Records).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049066/default.html>

**1992**

Marion Williams

From *If We Ever Needed the Lord Before* (Columbia/Legacy CK 48951).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149082/default.html>

**1994**

Elvis Presley

From *Amazing Grace: His Greatest Sacred Performances* (RCA 07863 66421-207863 66421-2), 1994.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149090/default.html>



**1998**

Jessye Norman

*Amazing Grace*, Wembley, 11 June 1988 Nelson Mandela's 70th birthday.

'I don't know whether it's the text – I don't know whether we're talking about the lyrics when we say that it touches so many people – or whether it's that tune that everybody knows.'

<https://www.youtube.com/watch?v=beJMovVXbf0>

**2000**

Herb Remington and Charlie Shaffer

From *Precious Memories* (Glad Music Company), 2000

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049067/default.html>

**2001**

A Capella, Ur2kam

Published by Ur2kam, (CD) 2001. [Tartu, Estonia] Ur2kam: Markus Leppoja, Märt Loite, Simo Breede, Tanel Breede, vocals.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149297/default.html>

**2001**

Indiana University of Pennsylvania Marching Band

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149298/default.html>



## 2004

Amazing Grace string version by the United States Air Force Band, Strolling Strings

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_strings\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_strings).ogg)

## 2000s

Amazing Grace jazz vocal version by the United States Air Force Band

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_jazz\\_vocal\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_jazz_vocal).ogg)

## 2015

On Friday 26 June 2015, President Barack Obama gave the eulogy at the Mother Emanuel African American Episcopal Church in Charleston, South Carolina, USA. The eulogy was delivered on the occasion of the memorial service to honour the nine worshippers who were shot on the evening of 17 June 2015. He ended his eulogy by singing *Amazing Grace*.

<https://www.youtube.com/watch?v=RK7tYOVD0Hs>

During the Civil War (1861–1865) *Amazing Grace* set to *New Britain* was included in hymnals distributed to soldiers. With such risk of death, religious services in the military became commonplace. The hymn was then translated into other languages as well and a version of the song by Samuel Worcester that had been translated into the Cherokee language became very popular.

In recent years, the words of the hymn have been changed in some religious publications to play down a sense of self-loathing by its singers. The second line, 'That saved a wretch like me!' has been rewritten as 'That saved and strengthened me', 'save a soul like me', or 'that saved and set me free'. Part of the reason for this change has been the changing interpretations of what wretchedness and grace means. Newton's Calvinistic view of redemption and divine grace formed his perspective that he considered himself so vile a sinner that he was unable to change his life or be redeemed without God's help.

## Note:

Shape notes is a music notation designed to facilitate congregational and community singing. The notation, introduced in 1801, became a popular teaching device in American singing schools. Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff.

Shape notes of various kinds have been used for over two centuries in a variety of music traditions, mostly sacred but also secular, originating in New England, practiced primarily in the Southern region of the United States for many years, and now experiencing a renaissance in other locations as well.

The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfège syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the *Sacred Harp* and elsewhere, the notes of a C major scale are notated and sung as follows:

[https://en.wikipedia.org/wiki/Shape\\_note](https://en.wikipedia.org/wiki/Shape_note) (accessed 25 June 2015)



## 20th century versions of *Amazing Grace*

In the 19th century *Amazing Grace* had become a Christian symbol in America and a symbol of the U.S.A. itself as it attempted to employ democracy as a means of government. The U.S.A. had begun to expand westward into previously unexplored territory that was often wilderness. The 'dangers, toils, and snares' of Newton's lyrics had important meanings to Americans at this time.

In the 20th century *Amazing Grace* became one of the most popular hymns (particularly in America) and also had a large impact on secular music.

The appearance of recorded music and radio brought *Amazing Grace* from essentially a gospel standard to secular audiences. In 2015 *AllMusic* (an online music guide service website launched in 1991) listed more than 72,262 recordings – including re-releases and compilations.



### 1922

The earliest listed recording is an *a cappella* version from 1922 by the Sacred Harp Choir. Brunswick Records released a small series of recordings of Sacred Harp songs. Brunswick created a special label for this series that incorporated shape-note notation in its design. Other recordings in the Sacred Harp tradition include J. T. Allison's Sacred Harp Singers, Denson-Parris Sacred Harp Singers, and Dye's Sacred Harp Singers.



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049050/default.html>

### 1926

Another recording was made by The Wisdom Sisters in 1926.

<http://downloadbestmp3.com/mp3/the-wisdom-sisters-amazing-grace-columbia-15093.html>

### 1930

From 1926 to 1930 the hymn appeared in *Okeh Records'* catalogue, which typically concentrated strongly on blues and jazz. There was great demand for black gospel recordings of the song by H. R. Tomlin and J. M. Gates. The first recording with a musical accompaniment came in 1930 by Fiddlin' John Carson, although to a different melody *At the Cross*. The recording is a little odd when heard beside the rest of Carson's output, which occasionally references moonshine, and is often comedic and irreverent in tone. This may explain why the track was not released.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149072/default.html>

### 1930

J. T. Allison's Sacred Harp Singers hailed from Alabama and travelled to the Gennett recording studio in Richmond, Indiana to record their version of *Amazing Grace* to the melody *Jewett* along with other songs (Gennett 13773).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049053/default.html>



### 1939

Herbert Halpert recorded 419 discs of instrumentals, monologs, prayers, sermons, and songs throughout the South from 15 March to 23 June 1939, for the Folk Arts Committee of the Works Projects Administration/Works Progress Administration (WPA) and the Library of Congress. Midway through the trip he recorded five discs of the Shipp family at the C.M.E. (Colored Methodist Episcopal) Church in Byhalia, Mississippi. This version of *Amazing Grace* is a solo performance by Mary Shipp and uses a variant of the New Britain melody.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049054/default.html>



## 1939

John A. Lomax, his wife Ruby Terrill Lomax, and John's son, Alan Lomax made recordings on more than 3,000 acetate discs for the fledgling *Archive of American Folk-Song* during the 1930s

The Library of Congress fashioned a converted Army ambulance into a mobile recording studio so that Herbert Halpert could record in the most remote locations during his 1939 Southern field trip. Whenever possible, Halpert



recorded indoors, often using community centres. In Vanleave, Mississippi, he recorded in the schoolhouse. Balancing a group of adult singers with a single microphone and running his disc cutter on car batteries proved challenging.

The group sings from the Cokesbury Worship

Hymnal and Halpert notes that they mistakenly sang two different tunes at the same time (recorded by Herbert Halpert in Vanleave, Mississippi, June 9,

1939. AFS 3109 B).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049056/default.html>

## 1941

Shilo Baptist Church



In 1941 and 1942 John Henry Faulk received a fellowship from the Rosenwald Foundation to document African-American religious traditions in Texas. Using a field recorder and blank acetate discs from the Library of Congress, Faulk made more than 100 recordings in churches, mostly around Austin, Texas.

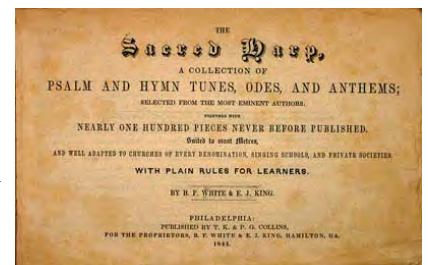
This version of *Amazing Grace* uses a variant of the New Britain melody and a lined-out, call-and-response technique (Recorded by John Henry Faulk at Shilo Baptist Church, in Manor, Texas, August 3, 1941, AFS 5456 B). In this method, common to both black and white American religious traditions, the leader reads a few lines of text to the congregation, which then sings the lines. The recording

also demonstrates how music was used in the context of African-American religious expression. The song provides only one element in the event, layered among the sermon by the preacher—who sometimes joins in the song and other times preaches over it—and the congregation, whose expressions range from words of encouragement to cries of ecstasy.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049057/default.html>

## 1942

George Pullen Jackson accompanied Alan Lomax to document the 1942 Sacred Harp Singing Convention in Birmingham, Alabama. They recorded 28 discs of hymns, tunes, and anthems. This version of *Amazing Grace* is in the shape-note singing style, from *The Sacred Harp* book, in four-part harmony using the *New Britain* melody (recorded by Alan Lomax and George Pullen Jackson in Birmingham, Alabama, August 1942. AFS 6702 A4).



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049059/default.html>

## 1946

'Uncle Seymour was carried in from the car to sing *Amazing Grace*,' wrote Margot Mayo in her field notes for this recording. The performance indicates that Seymour Mayo, then likely in his seventies and only four years from his death, was once a powerful singer (recorded by Margot Mayo, Stu Jamieson, and Freyda Simon in





Allen, Kentucky, 1946, AFS 8527 A). He departs from the common *New Britain* and sings a variant of the lyric song *In the Pines*.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049060/default.html>

**1947**

Mahalia Jackson recorded *Amazing Grace* in 1947 and regularly performed it in the 1950s and 1960s at concerts.

<https://www.youtube.com/watch?v=MdsuhH59-W0>



**1951**

Sister Rosetta Tharpe with Lottie Henry and the Rosettes (Sacred Singing with Organ Accompaniment). Decca 14575, recorded 21 February 1951 in New York City.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>



**1952**

Carl Smith, The Carter Sisters & Mother Maybell

Columbia 20986 (DLC 0109/0785 or DLC 0109/0789)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>

**1959**

Alan Lomax returned to the United States after nearly a decade in Europe. He undertook an extensive field trip through the South, including visits to many of the informants who he had recorded in prior decades, although this time with a state-of-the-art stereo tape recorder. Thornton, Kentucky, lies in the south-eastern part of that state, just over the Virginia border along the route that Lomax had travelled during his 1937 trip. This Old Regular Baptist version, sung in unison by the congregation with a lined-out text, uses an unidentified melody, not the common *New Britain*.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049061/default.html>

**1960s**

In the 1960s with the African American Civil Rights Movement and opposition to the Vietnam War, *Amazing Grace* took on a political tone. Mahalia Jackson sang it for Civil Rights marchers, writing that she used it 'to give magical protection – a charm to ward off danger, an incantation to the angels of heaven to descend ... I was not sure the magic worked outside the church walls ... in the open air of Mississippi. But I wasn't taking any chances.'



1962



Chet Atkins

From *Back Home Hymns* (RCA Victor LPM 2601), 1962

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149075/default.html>



1963

Soul Stirrers with Sam Cooke

Instead of using the tune *New Britain* for *Amazing Grace* as many gospel groups had done, Sam Cooke wrote a new arrangement for the song and altered the lyrics so that each stanza was made up of Newton's first line repeated three times plus his fourth line.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049052/default.html>



1964



Folk singer Judy Collins, who knew the song before she could remember learning it, saw Fannie Lou Hamer leading marchers in Mississippi in 1964, singing *Amazing Grace*. She considered it a talisman of sorts, and saw its equal emotional impact on the marchers, witnesses, and law enforcement who opposed the civil rights demonstrators.

She decided to record it in the late 1960s. She was part of an encounter group that ended a difficult meeting by singing *Amazing Grace* as it was the only song to which all the members knew the words. Her producer was present and suggested she include a version of it on her 1970 album *Whales & Nightingales*. Collins had a history of alcohol abuse and claimed

that the song was able to 'pull her through'. It was recorded in St. Paul's chapel at Columbia University. She performed an a cappella arrangement close to Edwin Othello Excell's, accompanied by a chorus of amateur singers who were friends of hers.

Gradually, the song began to be played on the radio, and then be requested. It rose to number 15 on the Billboard Hot 100, and stayed in the charts for 15 weeks.

<https://www.youtube.com/watch?v=AtteRD5bBNQ>

1960s

According to fellow folk singer Joan Baez, it was one of the most requested songs from her audiences, but she never realized its origin as a hymn; by the time she was singing it in the 1960s she said it had 'developed a life of its own'.

[https://www.youtube.com/watch?v=u5e6IN\\_YbwM](https://www.youtube.com/watch?v=u5e6IN_YbwM)



1969



*Amazing Grace* made an appearance at the Woodstock Music Festival in 1969 during Arlo Guthrie's performance.

<https://www.youtube.com/watch?v=rtL2HG1XCdI>



1970

The Byrds

Although *Amazing Grace* was recorded by the Byrds in June 1970, the track remained unreleased for thirty years.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149077/default.html>



1971

Skeeter Davis



From *Love Takes a Lot of My Time* (RCA Victor LSP 4557).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149078/default.html>

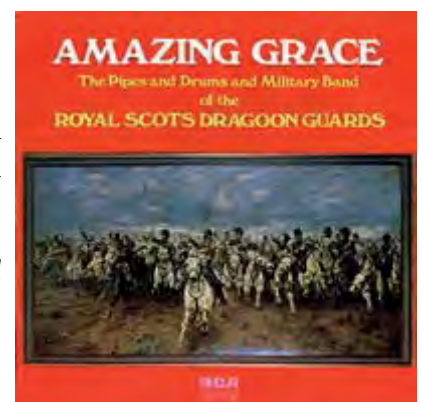
1972

Royal Scots Dragoon Guards

The Royal Scots Dragoon Guards, senior Scottish regiment of the British Army, recorded an instrumental version featuring a bagpipe soloist accompanied by a pipe and drum band. The tempo of their arrangement was slowed to allow for the bagpipes.

From *Amazing Grace: The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards* (RCA Victor LSP 4744), 1972.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>





1972

Mighty Clouds of Joy



From *Live at the Apollo* (MCA-28032 MCA Records, PLP-173 Peacock).

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200149079/default.html>



1972

Aretha Franklin

<https://www.youtube.com/watch?v=DM02ZP13fPk>



1970s

Rod Stewart



<https://www.youtube.com/watch?v=PJqC0snhCbs>

1975

*Amazing Grace (Used to Be Her Favorite Song)*

from *Amazing Rhythm Aces* (ABC Records ABC-12142).

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200049064/default.html>



1975

Johnny Cash



Cash recorded it on his 1975 album *Sings Precious Memories*, dedicating it to his older brother Jack, who had been killed in a mill accident when they were boys in Dyess, Arkansas. Cash and his family sang it to themselves while they worked in the cotton fields following Jack's death. Cash often included the song when he toured prisons, saying 'For the three minutes that song is going on, everybody is free. It just frees the spirit and frees the person.'

<https://www.youtube.com/watch?v=7cvcGZqiH0g>

1976

Willie Nelson

From *The Sound in Your Mind* (Columbia KC 34092)

<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200149080/default.html>



1977

E/S

Arrangement by Hale Smith



Hale Smith (1925-2009) is regarded as one of America's finest composers. He had a distinguished career as an arranger, editor and educator. The composer reached a wide audience through his music and his consistent involvement in events such as the annual Symposium on Black American Composers sponsored by the Detroit Symphony Orchestra. The Royal Philharmonic Orchestra performs his arrangement under the baton of Paul Freeman.



<https://www.youtube.com/watch?v=94n-xKOa34s>

**1986**

Boston Camerata

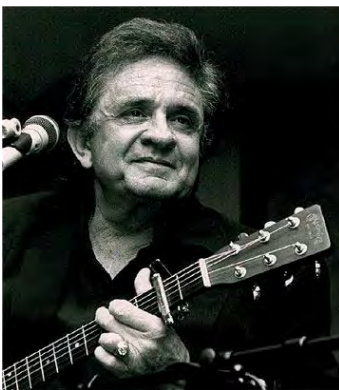
Recorded at the Library of Congress in the Coolidge Auditorium, April 25, 1986 (RWD 7019).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049068/default.html>



**1990**

Johnny Cash



From *Gospel Glory* (CBS Special Products A 21608).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149083/default.html>

**1991**

Wendy Saivetz

From *Quiet Joys of Brotherhood* (Abaca Productions).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049065/default.html>



**1992**

Lemonheads



From *Hate Your Friends* (Taang! Records).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049066/default.html>

1992

Marion Williams



From *If We Ever Needed the Lord Before* (Columbia/Legacy CK 48951).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149082/default.html>



1994

Elvis Presley

From *Amazing Grace: His Greatest Sacred Performances* (RCA 07863 66421-207863 66421-2), 1994.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149090/default.html>



1998

Jessye Norman



*Amazing Grace*, Wembley, 11 June 1988 Nelson Mandela's 70th birthday.

"I don't know whether it's the text – I don't know whether we're talking about the lyrics when we say that it touches so many people – or whether it's that tune that everybody knows."

<https://www.youtube.com/watch?v=beJMovVXbf0>

2000

Herb Remington and Charlie Shaffer

From *Precious Memories* (Glad Music Company), 2000

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049067/default.html>



2001

*A Capella*, Ur2kam



Published by Ur2kam, (CD) 2001. [Tartu, Estonia] Ur2kam: Markus Leppoja, Märt Loite, Simo Breede, Tanel Breede, vocals.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149297/default.html>



2001

Indiana University of Pennsylvania Marching Band

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149298/default.html>



2004

*Amazing Grace* string version by the United States Air Force Band, Strolling Strings

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_strings\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_strings).ogg)



2000s

*Amazing Grace* jazz vocal version by the United States Air Force Band



[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_jazz\\_vocal\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_jazz_vocal).ogg)

2015

On Friday 26 June 2015, President Barack Obama gave the eulogy at the Mother Emanuel African American Episcopal Church in Charleston, South Carolina, USA. The eulogy was delivered on the occasion of the memorial service to honour the nine worshippers who were shot on the evening of 17 June 2015. He ended his eulogy by singing *Amazing Grace*.



During the Civil War (1861–1865) *Amazing Grace* set to *New Britain*

was included in hymnals distributed to soldiers. With such risk of death, religious services in the military became commonplace. The hymn was then translated into other languages as well and a version of the song by Samuel Worcester that had been translated into the Cherokee language became very popular.

In recent years, the words of the hymn have been changed in some religious publications to play down a sense of self-loathing by its singers. The second line, “That saved a wretch like me!” has been rewritten as “That saved and strengthened me”, “save a soul like me”, or “that saved and set me free”. Part of the reason for this change has been the changing interpretations of what wretchedness and grace means. Newton’s Calvinistic view of redemption and divine grace formed his perspective that he considered himself so vile a sinner that he was unable to change his life or be redeemed without God’s help.

<https://www.youtube.com/watch?v=RK7tYOvd0Hs>



**Note:**

Shape notes is a music notation designed to facilitate congregational and community singing. The notation, introduced in 1801, became a popular teaching device in American singing schools. Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff.

Shape notes of various kinds have been used for over two centuries in a variety of music traditions, mostly sacred but also secular, originating in New England, practiced primarily in the Southern region of the United States for many years, and now experiencing a renaissance in other locations as well.



The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfège syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the *Sacred Harp* and elsewhere, the notes of a C major scale are notated and sung as follows:

[https://en.wikipedia.org/wiki/Shape\\_note](https://en.wikipedia.org/wiki/Shape_note) (accessed 25 June 2015)

## 20th century versions of Amazing Grace

In the 19th century *Amazing Grace* had become a Christian symbol in America and a symbol of the U.S.A. itself as it attempted to employ democracy as a means of government. The U.S.A. had begun to expand westward into previously unexplored territory that was often wilderness. The 'dangers, toils, and snares' of Newton's lyrics had important meanings to Americans at this time.

In the 20th century *Amazing Grace* became one of the most popular hymns (particularly in America) and also had a large impact on secular music.

The appearance of recorded music and radio brought *Amazing Grace* from essentially a gospel standard to secular audiences. In 2015 *AllMusic* (an online music guide service website launched in 1991) listed more than 72,262 recordings – including re-releases and compilations.



**1922**

The earliest listed recording is an a cappella version from 1922 by the Sacred Harp Choir. Brunswick Records released a small series of recordings of Sacred Harp songs. Brunswick created a special label for this series that incorporated shape-note notation in its design. Other recordings in the Sacred Harp tradition include J. T. Allison's Sacred Harp Singers, Denson-Parris Sacred Harp Singers, and Dye's Sacred Harp Singers.



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049050/default.html>

**1926**

Another recording was made by The Wisdom Sisters in 1926.

<http://downloadbestmp3.com/mp3/the-wisdom-sisters-amazing-grace-columbia-15093.html>

**1930**

From 1926 to 1930 the hymn appeared in *Okeh Records'* catalogue, which typically concentrated strongly on blues and jazz. There was great demand for black gospel recordings of the song by H. R. Tomlin and J. M. Gates. The first recording with a musical accompaniment came in 1930 by Fiddlin' John Carson, although to a different melody *At the Cross*. The recording is a little odd when heard beside the rest of Carson's output, which occasionally references moonshine, and is often comedic and irreverent in tone. This may explain why the track was not released.



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149072/default.html>

**1930**

J. T. Allison's Sacred Harp Singers hailed from Alabama and travelled to the Gennett recording studio in Richmond, Indiana to record their version of *Amazing Grace* to the melody *Jewett* along with other songs (Gennett 13773).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049053/default.html>

**1939**

Herbert Halpert recorded 419 discs of instrumentals, monologues, prayers, sermons, and songs throughout the South from 15 March to 23 June 1939, for the Folk Arts Committee of the Works Projects Administration/ Works Progress Administration (WPA) and the Library of Congress. Midway through the trip he recorded five discs of the Shipp family at the C.M.E. (Colored Methodist Episcopal) Church in Byhalia, Mississippi. This version of *Amazing Grace* is a solo performance by Mary Shipp and uses a variant of the New Britain melody.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049054/default.html>





## 1939

John A. Lomax, his wife Ruby Terrill Lomax, and John's son, Alan Lomax made recordings on more than 3,000 acetate discs for the fledgling Archive of American Folk-Song during the 1930s

The Library of Congress fashioned a converted Army ambulance into a mobile recording studio so that Herbert Halpert could record in the most remote locations during his 1939 Southern field trip. Whenever possible, Halpert recorded indoors, often using community centres. In Vanleave, Mississippi, he recorded in the schoolhouse.



Balancing a group of adult singers with a single microphone and running his disc cutter on car batteries proved challenging. The group sings from the Cokesbury Worship

Hymnal and Halpert notes that they mistakenly sang two different tunes at the same time (recorded by Herbert Halpert in Vanleave, Mississippi, June 9, 1939. AFS 3109 B).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049056/default.html>



## 1941

Shilo Baptist Church



In 1941 and 1942 John Henry Faulk received a fellowship from the Rosenwald Foundation to document African-American religious traditions in Texas. Using a field recorder and blank acetate discs from the Library of Congress, Faulk made more than 100 recordings in churches, mostly around Austin, Texas.

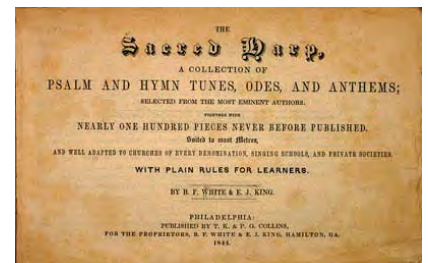
This version of Amazing Grace uses a variant of the New Britain melody and a lined-out, call-and-response technique (Recorded by John Henry Faulk at Shilo Baptist Church, in Manor, Texas, August 3, 1941, AFS 5456 B). In this method, common to both black and white American religious traditions, the leader reads a few lines of text to the congregation, which

then sings the lines. The recording also demonstrates how music was used in the context of African-American religious expression. The song provides only one element in the event, layered among the sermon by the preacher--who sometimes joins in the song and other times preaches over it--and the congregation, whose expressions range from words of encouragement to cries of ecstasy.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049057/default.html>

## 1942

George Pullen Jackson accompanied Alan Lomax to document the 1942 Sacred Harp Singing Convention in Birmingham, Alabama. They recorded 28 discs of hymns, tunes, and anthems. This version of Amazing Grace is in the shape-note singing style, from *The Sacred Harp* book, in four-part harmony using the New Britain melody (recorded by Alan Lomax and George Pullen Jackson in Birmingham, Alabama, August 1942. AFS 6702 A4).



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049059/default.html>

## 1946



'Uncle Seymour was carried in from the car to sing Amazing Grace,' wrote Margot Mayo in her field notes for this recording. The performance indicates that Seymour Mayo, then likely in his seventies and only four years from his death, was once a powerful singer (recorded by Margot Mayo, Stu Jamieson, and Freyda Simon in Allen, Kentucky, 1946, AFS 8527 A). He departs from the common New Britain and sings a variant of the lyric song

In the Pines.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049060/default.html>

1947

Mahalia Jackson recorded *Amazing Grace* in 1947 and regularly performed it in the 1950s and 1960s at concerts.

<https://www.youtube.com/watch?v=MdsuhH59-W0>



1951

Sister Rosetta Tharpe with Lottie Henry and the Rosettes (Sacred Singing with Organ Accompaniment). Decca 14575, recorded 21 February 1951 in New York City.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>



1952



Carl Smith, The Carter Sisters & Mother Maybell

Columbia 20986 (DLC 0109/0785 or DLC 0109/0789)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149074/default.html>

In 1959 Alan Lomax returned to the United States after nearly a decade in Europe. He undertook an extensive field trip through the South, including visits to many of the informants who he had recorded in prior decades, although this time with a state-of-the-art stereo tape recorder. Thornton, Kentucky, lies in the south-eastern part of that state, just over the Virginia border along the route that Lomax had travelled during his 1937 trip. This Old Regular Baptist version, sung in unison by the congregation with a lined-out text, uses an unidentified

melody, not the common New Britain.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049061/default.html>

1960s

In the 1960s with the African American Civil Rights Movement and opposition to the Vietnam War, *Amazing Grace* took on a political tone. Mahalia Jackson sang it for Civil Rights marchers, writing that she used it 'to give magical protection – a charm to ward off danger, an incantation to the angels of heaven to descend ... I was not sure the magic worked outside the church walls ... in the open air of Mississippi. But I wasn't taking any chances.'





1962



Chet Atkins

From *Back Home Hymns* (RCA Victor LPM 2601), 1962

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149075/default.html>



1963

Soul Stirrers with Sam Cooke

Instead of using the tune *New Britain for Amazing Grace* as many gospel groups had done, Sam Cooke wrote a new arrangement for the song and altered the lyrics so that each stanza was made up of Newton's first line repeated three times plus his fourth line.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049052/default.html>



1964



Folk singer Judy Collins, who knew the song before she could remember learning it, saw Fannie Lou Hamer leading marchers in Mississippi in 1964, singing *Amazing Grace*. She considered it a talisman of sorts, and saw its equal emotional impact on the marchers, witnesses, and law enforcement who opposed the civil rights demonstrators.

She decided to record it in the late 1960s. She was part of an encounter group that ended a difficult meeting by singing *Amazing Grace* as it was the only song to which all the members knew the words. Her producer was present and suggested she include a version of it on her 1970 album *Whales & Nightingales*. Collins had a history of alcohol abuse and claimed that the song was able to 'pull her through'. It was recorded in St. Paul's chapel at Columbia University. She performed an a cappella arrangement close to Edwin Othello Excell's, accompanied by a chorus of amateur singers who were friends of hers.

Gradually, the song began to be played on the radio, and then be requested. It rose to number 15 on the Billboard Hot 100, and stayed in the charts for 15 weeks.

<https://www.youtube.com/watch?v=AtteRD5bBNQ>

1960s

According to fellow folk singer Joan Baez, it was one of the most requested songs from her audiences, but she never realized its origin as a hymn; by the time she was singing it in the 1960s she said it had 'developed a life of its own'.

[https://www.youtube.com/watch?v=u5e6IN\\_YbwM](https://www.youtube.com/watch?v=u5e6IN_YbwM)





1969



Amazing Grace made an appearance at the Woodstock Music Festival in 1969 during Arlo Guthrie's performance.

<https://www.youtube.com/watch?v=rtL2HG1XCdI>



1970

The Byrds

Although *Amazing Grace* was recorded by the Byrds in June 1970, the track remained unreleased for thirty years.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149077/default.html>



1971

Skeeter Davis



From *Love Takes a Lot of My Time* (RCA Victor LSP 4557).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149078/default.html>

1972

Royal Scots Dragoon Guards

The Royal Scots Dragoon Guards, senior Scottish regiment of the British Army, recorded an instrumental version featuring a bagpipe soloist accompanied by a pipe and drum band. The tempo of their arrangement was slowed to allow for the bagpipes.

From *Amazing Grace: The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards* (RCA Victor LSP 4744), 1972.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>



1972

Mighty Clouds of Joy



From *Live at the Apollo* (MCA-28032 MCA Records, PLP-173 Peacock).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149079/default.html>



1972

Aretha Franklin

<https://www.youtube.com/watch?v=DM02ZP13fPk>



1970s

Rod Stewart

<https://www.youtube.com/watch?v=PJqC0snhCbs>



1975

*Amazing Grace (Used to Be Her Favorite Song)*

from *Amazing Rhythm Aces* (ABC Records ABC-12142).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049064/default.html>



1975

Johnny Cash



Cash recorded it on his 1975 album *Sings Precious Memories*, dedicating it to his older brother Jack, who had been killed in a mill accident when they were boys in Dyess, Arkansas. Cash and his family sang it to themselves while they worked in the cotton fields following Jack's death. Cash often included the song when he toured prisons, saying 'For the three minutes that song is going on, everybody is free. It just frees the spirit and frees the person.'

<https://www.youtube.com/watch?v=7cvcGZqiH0g>

1976

Willie Nelson

From *The Sound in Your Mind* (Columbia KC 34092)

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149080/default.html>



1977



Arrangement by Hale Smith

Hale Smith (1925-2009) is regarded as one of America's finest composers. He had a distinguished career as an arranger, editor and educator. The composer reached a wide audience through his music and his consistent involvement in events such as the annual Symposium on Black American Composers sponsored by the Detroit Symphony Orchestra. The Royal Philharmonic Orchestra performs his arrangement under the baton of Paul Freeman.



<https://www.youtube.com/watch?v=94n-xKOa34s>

1986

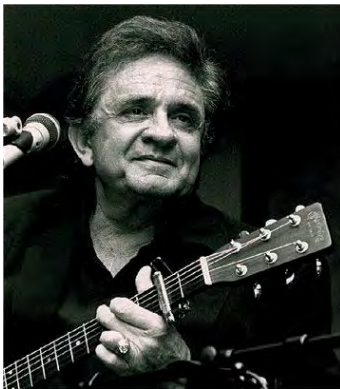
Boston Camerata

Recorded at the Library of Congress in the Coolidge Auditorium, April 25, 1986 (RWD 7019).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049068/default.html>



1990



Johnny Cash

From *Gospel Glory* (CBS Special Products A 21608).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149083/default.html>

1991

Wendy Saivetz

From *Quiet Joys of Brotherhood* (Abaca Productions).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049065/default.html>



1992

Lemonheads



From *Hate Your Friends* (Taang! Records).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049066/default.html>



1992

Marion Williams



From *If We Ever Needed the Lord Before* (Columbia/Legacy CK 48951).

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149082/default.html>



1994

Elvis Presley

From *Amazing Grace: His Greatest Sacred Performances* (RCA 07863 66421-207863 66421-2), 1994.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149090/default.html>



1998

Jessye Norman



*Amazing Grace*, Wembley, 11 June 1988 Nelson Mandela's 70th birthday.

"I don't know whether it's the text – I don't know whether we're talking about the lyrics when we say that it touches so many people – or whether it's that tune that everybody knows."

<https://www.youtube.com/watch?v=beJMovVXbf0>

2000

Herb Remington and Charlie Shaffer

From *Precious Memories* (Glad Music Company), 2000

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200049067/default.html>



2001

A Capella, Ur2kam

Published by Ur2kam, (CD) 2001. [Tartu, Estonia] Ur2kam: Markus Leppoja, Märt Loite, Simo Breede, Tanel Breede, vocals.



<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149297/default.html>

**2001**

Indiana University of Pennsylvania Marching Band

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200149298/default.html>



**2004**

Amazing Grace string version by the United States Air Force Band, Strolling Strings

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_strings\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_strings).ogg)



**2000s**



Amazing Grace jazz vocal version by the United States Air Force Band

[https://en.wikipedia.org/wiki/File:Amazing\\_Grace\\_\(USAFB\\_jazz\\_vocal\).ogg](https://en.wikipedia.org/wiki/File:Amazing_Grace_(USAFB_jazz_vocal).ogg)

**2015**

On Friday 26 June 2015, President Barack Obama gave the eulogy at the Mother Emanuel African American Episcopal Church in Charleston, South Carolina, USA. The eulogy was delivered on the occasion of the memorial service to honour the nine worshippers who were shot on the evening of 17 June 2015. He ended his eulogy by singing *Amazing Grace*.



During the Civil War (1861–1865) *Amazing Grace* set to *New Britain* was included in hymnals distributed to soldiers. With such risk of death, religious services in the military became commonplace. The hymn was then translated into other languages as well and a version of the song by Samuel Worcester that had been translated into the Cherokee language became very popular.

In recent years, the words of the hymn have been changed in some religious publications to play down a sense of self-loathing by its singers. The second line, “That saved a wretch like me!” has been rewritten as “That saved and strengthened me”, “save a soul like me”, or “that saved and set me free”. Part of the reason for this change has been the changing interpretations of what wretchedness and grace means. Newton’s Calvinistic view of redemption and divine grace formed his perspective that he considered himself so vile a sinner that he was unable to change his life or be redeemed without God’s help.

<https://www.youtube.com/watch?v=RK7tYOVD0Hs>



**Note:**

Shape notes is a music notation designed to facilitate congregational and community singing. The notation, introduced in 1801, became a popular teaching device in American singing schools. Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff.

Shape notes of various kinds have been used for over two centuries in a variety of music traditions, mostly sacred but also secular, originating in New England, practiced primarily in the Southern region of the United States for many years, and now experiencing a renaissance in other locations as well.



The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfège syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the *Sacred Harp* and elsewhere, the notes of a C major scale are notated and sung as follows:

[https://en.wikipedia.org/wiki/Shape\\_note](https://en.wikipedia.org/wiki/Shape_note) (accessed 25 June 2015)





# Amazing Grace

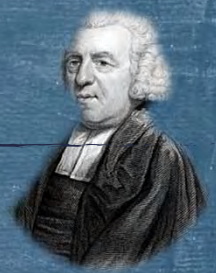
the life and work of John Newton

---

20<sup>th</sup> century versions of *Amazing Grace*

## 20<sup>th</sup> century versions of *Amazing Grace*

- ▶ Write your own version of *Amazing Grace*.
- ▶ Or
- ▶ Research the reasons why there have been so many different versions of this hymn.



# The Use of Hymns in Worship



## Religious Experience

It is very difficult to define what is meant by a religious experience. People might try to explain it by using expressions such as 'a sense of awe' or 'a sense of wonder'. The German Lutheran theologian, Rudolf Otto (1869–1937) said that in these situations people were experiencing God and he used the word 'numinous' (the presence of God which inspires awe and reverence), calling this feeling the 'wholly other': something which is totally different from any other experience, and for which people do not always have the words to explain.

The word 'numinous' was first used in 1923 in J. W. Harvey's translation of Otto's *Idea of Holy*. Harvey wrote that, 'For this purpose I adopt a word coined from the Latin *numen* ['divinity', 'divine presence', 'divine will']. *Omen* has given us *ominous*, and there is no reason why from *numen* we should not similarly form a word 'numinous'. I shall speak of a unique 'numinous' category of value and of a definitely 'numinous' state of mind.'

In 1934, Archbishop William Temple wrote in *Nature, Man & God*: 'What Otto speaks of as the 'Mysterium tremendum', the quality in the object of religion which he describes as 'Numinous', is just that before which we do not reason but bow.'

Many religious people might say that they have a religious experience when they feel something which is different from ordinary everyday feelings. Some people find that this spiritual feeling gives them greater certainty in their belief. People may feel that they 'know' God exists because of this feeling or experience.

There are also different ways in which belief in God can be expressed such as religious ceremonies, art and, of course, music.

## Hymns

*Latin*. *hymnus*, *ancient Greek*. ὕμνος *a song or ode in praise of gods or heroes, taken by the Septuagint (Latin translation of the Old Testament) to translate various Hebrew words, meaning a song of praise to God. (OED Second Edition (1989))*

*SING joyfully to God, all the earth: serve ye the Lord with gladness. Come in before his presence with exceeding great joy.*

*Know ye that the Lord he is God: he made us, and not we ourselves. We are his people and the sheep of his pasture.*

*Go ye into his gates with praise, into his courts with hymns: and give glory to him. Praise ye his name:*

*For the Lord is sweet, his mercy endureth for ever, and his truth to generation and generation. (Psalm 99, Douay-Rheims Bible)*

The word was then used in New Testament translations:

*Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord ... (Ephesians 5:19)*

*Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God. (Colossians 3:16)*

*1.1 A song of praise to God; any composition in praise of God which is adapted to be chanted or sung; spec. a metrical composition adapted to be sung in a religious service; sometimes distinguished from psalm or anthem, as not being part of the text of the Bible. (OED Second Edition (1989))*

Although hymns are most familiar to English speakers in the context of Christian worship, they are also an aspect of other world religions, especially on the Indian subcontinent. Hymns also survive from ancient civilizations, especially from Egyptian and Greek cultures. Some of the oldest surviving examples of notated music are hymns with Greek texts.

Thomas Aquinas (1225–1274), wrote in the introduction to his commentary on the Psalms, ‘*Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem*’. (A hymn is the praise of God with song; a song is the exultation of the mind dwelling on eternal things, bursting forth in the voice.)

One of the most famous Christian hymn writers was Charles Wesley (1707–88). He was probably the most gifted English hymn writer, producing over 5,000 hymns in all. Like his brother John, he understood the importance of hymns for missionary, devotional, and instructional purposes. His hymns include classics such as: *Hark! the herald angels sing*; *Hail the day that sees Him rise*; *Jesu, Lover of my soul*; *Love divine, all loves excelling*, and *Lo! He comes, with clouds descending*.



Charles Wesley

During the Protestant Reformation (c.1517-c.1648) two totally conflicting approaches to hymns were developed. Zwinglians, Calvinists and some other radical reformers, considered anything that was not directly found in the Bible was a Roman Catholic introduction to worship, and must be rejected. On the other hand, Martin Luther (1483-1546) was a prolific hymn writer including *Ein feste Burg ist unser Gott* (A Mighty Fortress Is Our God), and *Gelobet seist du, Jesu Christ* (Praise be to You, Jesus Christ) for Christmas. Luther and his followers used their hymns, or chorales, to teach the faith to worshipers.

In the 19th century a new style of church singing called gospel appeared. ‘Gospel Song’ was first used in 1874. This was new sacred music used at first for revivals, camp meetings, and evangelistic crusades. Gospel songs usually include a chorus and are also usually at a faster tempo than the hymns. For example: *Amazing Grace* is a hymn (no chorus), but *How Great Thou Art* is a gospel song.



# The Use of Hymns in Worship



## Religious Experience

It is very difficult to define what is meant by a religious experience. People might try to explain it by using expressions such as 'a sense of awe' or 'a sense of wonder'. The German Lutheran theologian, Rudolf Otto (1869–1937) said that in these situations people were experiencing God and he used the word 'numinous' (the presence of God which inspires awe and reverence), calling this feeling the 'wholly other': something which is totally different from any other experience, and for which people do not always have the words to explain.

The word 'numinous' was first used in 1923 in J. W. Harvey's translation of Otto's *Idea of Holy*. Harvey wrote that, 'For this purpose I adopt a word coined from the Latin numen ['divinity', 'divine presence', 'divine will']. Omen has given us ominous, and there is no reason why from numen we should not similarly form a word 'numinous'. I shall speak of a unique 'numinous' category of value and of a definitely 'numinous' state of mind.'

In 1934, Archbishop William Temple wrote in *Nature, Man & God*: 'What Otto speaks of as the 'Mysterium tremendum', the quality in the object of religion which he describes as 'Numinous', is just that before which we do not reason but bow.'

Many religious people might say that they have a religious experience when they are feel something which is different from ordinary everyday feelings. Some people find that this spiritual feeling gives them greater certainty in their belief. People may feel that they 'know' God exists because of this feeling or experience.

There are also different ways in which belief in God can be expressed such as religious ceremonies, art and, of course, music.

## Hymns

Latin. *hymnus*, ancient Greek. *ὑμνος* a song or ode in praise of gods or heroes, taken by the Septuagint (Latin translation of the Old Testament) to translate various Hebrew words, meaning a song of praise to God. (OED Second Edition (1989))

*SING joyfully to God, all the earth: serve ye the Lord with gladness. Come in before his presence with exceeding great joy.*

*Know ye that the Lord he is God: he made us, and not we ourselves. We are his people and the sheep of his pasture.*

*Go ye into his gates with praise, into his courts with hymns: and give glory to him. Praise ye his name:*

*For the Lord is sweet, his mercy endureth for ever, and his truth to generation and generation. (Psalm 99, Douay-Rheims Bible)*

The word was then used in New Testament translations:

*Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord ... (Ephesians 5:19)*

*Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God. (Colossians 3:16)*

1.1 A song of praise to God; any composition in praise of God which is adapted to be chanted or sung; spec. a metrical composition adapted to be sung in a religious service; sometimes distinguished from psalm or anthem, as not being part of the text of the Bible. (OED Second Edition (1989))

Although hymns are most familiar to English speakers in the context of Christian worship, they are also an aspect of other world religions, especially on the Indian subcontinent. Hymns also survive from ancient civilizations, especially from Egyptian and Greek cultures. Some of the oldest surviving examples of notated music are hymns with Greek texts.

Thomas Aquinas (1225–1274), wrote in the introduction to his commentary on the Psalms, 'Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem'. (A hymn is the praise of God with song; a song is the exultation of the mind dwelling on eternal things, bursting forth in the voice.)

One of the most famous Christian hymn writers was Charles Wesley (1707–88). He was probably the most gifted English hymn writer, producing over 5,000 hymns in all. Like his brother John, he understood the importance of hymns for missionary, devotional, and instructional purposes. His hymns include classics such as: *Hark! the herald angels sing*; *Hail the day that sees Him rise*; *Jesu, Lover of my soul*; *Love divine, all loves excelling*, and *Lo! He comes, with clouds descending*.



During the Protestant Reformation (c.1517-c.1648) two totally conflicting approaches to hymns were developed. Zwinglians, Calvinists and some other radical reformers, considered anything that was not directly found in the Bible was a Roman Catholic introduction to worship, and must be rejected. On the other hand, Martin Luther (1483-1546) was a prolific hymn writer including *Ein feste Burg ist unser Gott* (A Mighty Fortress Is Our God), and *Gelobet seist du, Jesu Christ* (Praise be to You, Jesus Christ) for Christmas. Luther and his followers used their hymns, or chorales, to teach the faith to worshipers.

In the 19th century a new style of church singing called gospel appeared. 'Gospel Song' was first used in 1874. This was new sacred music used at first for revivals, camp meetings, and evangelistic crusades. Gospel songs usually include a chorus and are also usually at a faster tempo than the hymns. For example: *Amazing Grace* is a hymn (no chorus), but *How Great Thou Art* is a gospel song.

**Charles Wesley**

# The Use of Hymns in Worship



## Religious Experience

It is very difficult to define what is meant by a religious experience. People might try to explain it by using expressions such as 'a sense of awe' or 'a sense of wonder'. The German Lutheran theologian, Rudolf Otto (1869–1937) said that in these situations people were experiencing God and he used the word 'numinous' (the presence of God which inspires awe and reverence), calling this feeling the 'wholly other': something which is totally different from any other experience, and for which people do not always have the words to explain.

The word 'numinous' [altogether something different] was first used in 1923 in J. W. Harvey's translation of Otto's *Idea of Holy*. Harvey wrote that, 'For this purpose I adopt a word coined from the Latin *numen* ['divinity', 'divine presence', 'divine will']. *Omen* has given us *ominous*, and there is no reason why from *numen* we should not similarly form a word 'numinous'. I shall speak of a unique 'numinous' category of value and of a definitely 'numinous' state of mind.'

In 1934, Archbishop William Temple wrote in *Nature, Man & God*: 'What Otto speaks of as the 'Mysterium tremendum' [a mystery that frightens us], the quality in the object of religion which he describes as 'Numinous', is just that before which we do not reason but bow.'

Many religious people might say that they have a religious experience when they feel something which is different from ordinary everyday feelings. Some people find that this spiritual feeling gives them greater certainty in their belief. People may feel that they 'know' God exists because of this feeling or experience.

There are also different ways in which belief in God can be expressed such as religious ceremonies, art and, of course, music.

## Hymns

*Latin*. *hymnus*, ancient Greek. ὕμνος a song or ode in praise of gods or heroes, taken by the Septuagint (Latin translation of the Old Testament) to translate various Hebrew words, meaning a song of praise to God. (OED Second Edition (1989))

*SING joyfully to God, all the earth: serve ye the Lord with gladness. Come in before his presence with exceeding great joy.*

*Know ye that the Lord he is God: he made us, and not we ourselves. We are his people and the sheep of his pasture.*

*Go ye into his gates with praise, into his courts with hymns: and give glory to him. Praise ye his name:*

*For the Lord is sweet, his mercy endureth for ever, and his truth to generation and generation. (Psalm 99, Douay-Rheims Bible)*

The word was then used in New Testament translations:

*Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord ... (Ephesians 5:19)*

*Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God. (Colossians 3:16)*

1.1 A song of praise to God; any composition in praise of God which is adapted to be chanted or sung; spec. a metrical composition adapted to be sung in a religious service; sometimes distinguished from psalm or anthem, as not being part of the text of the Bible. (OED Second Edition (1989))

Although hymns are most familiar to English speakers in the context of Christian worship, they are also an aspect of other world religions, especially on the Indian subcontinent. Hymns also survive from ancient civilizations, especially from Egyptian and Greek cultures. Some of the oldest surviving examples of notated music are hymns with Greek texts.



Thomas Aquinas (1225–1274), wrote in the introduction to his commentary on the Psalms, ‘*Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem*’. (A hymn is the praise of God with song; a song is the exultation [rejoicing being very happy] of the mind dwelling on eternal things, bursting forth in the voice.)

One of the most famous Christian hymn writers was Charles Wesley (1707–88). He was probably the most gifted English hymn writer, producing over 5,000 hymns in all. Like his brother John, he understood the importance of hymns for missionary, devotional, and instructional purposes. His hymns include classics such as: *Hark! the herald angels sing*; *Hail the day that sees Him rise*; *Jesu, Lover of my soul*; *Love divine, all loves excelling*, and *Lo! He comes, with clouds descending*.



Charles Wesley

During the Protestant Reformation (c.1517-c.1648) two totally conflicting approaches to hymns were developed. Zwinglians, Calvinists and some other radical reformers, considered anything that was not directly found in the Bible was a Roman Catholic introduction to worship, and must be rejected. On the other hand, Martin Luther (1483-1546) was a prolific hymn writer including *Ein feste Burg ist unser Gott* (A Mighty Fortress Is Our God), and *Gelobet seist du, Jesu Christ* (Praise be to You, Jesus Christ) for Christmas. Luther and his followers used their hymns, or chorales, to teach the faith to worshipers.

In the 19th century a new style of church singing called gospel appeared. ‘Gospel Song’ was first used in 1874. This was new sacred music used at first for revivals, camp meetings, and evangelistic crusades. Gospel songs usually include a chorus and are also usually at a faster tempo than the hymns. For example: *Amazing Grace* is a hymn (no chorus), but *How Great Thou Art* is a gospel song.

# The Use of Hymns in Worship



## Religious Experience

It is very difficult to define what is meant by a religious experience. People might try to explain it by using expressions such as 'a sense of awe' or 'a sense of wonder'. The German Lutheran theologian, Rudolf Otto (1869–1937) said that in these situations people were experiencing God and he used the word 'numinous' (the presence of God which inspires awe and reverence), calling this feeling the 'wholly other': something which is totally different from any other experience, and for which people do not always have the words to explain.

The word 'numinous' [altogether something different] was first used in 1923 in J. W. Harvey's translation of Otto's *Idea of Holy*. Harvey wrote that, 'For this purpose I adopt a word coined from the Latin *numen* ['divinity', 'divine presence', 'divine will']. *Omen* has given us *ominous*, and there is no reason why from *numen* we should not similarly form a word 'numinous'. I shall speak of a unique 'numinous' category of value and of a definitely 'numinous' state of mind.'

In 1934, Archbishop William Temple wrote in *Nature, Man & God*: 'What Otto speaks of as the '*Mysterium tremendum*' [a mystery that frightens us], the quality in the object of religion which he describes as 'Numinous', is just that before which we do not reason but bow.'

Many religious people might say that they have a religious experience when they feel something which is different from ordinary everyday feelings. Some people find that this spiritual feeling gives them greater certainty in their belief. People may feel that they 'know' God exists because of this feeling or experience.

There are also different ways in which belief in God can be expressed such as religious ceremonies, art and, of course, music.

## Hymns

Latin. *hymnus*, ancient Greek. *ὕμνος* a song or ode in praise of gods or heroes, taken by the Septuagint (Latin translation of the Old Testament) to translate various Hebrew words, meaning a song of praise to God. (OED Second Edition (1989))

*SING joyfully to God, all the earth: serve ye the Lord with gladness. Come in before his presence with exceeding great joy.*

*Know ye that the Lord he is God: he made us, and not we ourselves. We are his people and the sheep of his pasture.*

*Go ye into his gates with praise, into his courts with hymns: and give glory to him. Praise ye his name:*

*For the Lord is sweet, his mercy endureth for ever, and his truth to generation and generation. (Psalm 99, Douay-Rheims Bible)*

The word was then used in New Testament translations:

*Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord ... (Ephesians 5:19)*

*Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God. (Colossians 3:16)*

1.1 A song of praise to God; any composition in praise of God which is adapted to be chanted or sung; spec. a metrical composition adapted to be sung in a religious service; sometimes distinguished from psalm or anthem, as not being part of the text of the Bible. (OED Second Edition (1989))

Although hymns are most familiar to English speakers in the context of Christian worship, they are also an aspect of other world religions, especially on the Indian subcontinent. Hymns also survive from ancient civilizations, especially from Egyptian and Greek cultures. Some of the oldest surviving examples of notated music are hymns with Greek texts.

Thomas Aquinas (1225–1274), wrote in the introduction to his commentary on the Psalms, '*Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem*'. (A hymn is the praise of God with song; a song is the exultation [rejoicing being very happy] of the mind dwelling on eternal things, bursting forth in the voice.)

One of the most famous Christian hymn writers was Charles Wesley (1707–88). He was probably the most gifted English hymn writer, producing over 5,000 hymns in all. Like his brother John, he understood the importance of hymns for missionary, devotional, and instructional purposes. His hymns include classics such as: *Hark! the herald angels sing; Hail the day that sees Him rise; Jesu, Lover of my soul; Love divine, all loves excelling, and Lo! He comes, with clouds descending.*

During the Protestant Reformation (c.1517-c.1648) two totally conflicting approaches to hymns were developed. Zwinglians, Calvinists and some other radical reformers, considered anything that was not directly found in the Bible was a Roman Catholic introduction to worship, and must be rejected. On the other hand, Martin Luther (1483-1546) was a prolific hymn writer including *Ein feste Burg ist unser Gott* (A Mighty Fortress Is Our God), and *Gelobet seist du, Jesu Christ* (Praise be to You, Jesus Christ) for Christmas. Luther and his followers used their hymns, or chorales, to teach the faith to worshipers.



In the 19th century a new style of church singing called gospel appeared. 'Gospel Song' was first used in 1874. This was new sacred music used at first for revivals, camp meetings, and evangelistic crusades. Gospel songs usually include a chorus and are also usually at a faster tempo than the hymns. For example: *Amazing Grace* is a hymn (no chorus), but *How Great Thou Art* is a gospel song.

**Charles Wesley**



# The Campaign to Abolish Slavery

When the UK campaign to abolish slavery began, in the 18th century, there were very few ways in which ordinary people could find out what was happening.

For those who could read there were a few newspapers but they tended to reflect the views of the ruling classes.

The majority of the people who used sugar e.g. to sweeten their tea, had no idea of how this was produced or the human cost of it. Those that did know were usually the very people who were profiting from the slave trade and wanted to ensure that things stayed just as they were. These people had the money and the power to influence government.



Given this situation, it is amazing that those people opposed to slavery managed to conduct such a successful campaign.

An Act for the Abolition of the Slave Trade (25 March 1807) abolished the trade in the British Empire, in particular the Atlantic slave trade, and encouraged British action to press other European states to abolish their slave trades, however, it did not abolish slavery itself. Many of the Bill's supporters thought the Act would lead to the death of slavery, but it was 26 years later that slavery itself was actually abolished. Slavery on English soil was unsupported in English law but it remained legal in most of the British Empire until the Slavery Abolition Act 1833.

The passing of these Acts perhaps owed more to the slave rebellions and the revolution in Haiti than to the campaign in Britain. However, the campaign raised public awareness and helped persuade Parliament to do something about it. It was a long and hard fought struggle.

The abolitionists faced strong opposition from those profiting from the trade, who used political pressure and delaying tactics to maintain the status quo. However, the enthusiasm and organisational skills of the abolitionists saw the first ever campaign, in which people became angry about the treatment and rights of people they did not know and were prepared to support them in their struggle for freedom.

By the late 1700s, many people had stated their opposition to slavery. The Quakers (Religious Society of Friends) had put the first petition to Parliament in 1783. Granville Sharp used the courts to protect the freedom of former slaves, such as Jonathan Strong and James Somerset. John Woolman, Anthony Benezet, James Ramsey and

Thomas Clarkson had all written anti-Slavery literature.



## William Wilberforce

However, the impact of all this on the general public and law makers in Britain was limited. To be successful, those people fighting slavery needed to ensure that as many people as possible knew the truth about the trade and the struggle going on. To achieve this they needed to work together in an organised way.

The Committee for the Abolition of the Slave Trade was formed on 22 May, 1787, and was the driving force behind the movement in Britain. It consisted of 12 men, nine of them Quakers. However, Quakers were religious dissenters (they disagreed with the doctrines of the Church of England) and were banned from public life. Therefore three Anglicans, Granville Sharp, Thomas Clarkson and Philip Sansom, were chosen to represent the committee. Later, William Wilberforce was later recruited by Thomas Clarkson to be the voice of the movement in Parliament.

The committee utilised the national network of Quaker meeting houses to raise funds, get involvement from the public and spread information. Soon a network of local action groups developed across the country. They were mainly led by Quaker or Evangelical Christians but membership came from across the political spectrum and from all walks of life.

By the 1780s, Africans in England, who had already gained their freedom or escaped from enslavement, formed their own political organisation, *The Sons of Africa*. They collaborated with other abolitionists, lobbying parliament and the newspapers.

An anti-sugar pamphlet by William Fox was published in 1791; it sold 70,000 copies in four months. By 1792, about 400,000 people in Britain were boycotting slave-grown sugar. Some people managed without, whilst others used sugar from the East Indies, where it was produced by free labour.

Grocers reported sugar sales dropping by over a third, in several parts of the country, over just a few months. During a two-year period, the sale of sugar from India increased ten-fold. James Wright, who was a Quaker and merchant of Haverhill, Suffolk, advertised in the *General Evening Post* on March 6th, 1792, that he would no longer be selling sugar. He said:



*“... Being Impressed with a sense of the unparalleled suffering of our fellow creatures, the African slaves in the West India Islands ... with an apprehension, that while I am dealer in that article, which appears to be principal support of the slave trade, I am encouraging slavery, I take this method of informing my customer that I mean to discontinue selling the article of sugar when I have disposed of the stock I have on hand, till I can procure it through channels less contaminated, more unconnected with slavery, less polluted with human blood ...”*

The boycott was revived in the 1820s, as the movement pushed for the total abolition of slavery in the British colonies. Abolitionists also campaigned for people to stop purchasing at shops that sold sugar produced using enslaved labour and some traders used to let customers know that their sugar did not involve slave-labour.

Below is a poem by William Cowper concerning the slave trade and the link to sugar and rum.

### ***Pity for Poor Africans***

(Written 1788 published 1800)

I own I am shock'd at the purchase of slaves,  
and fear those who buy then and sell them are knaves;  
What I hear of their hardships, their tortures, and groans,  
Is almost enough to draw pity from stones.

I pity them greatly, but I must be mum,  
For how could we do without sugar and rum?  
Especially sugar, so needful we see;  
What give up our desserts, our coffee, and tea!

Besides if we do the French, Dutch and Danes,  
Will heartily thank us, no doubt, for our pains;  
If we do not buy the poor creatures, they will;  
And tortures and groans will be multiplied still.

If foreigners likewise would give up the trade,  
Much more in behalf of your wish might be said;  
But, while they get riches by purchasing blacks,  
Pray tell me why we may not also go snacks?

Your scruples are arguments bring to my mind  
A story so pat, you may think it is coin'd,  
On purpose to answer you, out of my mint;  
But I can assure you I saw it in print.



A youngster at school, more sedate than the rest,  
Had once his integrity put to the test;  
His comrades had plotted an orchard to rob,  
And ask'd him to go and assist in the job.

He was shock'd sir, like you, and answer'd "Oh no!  
What rob our good neighbour? I pray you don't go!  
Besides, the man's poor, his orchard's his bread;  
Then think of his children, for they must be fed."

"You speak very fine, and you look very grave,  
But apples we want and apples we'll have;  
If you will go with us you shall have a share,  
If not, you shall have neither apple nor pear."

They spoke and Tom ponder'd – "I see they will go;  
Poor man! What a pity to injure him so!  
Poor man! I would save his fruit if I could,  
But staying behind will do him no good.

"If the matter depended upon me,  
His apples might hang till they dropp'd from the tree;  
But since they will take them, I think I'll go too;  
He will lose none by me, though I get a few."

His scruples thus silenced, Tom felt more at ease,  
And went with his comrades the apples to seize;  
He blamed and protested, but join'd in the plan;  
He shared in the plunder, but pitied the man.



**William Fox**



# The Campaign to Abolish Slavery

When the UK campaign to abolish slavery began, in the 18th century, there were very few ways in which ordinary people could find out what was happening.

For those who could read there were a few newspapers but they tended to reflect the views of the ruling classes.

The majority of the people who used sugar e.g. to sweeten their tea, had no idea of how this was produced or the human cost of it. Those that did know were usually the very people who were profiting from the slave trade and wanted to ensure that things stayed just as they were. These people had the money and the power to influence government.

Given this situation, it is amazing that those people opposed to slavery managed to conduct such a successful campaign.

An Act for the Abolition of the Slave Trade (25 March 1807) abolished the trade in the British Empire, in particular the Atlantic slave trade, and encouraged British action to press other European states to abolish their slave trades, however, it did not abolish slavery itself. Many of the Bill's supporters thought the Act would lead to the death of slavery, but it was 26 years later that slavery itself was actually abolished. Slavery on English soil was unsupported in English law but it remained legal in most of the British Empire until the Slavery Abolition Act 1833.

The passing of these Acts perhaps owed more to the slave rebellions and the revolution in Haiti than to the campaign in Britain. However, the campaign raised public awareness and helped persuade Parliament to do something about it. It was a long and hard fought struggle.

The abolitionists faced strong opposition from those profiting from the trade, who used political pressure and delaying tactics to maintain the status quo. However, the enthusiasm and organisational skills of the abolitionists saw the first ever campaign, in which people became angry about the treatment and rights of people they did not know and were prepared to support them in their struggle for freedom.

By the late 1700s, many people had stated their opposition to slavery. The Quakers (Religious Society of Friends) had put the first petition to Parliament in 1783. Granville Sharp used the courts to protect the freedom of former slaves, such as Jonathan Strong and James Somerset. John Woolman, Anthony Benezet, James Ramsey and Thomas Clarkson had all written anti-Slavery literature.



## William Wilberforce

However, the impact of all this on the general public and law makers in Britain was limited. To be successful, those people fighting slavery needed to ensure that as many people as possible knew the truth about the trade and the struggle going on. To achieve this they needed to work together in an organised way.

The Committee for the Abolition of the Slave Trade was formed on 22 May, 1787, and was the driving force behind the movement in Britain. It consisted of 12 men, nine of them Quakers. However, Quakers were religious dissenters (they disagreed with the doctrines of the Church of England) and were banned from public life. Therefore three Anglicans, Granville Sharp, Thomas Clarkson and Philip Sansom, were



chosen to represent the committee. Later, William Wilberforce was later recruited by Thomas Clarkson to be the voice of the movement in Parliament.

The committee utilised the national network of Quaker meeting houses to raise funds, get involvement from the public and spread information. Soon a network of local action groups developed across the country. They were mainly led by Quaker or Evangelical Christians but membership came from across the political spectrum and from all walks of life.

By the 1780s, Africans in England, who had already gained their freedom or escaped from enslavement, formed their own political organisation, The Sons of Africa. They collaborated with other abolitionists, lobbying parliament and the newspapers.

An anti-sugar pamphlet by William Fox was published in 1791; it sold 70,000 copies in four months. By 1792, about 400,000 people in Britain were boycotting slave-grown sugar. Some people managed without, whilst others used sugar from the East Indies, where it was produced by free labour.

Grocers reported sugar sales dropping by over a third, in several parts of the country, over just a few months. During a two-year period, the sale of sugar from India increased ten-fold. James Wright, who was a Quaker and merchant of Haverhill, Suffolk, advertised in the *General Evening Post* on March 6th, 1792, that he would no longer be selling sugar. He said:



*“... Being Impressed with a sense of the unparalleled suffering of our fellow creatures, the African slaves in the West India Islands ... with an apprehension, that while I am dealer in that article, which appears to be principal support of the slave trade, I am encouraging slavery, I take this method of informing my customer that I mean to discontinue selling the article of sugar when I have disposed of the stock I have on hand, till I can procure it through channels less contaminated, more unconnected with slavery, less polluted with human blood ...”*

The boycott was revived in the 1820s, as the movement pushed for the total abolition of slavery in the British colonies. Abolitionists also campaigned for people to stop purchasing at shops that sold sugar produced using enslaved labour and some traders used to let customers know that their sugar did not involve slave-labour.

Below is a poem by William Cowper concerning the slave trade and the link to sugar and rum.

#### *Pity for Poor Africans*

(Written 1788 published 1800)

I own I am shocke'd at the purchase of slaves,  
and fear those who buy then and sell them are knaves;  
What I hear of their hardships, their tortures, and groans,  
Is almost enough to draw pity from stones.

I pity them greatly, but I must be mum,  
For how could we do without sugar and rum?  
Especially sugar, so needful we see;  
What give up our desserts, our coffee, and tea!

Besides if we do the French, Dutch and Danes,  
Will heartily thank us, no doubt, for our pains;  
If we do not buy the poor creatures, they will;  
And tortures and groans will be multiplied still.

If foreigners likewise would give up the trade,  
Much more in behalf of your wish might be said;  
But, while they get riches by purchasing blacks,  
Pray tell me why we may not also go snacks?

Your scruples are arguments bring to my mind  
A story so pat, you may think it is coin'd,  
On purpose to answer you, out of my mint;  
But I can assure you I saw it in print.

A youngster at school, more sedate than the rest,  
Had once his integrity put to the test;  
His comrades had plotted an orchard to rob,  
And ask'd him to go and assist in the job.

He was shock'd sir, like you, and answer'd "Oh no!  
What rob our good neighbour? I pray you don't go!  
Besides, the man's poor, his orchard's his bread;  
Then think of his children, for they must be fed."

"You speak very fine, and you look very grave,  
But apples we want and apples we'll have;  
If you will go with us you shall have a share,  
If not, you shall have neither apple nor pear."

They spoke and Tom ponder'd – "I see they will go;  
Poor man! What a pity to injure him so!  
Poor man! I would save his fruit if I could,  
But staying behind will do him no good.

"If the matter depended upon me,  
His apples might hang till they dropp'd from the tree;  
But since they will take them, I think I'll go too;  
He will lose none by me, though I get a few."

His scruples thus silenced, Tom felt more at ease,  
And went with his comrades the apples to seize;  
He blamed and protested, but join'd in the plan;  
He shared in the plunder, but pitied the man.



**William Fox**





# The Campaign to Abolish Slavery

When the UK campaign to abolish slavery began, in the 18th century, there were very few ways in which ordinary people could find out what was happening.

For those who could read there were a few newspapers but they tended to reflect the views of the ruling classes.

The majority of the people who used sugar e.g. to sweeten their tea, had no idea of how this was produced or the human cost of it. Those that did know were usually the very people who were profiting from the slave trade and wanted to ensure that things stayed just as they were. These people had the money and the power to influence government.



Given this situation, it is amazing that those people opposed to slavery managed to conduct such a successful campaign.

- An Act for the Abolition of the Slave Trade (25 March 1807) abolished the trade in the British Empire.
- Slavery on English soil was unsupported in English law but it remained legal in most of the British Empire until the Slavery Abolition Act 1833.
- The passing of these Acts perhaps owed more to the slave rebellions and the revolution in Haiti than to the campaign in Britain.
- The abolitionists faced strong opposition from those profiting from the trade, who used political pressure and delaying tactics to maintain the status quo.
- The enthusiasm and organisational skills of the abolitionists saw the first ever campaign, in which people became angry about the treatment and rights of people they did not know and were prepared to support them in their struggle for freedom.
- By the late 1700s, many people had stated their opposition to slavery. The Quakers (Religious Society of Friends) had put the first petition to Parliament in 1783.
- Granville Sharp used the courts to protect the freedom of former slaves, such as Jonathan Strong and James Somerset. John Woolman, Anthony Benezet, James Ramsey and Thomas Clarkson had all written anti-Slavery literature.



## William Wilberforce

- However, the impact of all this on the general public and law makers in Britain was limited.
- The Committee for the Abolition of the Slave Trade was formed on 22 May, 1787, and was the driving force behind the movement in Britain. It consisted of 12 men, nine of them Quakers. However, Quakers were religious dissenters (they disagreed with the doctrines of the Church of England) and were banned from public life.
- Therefore three Anglicans, Granville Sharp, Thomas Clarkson and Philip Sansom, were chosen to represent the committee.
- Later, William Wilberforce was later recruited by Thomas Clarkson to be the voice of the movement in Parliament.
- The committee utilised the national network of Quaker meeting houses to raise funds, get involvement from the public and spread information.

- By the 1780s, Africans in England, who had already gained their freedom or escaped from enslavement, formed their own political organisation, *The Sons of Africa*. They collaborated with other abolitionists, lobbying parliament and the newspapers.
- An anti-sugar pamphlet by William Fox was published in 1791; it sold 70,000 copies in four months. By 1792, about 400,000 people in Britain were boycotting slave-grown sugar. Some people managed without, whilst others used sugar from the East Indies, where it was produced by free labour.
- Grocers reported sugar sales dropping by over a third, in several parts of the country, over just a few months.
- James Wright, who was a Quaker and merchant of Haverhill, Suffolk, advertised in the *General Evening Post* on March 6th, 1792, that he would no longer be selling sugar. He said:



*“... Being Impressed with a sense of the unparalleled suffering of our fellow creatures, the African slaves in the West India Islands ... with an apprehension, that while I am dealer in that article, which appears to be principal support of the slave trade, I am encouraging slavery, I take this method of informing my customer that I mean to discontinue selling the article of sugar when I have disposed of the stock I have on hand, till I can procure it through channels less contaminated, more unconnected with slavery, less polluted with human blood ...”*

- The boycott was revived in the 1820s, as the movement pushed for the total abolition of slavery in the British colonies. Abolitionists also campaigned for people to stop purchasing at shops that sold sugar produced using enslaved labour and some traders used to let customers know that their sugar did not involve slave-labour.

Below is a poem by William Cowper concerning the slave trade and the link to sugar and rum.

### ***Pity for Poor Africans***

(Written 1788 published 1800)

I own I am shock'd at the purchase of slaves,  
and fear those who buy then and sell them are knaves;  
What I hear of their hardships, their tortures, and groans,  
Is almost enough to draw pity from stones.

I pity them greatly, but I must be mum,  
For how could we do without sugar and rum?  
Especially sugar, so needful we see;  
What give up our desserts, our coffee, and tea!

Besides if we do the French, Dutch and Danes,  
Will heartily thank us, no doubt, for our pains;  
If we do not buy the poor creatures, they will;  
And tortures and groans will be multiplied still.

If foreigners likewise would give up the trade,  
Much more in behalf of your wish might be said;  
But, while they get riches by purchasing blacks,  
Pray tell me why we may not also go snacks?

Your scruples are arguments bring to my mind  
A story so pat, you may think it is coin'd,  
On purpose to answer you, out of my mint;  
But I can assure you I saw it in print.

A youngster at school, more sedate than the rest,  
Had once his integrity put to the test;  
His comrades had plotted an orchard to rob,  
And ask'd him to go and assist in the job.

He was shock'd sir, like you, and answer'd "Oh no!  
What rob our good neighbour? I pray you don't go!  
Besides, the man's poor, his orchard's his bread;  
Then think of his children, for they must be fed."

"You speak very fine, and you look very grave,  
But apples we want and apples we'll have;  
If you will go with us you shall have a share,  
If not, you shall have neither apple nor pear."

They spoke and Tom ponder'd – "I see they will go;  
Poor man! What a pity to injure him so!  
Poor man! I would save his fruit if I could,  
But staying behind will do him no good.

"If the matter depended upon me,  
His apples might hang till they dropp'd from the tree;  
But since they will take them, I think I'll go too;  
He will lose none by me, though I get a few."

His scruples thus silenced, Tom felt more at ease,  
And went with his comrades the apples to seize;  
He blamed and protested, but join'd in the plan;  
He shared in the plunder, but pitied the man.



**William Fox**





# The Campaign to Abolish Slavery

When the UK campaign to abolish slavery began, in the 18th century, there were very few ways in which ordinary people could find out what was happening.

For those who could read there were a few newspapers but they tended to reflect the views of the ruling classes.

The majority of the people who used sugar e.g. to sweeten their tea, had no idea of how this was produced or the human cost of it. Those that did know were usually the very people who were profiting from the slave trade and wanted to ensure that things stayed just as they were. These people had the money and the power to influence government.

Given this situation, it is amazing that those people opposed to slavery managed to conduct such a successful campaign.

- An Act for the Abolition of the Slave Trade (25 March 1807) abolished the trade in the British Empire.
- Slavery on English soil was unsupported in English law but it remained legal in most of the British Empire until the Slavery Abolition Act 1833.
- The passing of these Acts perhaps owed more to the slave rebellions and the revolution in Haiti than to the campaign in Britain.
- The abolitionists faced strong opposition from those profiting from the trade, who used political pressure and delaying tactics to maintain the status quo.
- The enthusiasm and organisational skills of the abolitionists saw the first ever campaign, in which people became angry about the treatment and rights of people they did not know and were prepared to support them in their struggle for freedom.
- By the late 1700s, many people had stated their opposition to slavery. The Quakers (Religious Society of Friends) had put the first petition to Parliament in 1783.
- Granville Sharp used the courts to protect the freedom of former slaves, such as Jonathan



Strong and James Somerset. John Woolman, Anthony Benezet, James Ramsey and Thomas Clarkson had all written anti-Slavery literature.

## **William Wilberforce**

- However, the impact of all this on the general public and law makers in Britain was limited.
- The Committee for the Abolition of the Slave Trade was formed on 22 May, 1787, and was the driving force behind the movement in Britain. It consisted of 12 men, nine of them Quakers. However, Quakers were religious dissenters (they disagreed with the doctrines of the Church of England) and were banned from public life.
- Therefore three Anglicans, Granville Sharp, Thomas Clarkson and Philip Sansom, were chosen to represent the committee.
- Later, William Wilberforce was later recruited by Thomas Clarkson to be the voice of the

movement in Parliament.

- The committee utilised the national network of Quaker meeting houses to raise funds, get involvement from the public and spread information.
- By the 1780s, Africans in England, who had already gained their freedom or escaped from enslavement, formed their own political organisation, *The Sons of Africa*. They collaborated with other abolitionists, lobbying parliament and the newspapers.
- An anti-sugar pamphlet by William Fox was published in 1791; it sold 70,000 copies in four months. By 1792, about 400,000 people in Britain were boycotting slave-grown sugar. Some people managed without, whilst others used sugar from the East Indies, where it was produced by free labour.
- Grocers reported sugar sales dropping by over a third, in several parts of the country, over just a few months.
- James Wright, who was a Quaker and merchant of Haverhill, Suffolk, advertised in the *General Evening Post* on March 6th, 1792, that he would no longer be selling sugar. He said:  
*“ Being Impressed with a sense of the unparalleled suffering of our fellow creatures, the African slaves in the West India Islands with an apprehension, that while I am dealer in that article, which appears to be principal support of the slave trade, I am encouraging slavery, I take this method of informing my customer that I mean to discontinue selling the article of sugar when I have disposed of the stock I have on hand, till I can procure it through channels less contaminated, more unconnected with slavery, less polluted with human blood ”*
- The boycott was revived in the 1820s, as the movement pushed for the total abolition of slavery in the British colonies. Abolitionists also campaigned for people to stop purchasing at shops that sold sugar produced using enslaved labour and some traders used to let customers know that their sugar did not involve slave-labour.



Below is a poem by William Cowper concerning the slave trade and the link to sugar and rum.

#### *Pity for Poor Africans*

(Written 1788 published 1800)

I own I am shocke'd at the purchase of slaves,  
and fear those who buy then and sell them are knaves;  
What I hear of their hardships, their tortures, and groans,  
Is almost enough to draw pity from stones.

I pity them greatly, but I must be mum,  
For how could we do without sugar and rum?  
Especially sugar, so needful we see;  
What give up our desserts, our coffee, and tea!

Besides if we do the French, Dutch and Danes,  
Will heartily thank us, no doubt, for our pains;  
If we do not buy the poor creatures, they will;  
And tortures and groans will be multiplied still.

If foreigners likewise would give up the trade,  
Much more in behalf of your wish might be said;  
But, while they get riches by purchasing blacks,  
Pray tell me why we may not also go snacks?

Your scruples are arguments bring to my mind  
A story so pat, you may think it is coin'd,  
On purpose to answer you, out of my mint;  
But I can assure you I saw it in print.

A youngster at school, more sedate than the rest,  
Had once his integrity put to the test;  
His comrades had plotted an orchard to rob,  
And ask'd him to go and assist in the job.

He was shock'd sir, like you, and answer'd "Oh no!  
What rob our good neighbour? I pray you don't go!  
Besides, the man's poor, his orchard's his bread;  
Then think of his children, for they must be fed."

"You speak very fine, and you look very grave,  
But apples we want and apples we'll have;  
If you will go with us you shall have a share,  
If not, you shall have neither apple nor pear."

They spoke and Tom ponder'd – "I see they will go;  
Poor man! What a pity to injure him so!  
Poor man! I would save his fruit if I could,  
But staying behind will do him no good.

"If the matter depended upon me,  
His apples might hang till they dropp'd from the tree;  
But since they will take them, I think I'll go too;  
He will lose none by me, though I get a few."

His scruples thus silenced, Tom felt more at ease,  
And went with his comrades the apples to seize;  
He blamed and protested, but join'd in the plan;  
He shared in the plunder, but pitied the man.



**William Fox**



# The Campaign to Abolish Slavery

When the UK campaign to abolish [ban] slavery began, in the 18th century, there were very few ways in which ordinary people could find out what was happening. For those who could read there were a few newspapers but they tended to be the views of the ruling classes.

The majority of the people who used sugar e.g. to sweeten their tea, had no idea of how this was produced or the human cost of it. Those that did know were usually the very people who were profiting from the slave trade and wanted to ensure that things stayed just as they were. These people had the money and the power to influence government.

Given this situation, it is amazing that those people opposed to slavery managed to conduct such a successful campaign.

- An Act for the Abolition of the Slave Trade (25 March 1807) abolished [banned] the trade in the British Empire.
- Slavery on English soil was banned in English law but it remained legal in most of the British Empire until the Slavery Abolition Act 1833.
- The passing of these Acts perhaps owed more to the slave rebellions and the revolution in Haiti than than to the campaign in Britain.
- The abolitionists faced strong opposition from those making money from the trade, who used political pressure and delaying tactics to keep things as they were.
- The enthusiasm and organisational skills of the abolitionists saw the first ever campaign, in which people became angry about the treatment and rights of people they did not know and were prepared to support them in their struggle for freedom.
- By the late 1700s, many people had stated their opposition to slavery. The Quakers (Religious Society of Friends) had put the first petition to Parliament in 1783.



- Granville Sharp used the courts to protect the freedom of former slaves, such as Jonathan Strong and James Somerset. John Woolman, Anthony Benezet, James Ramsey and Thomas Clarkson had all written anti-Slavery literature.

## William Wilberforce

- However, the impact of all this on the general public and law makers in Britain was limited.
- The Committee for the Abolition of the Slave Trade was formed on 22 May, 1787, and was the driving force behind the movement in Britain. It consisted of 12 men, nine of them Quakers. However, Quakers were religious dissenters (they disagreed with the doctrines of the Church of England) and were banned from public life.

- Therefore three Anglicans, Granville Sharp, Thomas Clarkson and Philip Sansom, were chosen to represent the committee.



- Later, William Wilberforce was later recruited by Thomas Clarkson to be the voice of the movement in Parliament.
- The committee used the national network of Quaker meeting houses to raise funds, get involvement from the public and spread information.
- By the 1780s, Africans in England, who had already gained their freedom or escaped from enslavement [being slaves], formed their own political organisation, *The Sons of Africa*. They collaborated with other abolitionists, lobbying parliament and the newspapers.

- An anti-sugar pamphlet by William Fox was published in 1791; it sold 70,000 copies in four months. By 1792, about 400,000 people in Britain were boycotting slave-grown sugar. Some people managed without, whilst others used sugar from the East Indies, where it was produced by free labour.



- Grocers reported sugar sales dropping by over a third, in several parts of the country, over just a few months.

- James Wright, who was a Quaker and merchant of Haverhill, Suffolk, advertised in the *General Evening Post* on March 6th, 1792, that he would no longer be selling sugar. He said:



*“... Being Impressed with a sense of the unparalleled suffering of our fellow creatures, the African slaves in the West India Islands ... with an apprehension, that while I am dealer in that article, which appears to be principal support of the slave trade, I am encouraging slavery, I take this method of informing my customer that I mean to discontinue selling the article of sugar when I have disposed of the stock I have on hand, till I can procure it through channels less contaminated, more unconnected with slavery, less polluted with human blood ...”*

- The boycott was revived in the 1820s, as the movement pushed for the total abolition of slavery in the British colonies. Abolitionists also campaigned for people to stop purchasing at shops that sold sugar produced using enslaved labour and some traders used to let customers know that their sugar did not involve slave-labour.

Below is a poem by William Cowper concerning the slave trade and the link to sugar and rum.

***Pity for Poor Africans***

(Written 1788 published 1800)

I own I am shocke'd at the purchase of slaves,  
and fear those who buy then and sell them are knaves;  
What I hear of their hardships, their tortures, and groans,  
Is almost enough to draw pity from stones.

I pity them greatly, but I must be mum,  
For how could we do without sugar and rum?  
Especially sugar, so needful we see;  
What give up our desserts, our coffee, and tea!



Besides if we do the French, Dutch and Danes,  
Will heartily thank us, no doubt, for our pains;  
If we do not buy the poor creatures, they will;  
And tortures and groans will be multiplied still.

If foreigners likewise would give up the trade,  
Much more in behalf of your wish might be said;  
But, while they get riches by purchasing blacks,  
Pray tell me why we may not also go snacks?

Your scruples are arguments bring to my mind  
A story so pat, you may think it is coin'd,  
On purpose to answer you, out of my mint;  
But I can assure you I saw it in print.

A youngster at school, more sedate than the rest,  
Had once his integrity put to the test;  
His comrades had plotted an orchard to rob,  
And ask'd him to go and assist in the job.

He was shock'd sir, like you, and answer'd "Oh no!  
What rob our good neighbour? I pray you don't go!  
Besides, the man's poor, his orchard's his bread;  
Then think of his children, for they must be fed."

"You speak very fine, and you look very grave,  
But apples we want and apples we'll have;  
If you will go with us you shall have a share,  
If not, you shall have neither apple nor pear."

They spoke and Tom ponder'd – "I see they will go;  
Poor man! What a pity to injure him so!  
Poor man! I would save his fruit if I could,  
But staying behind will do him no good.

"If the matter depended upon me,  
His apples might hang till they dropp'd from the tree;  
But since they will take them, I think I'll go too;  
He will lose none by me, though I get a few."

His scruples thus silenced, Tom felt more at ease,  
And went with his comrades the apples to seize;  
He blamed and protested, but join'd in the plan;  
He shared in the plunder, but pitied the man.





# The Campaign to Abolish Slavery

When the UK campaign to abolish [ban] slavery began, in the 18th century, there were very few ways in which ordinary people could find out what was happening. For those who could read there were a few newspapers but they tended to be the views of the ruling classes.

The majority of the people who used sugar e.g. to sweeten their tea, had no idea of how this was produced or the human cost of it. Those that did know were usually the very people who were profiting from the slave trade and wanted to ensure that things stayed just as they were. These people had the money and the power to influence government.



Given this situation, it is amazing that those people opposed to slavery managed to conduct such a successful campaign.

- An Act for the Abolition of the Slave Trade (25 March 1807) abolished [banned] the trade in the British Empire.
- Slavery on English soil was banned in English law but it remained legal in most of the British Empire until the Slavery Abolition Act 1833.
- The passing of these Acts perhaps owed more to the slave rebellions and the revolution in Haiti than than to the campaign in Britain.
- The abolitionists faced strong opposition from those making money from the trade, who used political pressure and delaying tactics to keep things as they were.
- The enthusiasm and organisational skills of the abolitionists



saw the first ever campaign, in which people became angry about the treatment and rights of people they did not know and were prepared to support them in their struggle for freedom.



- By the late 1700s, many people had stated their opposition to slavery. The Quakers (Religious Society of Friends) had put the first petition to Parliament in 1783.

- Granville Sharp used the courts to protect the freedom of former slaves, such as Jonathan Strong and James Somerset. John Woolman, Anthony Benezet, James Ramsey and Thomas Clarkson had all written anti-Slavery literature.

**William Wilberforce**

- However, the impact of all this on the general public and law makers in Britain was limited.
- The Committee for the Abolition of the Slave Trade was formed on 22 May, 1787, and was the driving force behind the movement in Britain. It consisted of 12 men, nine of them Quakers. However, Quakers were religious dissenters (they disagreed with the doctrines of the Church of England) and were banned from public life.
- Therefore three Anglicans, Granville Sharp, Thomas Clarkson and Philip Sansom, were chosen to represent the committee.



- Later, William Wilberforce was later recruited by Thomas Clarkson to be the voice of the movement in Parliament.
- The committee used the national network of Quaker meeting houses to raise funds, get involvement from the public and spread information.

- By the 1780s, Africans in England, who had already gained their freedom or escaped from enslavement [being slaves], formed their own political organisation, The Sons of Africa. They collaborated with other abolitionists, lobbying parliament and the newspapers.
- An anti-sugar pamphlet by William Fox was published in 1791; it sold 70,000 copies in four months. By 1792, about 400,000 people in Britain were boycotting slave-grown sugar. Some people managed without, whilst others used sugar from the East Indies, where it was produced by free labour.
- Grocers reported sugar sales dropping by over a third, in several parts of the country, over just a few months.
- James Wright, who was a Quaker and merchant of Haverhill, Suffolk, advertised in the *General Evening Post* on March 6th, 1792, that he would no longer be selling sugar. He said:



*"... Being Impressed with a sense of the unparalleled suffering of our fellow creatures, the African slaves in the West India Islands ... with an apprehension, that while I am dealer in that article, which appears to be principal support of the slave trade, I am encouraging slavery, I take this method of informing my customer that I mean to discontinue selling the article of sugar when I have disposed of the stock I have on hand, till I can procure it through channels less contaminated, more unconnected with slavery, less polluted with human blood ..."*



- The boycott was revived in the 1820s, as the movement pushed for the total abolition of slavery in the British colonies. Abolitionists also campaigned for people to stop purchasing at shops that sold sugar produced using enslaved labour and some traders used to let customers know that their sugar did not involve slave-labour.

Below is a poem by William Cowper concerning the slave trade and the link to sugar and rum.

*Pity for Poor Africans* (Written 1788 published 1800)



I own I am shocke'd at the purchase of slaves,  
and fear those who buy then and sell them are knaves;  
What I hear of their hardships, their tortures, and groans,  
Is almost enough to draw pity from stones.

I pity them greatly, but I must be mum,  
For how could we do without sugar and rum?  
Especially sugar, so needful we see;  
What give up our desserts, our coffee, and tea!

Besides if we do the French, Dutch and Danes,  
Will heartily thank us, no doubt, for our pains;  
If we do not buy the poor creatures, they will;  
And tortures and groans will be multiplied still.

If foreigners likewise would give up the trade,  
Much more in behalf of your wish might be said;  
But, while they get riches by purchasing blacks,  
Pray tell me why we may not also go snacks?

Your scruples are arguments bring to my mind  
A story so pat, you may think it is coin'd,  
On purpose to answer you, out of my mint;  
But I can assure you I saw it in print.

A youngster at school, more sedate than the rest,  
Had once his integrity put to the test;  
His comrades had plotted an orchard to rob,  
And ask'd him to go and assist in the job.

He was shock'd sir, like you, and answer'd "Oh no!  
What rob our good neighbour? I pray you don't go!  
Besides, the man's poor, his orchard's his bread;  
Then think of his children, for they must be fed."

"You speak very fine, and you look very grave,  
But apples we want and apples we'll have;  
If you will go with us you shall have a share,  
If not, you shall have neither apple nor pear."

They spoke and Tom ponder'd – "I see they will go;  
Poor man! What a pity to injure him so!  
Poor man! I would save his fruit if I could,  
But staying behind will do him no good.

"If the matter depended upon me,  
His apples might hang till they dropp'd from the tree;  
But since they will take them, I think I'll go too;  
He will lose none by me, though I get a few."

His scruples thus silenced, Tom felt more at ease,  
And went with his comrades the apples to seize;  
He blamed and protested, but join'd in the plan;  
He shared in the plunder, but pitied the man.







# Amazing Grace

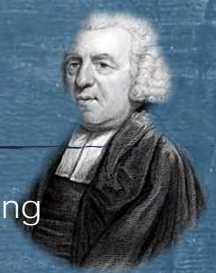
the life and work of John Newton

---

The campaign to abolish slavery

## The campaign to abolish slavery

- ▶ Create your own campaign to abolish slavery considering both past and current situations.
- ▶ Include the following:
  - ▶ Logo;
  - ▶ Aims & objectives;
  - ▶ About the campaign;
  - ▶ Action plan;
  - ▶ A letter addressed to the Prime Minister and also the European Court of Human Rights;
  - ▶ Posters / leaflets.



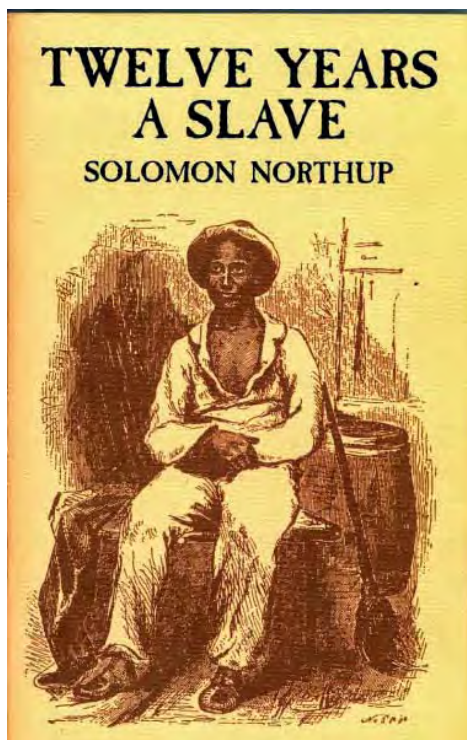
# 12 Years a Slave

*12 Years a Slave* is a 2013 film adapted from the 1853 slave narrative memoir *Twelve Years a Slave* by Solomon Northup (c.1808-c.1863).

Northup was a New York State-born free African-American man. He lived in Saratoga Springs, New York with his wife, Anne Hampton, and two children, Margaret and Alonzo. He worked as a violinist.

In 1841, two circus promoters, Brown and Hamilton, offered him a two-week high-paying job as a musician in their travelling circus if he would go to Washington, D.C., with them. Without informing his wife, who was away at work in a nearby town, he travelled with the strangers. Once they had arrived there, they drugged Northup and delivered him to a slave pen owned by James Burch.

Northup was then shipped to New Orleans along with other freemen who have been captured as slaves. Northup and other enslaved blacks contracted smallpox on the voyage and one died. Northup implored a sympathetic sailor to send a letter to his family. However, although the letter arrived safely, Northup's family was unable to rescue him because they had no knowledge of his final destination.



## Louisiana

One of the slave traders, Freeman gave Northup the identity of 'Platt', and said that he was a runaway slave from Georgia. Freeman sold him to a lumber mill owner, William Price Ford near Bayou Boeuf. Ford was impressed by Northup when he engineered a waterway for transporting logs swiftly and cheaply across a swamp, and gives him a violin in thanks. Northup carved the names of his wife and children into the violin.

There was tension between Northup and Ford's carpenter John Tibcats. When Tibcats attacked Northup, the latter overpowered him and beat him. Tibcats and his friends then attempted to lynch Northup, but were prevented from doing so by Ford's overseer, Chapin. However, Northup was left in the noose standing on tiptoe for many hours. Ford finally cut Northup down, but then sold him to a planter Edwin Epps to protect him from Tibcats. Although Northup attempted to explain that he was a free man, Ford's response was that he 'cannot hear this' and that 'he has a debt to pay' on Northup's purchase price.

Northup was with Epps for 10 years. Epps was a sadist who believed he had a right to abuse his slaves given to him by Biblical teachings. He beat his slaves if they failed to pick at least 200 pounds (91kg) of cotton every day. He was also attracted to Patsey, a young female slave who picked more than 500 pounds (230kg) daily, and raped her repeatedly. Epps' wife was jealous and frequently humiliated and degraded Patsey. Patsey begged Northup to kill her, but he refused.

When an outbreak of cotton worm happened on Epps' plantation he leased his slaves to a neighbouring plantation for the season. Northup gained the favour of the plantation's owner, Judge Turner, and was not only allowed to play the violin at a neighbour's wedding anniversary celebration but also to keep his earnings. When Northup returned to Epps, he attempted to use the money he had earned to pay a white field hand and former overseer, Armsby, to mail a letter to Northup's friends in New York state. Armsby agreed to deliver the letter, and accepted



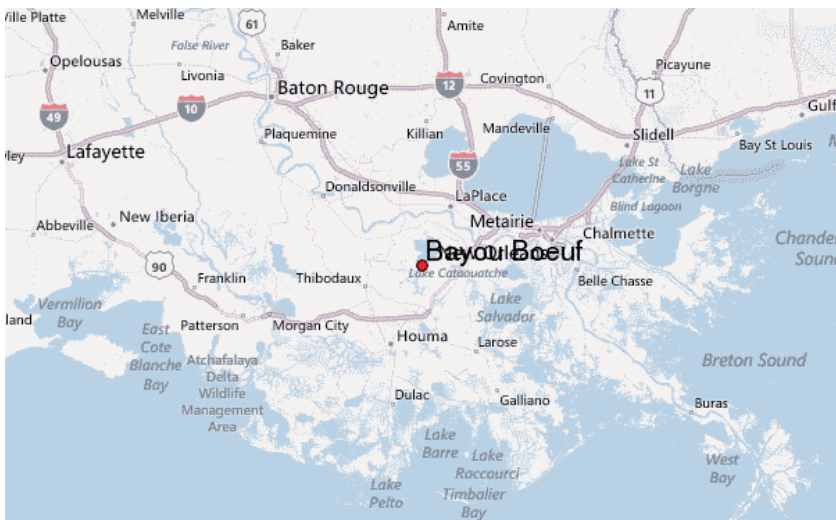


all of Northup's money, but then betrayed him to Epps. Northup managed to convince Epps that Armsby was lying and avoided punishment.

He then began working on the construction of a gazebo with a Canadian labourer named Samuel Bass. Bass was an abolitionist and was disturbed by the brutal way in which Epps treated his slaves. He expressed his opposition to slavery, earning Epps' anger. Epps was furious one day when he found Patsey missing from the plantation. When she returned, having gone to get a bar of soap, Epps did not believe her and ordered that she should be flogged. He forced Northup to flog Patsey to avoid doing it himself. Northup obeyed reluctantly but Epps eventually took the whip and savagely lashed her.

Northup destroyed his violin, and while he was working on the gazebo, told Bass about his kidnapping. He then asked him for help in getting a letter to Saratoga Springs. Although risking his life, Bass agreed to send it.

Sometime later, Northup was called over by the local sheriff, who had arrived in a carriage with another man. The sheriff asked Northup a series of questions to confirm that his answers match the facts of his life in New York. Northup recognized the other man as C. Parker, a shopkeeper he knew in Saratoga. Parker had received one of the letters and had sought assistance from Henry B. Northup, a white attorney and politician whose family had freed Solomon Northup's father and with whom Solomon had a longtime friendship.



Henry had contacted New York state officials. As the state had passed a law in 1840 to provide financial resources for the rescue of citizens kidnapped into slavery, the Governor appointed Henry Northup as an agent to travel to Louisiana and work with law enforcement to free Solomon. Once in Louisiana, Henry Northup hired local Avoyelles Parish attorney, John P. Waddill, to assist in securing Solomon Northup's freedom. After a variety of bureaucratic measures and searches were undertaken, the attorney succeeded in locating Solomon and freeing him from the plantation.

Epps protested the circumstances and tried to prevent him from leaving. Before Northup could board the coach to leave, Patsey cried out to him. Knowing that he was in potential danger, Northup left the plantation.

After having being enslaved for 12 years, Northup was restored to freedom and returned to his family. When he walked into his home, he saw Anne, Alonzo, Margaret and her husband, who showed him his grandson and namesake, Solomon Northup Staunton.

Northup's memoir provides extensive details on the slave markets in Washington, D.C. and New Orleans, and describes, at length, cotton and sugar cultivation and slave treatment on major plantations in Louisiana.



Later, Northup conducted an unsuccessful lawsuit against Brown, Hamilton and Burch. There are no details known of his death and burial.

There are no details known of his death and burial.





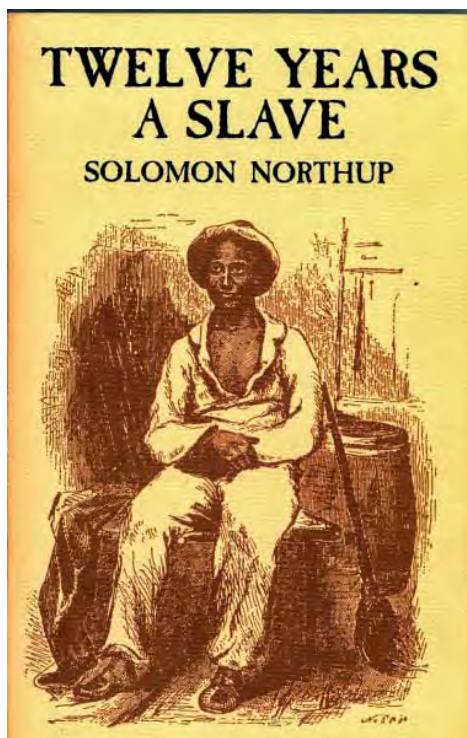
# 12 Years a Slave

12 Years a Slave is a 2013 film adapted from the 1853 slave narrative memoir *Twelve Years a Slave* by Solomon Northup (c.1808-c.1863).

Northup was a New York State-born free African-American man. He lived in Saratoga Springs, New York with his wife, Anne Hampton, and two children, Margaret and Alonzo. He worked as a violinist.

In 1841, two circus promoters, Brown and Hamilton, offered him a two-week high-paying job as a musician in their travelling circus if he would go to Washington, D.C., with them. Without informing his wife, who was away at work in a nearby town, he travelled with the strangers. Once they had arrived there, they drugged Northup and delivered him to a slave pen owned by James Burch.

Northup was then shipped to New Orleans along with other freemen who have been captured as slaves. Northup and other enslaved blacks contracted smallpox on the voyage and one died. Northup implored a sympathetic sailor to send a letter to his family. However, although the letter arrived safely, Northup's family was unable to rescue him because they had no knowledge of his final destination.



## Louisiana

One of the slave traders, Freeman gave Northup the identity of 'Platt', and said that he was a runaway slave from Georgia. Freeman sold him to a lumber mill owner, William Price Ford near Bayou Boeuf. Ford was impressed by Northup when he engineered a waterway for transporting logs swiftly and cheaply across a swamp, and gives him a violin in thanks. Northup carved the names of his wife and children into the violin.

There was tension between Northup and Ford's carpenter John Tibeats. When Tibeats attacked Northup, the latter overpowered him and beat him. Tibeats and his friends then attempted to lynch Northup, but were prevented from doing so by Ford's overseer, Chapin. However, Northup was left in the noose standing on tiptoe for many hours. Ford finally cut Northup down, but then sold him to a planter Edwin Epps to protect him from Tibeats. Although Northup attempted to explain that he was a free man, Ford's response was that he 'cannot hear this' and that 'he has a debt to pay' on Northup's purchase price.

Northup was with Epps for 10 years. Epps was a sadist who believed he had a right to abuse his slaves given to him by

Biblical teachings. He beat his slaves if they failed to pick at least 200 pounds (91kg) of cotton every day. He was also attracted to Patsey, a young female slave who picked more than 500 pounds (230kg) daily, and raped her repeatedly. Epps' wife was jealous and frequently humiliated and degraded Patsey. Patsey begged Northup to kill her, but he refused.

When an outbreak of cotton worm happened on Epps' plantation he leased his slaves to a neighbouring plantation for the season. Northup gained the favour of the plantation's owner, Judge Turner, and was not only allowed to play the violin at a neighbour's wedding anniversary celebration but also to keep his earnings. When Northup returned to Epps, he attempted to use the money he had earned to pay a white field



hand and former overseer, Armsby, to mail a letter to Northup's friends in New York state. Armsby agreed to deliver the letter, and accepted all of Northup's money, but then betrayed him to Epps. Northup managed to convince Epps that Armsby was lying and avoided punishment.

He then began working on the construction of a gazebo with a Canadian labourer named Samuel Bass. Bass was an abolitionist and was disturbed by the brutal way in which Epps treated his slaves. He expressed his opposition to slavery, earning Epps' anger. Epps was furious one day when he found Patsey missing from the plantation. When she returned, having gone to get a bar of soap, Epps did not believe her and ordered that she should be flogged. He forced Northup to flog Patsey to avoid doing it himself. Northup obeyed reluctantly but Epps eventually took the whip and savagely lashed her.

Northup destroyed his violin, and while he was working on the gazebo, told Bass about his kidnapping. He then asked him for help in getting a letter to Saratoga Springs. Although risking his life, Bass agreed to send it.



Sometime later, Northup was called over by the local sheriff, who had arrived in a carriage with another man. The sheriff asked Northup a series of questions to confirm that his answers match the facts of his life in New York. Northup recognized the other man as C. Parker, a shopkeeper he knew in Saratoga. Parker had received one of the letters and had sought assistance from Henry B. Northup, a white attorney and politician whose family had freed Solomon Northup's father and with whom Solomon had a longtime friendship.

Henry had contacted New York state officials. As the state had passed a law in 1840 to provide financial resources for the rescue of citizens kidnapped into slavery, the Governor appointed Henry Northup as an agent to travel to Louisiana and work with law enforcement to free Solomon. Once in Louisiana, Henry Northup hired local Avoyelles Parish attorney, John P. Waddill, to assist in securing Solomon Northup's freedom. After a variety of bureaucratic measures and searches were undertaken, the attorney succeeded in locating Solomon and freeing him from the plantation.

Epps protested the circumstances and tried to prevent him from leaving. Before Northup could board the coach to leave, Patsey cried out to him. Knowing that he was in potential danger, Northup left the plantation.



After having being enslaved for 12 years, Northup was restored to freedom and returned to his family. When he walked into his home, he saw Anne, Alonzo, Margaret and her husband, who showed him his grandson and namesake, Solomon Northup Staunton.

Northup's memoir provides extensive details on the slave markets in Washington, D.C. and New Orleans, and describes, at length, cotton and sugar cultivation and slave treatment on major plantations in Louisiana.

Later, Northup conducted an unsuccessful lawsuit against Brown, Hamilton and Burch.

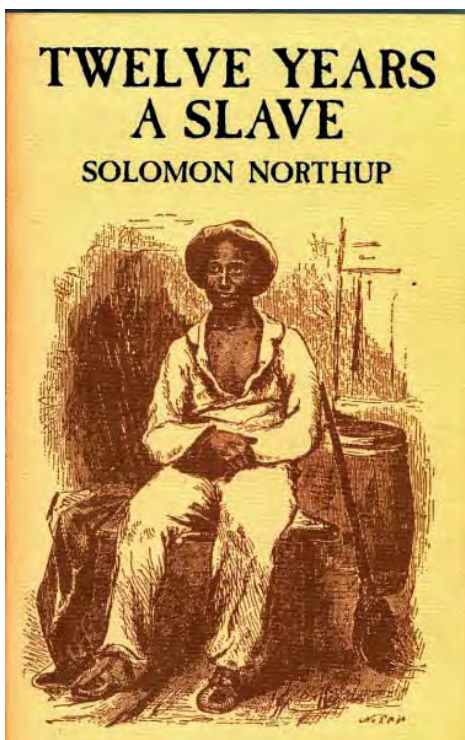
There are no details known of his death and burial.



# 12 Years a Slave

*12 Years a Slave* is a 2013 film adapted from the 1853 slave narrative memoir *Twelve Years a Slave* by Solomon Northup (c.1808-c.1863).

- Northup was a New York State-born free African-American man. He lived in Saratoga Springs, New York with his wife, Anne Hampton, and two children, Margaret and Alonzo. He worked as a violinist.
- In 1841, two circus promoters, Brown and Hamilton, offered him a two-week high-paying job as a musician in their travelling circus if he would go to Washington, D.C., with them. Without informing his wife, who was away at work in a nearby town, he travelled with the strangers. Once they had arrived there, they drugged Northup and delivered him to a slave pen owned by James Burch.
- Northup was then shipped to New Orleans along with other freemen who have been captured as slaves. Northup and other enslaved blacks contracted smallpox on the voyage and one died.
- Northup implored a sympathetic sailor to send a letter to his family. However, although the letter arrived safely, Northup's family was unable to rescue him because they had no knowledge of his final destination.



## Louisiana

One of the slave traders, Freeman gave Northup the identity of 'Platt', and said that he was a runaway slave from Georgia. Freeman sold him to a lumber mill owner, William Price Ford near Bayou Boeuf. Ford was impressed by Northup when he engineered a waterway for transporting logs swiftly and cheaply across a swamp, and gives him a violin in thanks.

- There was tension between Northup and Ford's carpenter John Tibcats. When Tibcats attacked Northup, the latter overpowered him and beat him. Tibcats and his friends then attempted to lynch Northup, but were prevented from doing so by Ford's overseer, Chapin.
- However, Northup was left in the noose standing on tiptoe for many hours. Ford finally cut Northup down, but then sold him to a planter Edwin Epps to protect him from Tibcats. Although Northup attempted to explain that he was a free man, Ford's response was that he 'cannot hear this' and that 'he has a debt to pay' on Northup's purchase price.
- Northup was with Epps for 10 years. Epps was a sadist who believed he had a right to abuse his slaves given to him by Biblical teachings. He beat his slaves if they failed to pick at least 200 pounds (91kg) of cotton every day.
- Northup was also attracted to Patsey, a young female slave who picked more than 500 pounds (230kg) daily, and raped her repeatedly. Epps' wife was jealous and frequently humiliated and degraded Patsey. Patsey begged Northup to kill her, but he refused.





- When an outbreak of cotton worm happened on Epps' plantation he leased his slaves to a neighbouring plantation for the season. Northup gained the favour of the plantation's owner, Judge Turner, and was not only allowed to play the violin at a neighbour's wedding anniversary celebration but also to keep his earnings.
- When Northup returned to Epps, he attempted to use the money he had earned to pay a white field hand and former overseer, Armsby, to mail a letter to Northup's friends in New York state.
- Armsby agreed to deliver the letter, and accepted all of Northup's money, but then betrayed him to Epps. Northup managed to convince Epps that Armsby was lying and avoided punishment.
- He then began working on the construction of a gazebo with a Canadian labourer named Samuel Bass. Bass was an abolitionist and was disturbed by the brutal way in which Epps treated his slaves. He expressed his opposition to slavery, earning Epps' anger.



- Epps was furious one day when he found Patsey missing from the plantation. When she returned, having gone to get a bar of soap, Epps did not believe her and ordered that she should be flogged. He forced Northup to flog Patsey to avoid doing it himself. Northup obeyed reluctantly but Epps eventually took the whip and savagely lashed her.

- Northup destroyed his violin, and while he was working on the gazebo, told Bass about his kidnapping. He then asked him for help in getting a letter to Saratoga Springs. Although risking his life, Bass agreed to send it.

- Sometime later, Northup was called over by the local sheriff, who had arrived in a carriage with another man.
- The sheriff asked Northup a series of questions to confirm that his answers match the facts of his life in New York. Northup recognized the other man as C. Parker, a shopkeeper he knew in Saratoga. Parker had received



one of the letters and had sought assistance from Henry B. Northup, a white attorney and politician whose family had freed Solomon Northup's father and with whom Solomon had a longtime friendship.

- Henry had contacted New York state officials.
- As the state had passed a law in 1840 to provide financial resources for the rescue of citizens kidnapped into slavery, the Governor appointed Henry Northup as an agent to travel to Louisiana and work with law enforcement to free Solomon.
- Once in Louisiana, Henry Northup hired local Avoyelles Parish attorney, John P. Waddill, to assist in securing Solomon Northup's freedom. After a variety of bureaucratic measures and searches were undertaken, the attorney succeeded in locating Solomon and freeing him from the plantation.

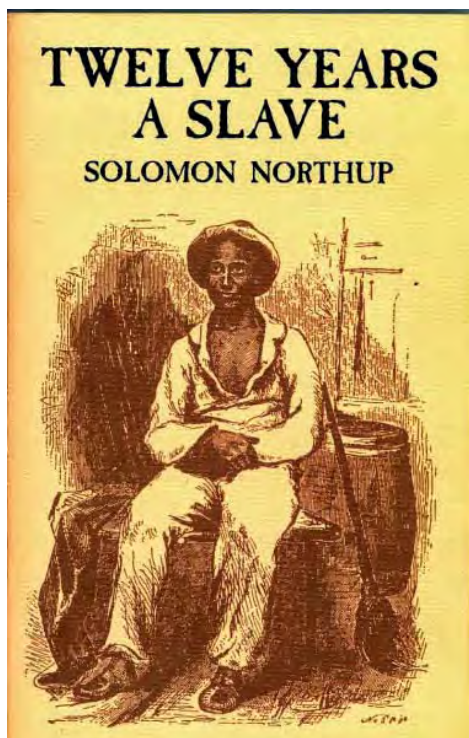
- Epps protested the circumstances and tried to prevent him from leaving. Before Northup could board the coach to leave, Patsey cried out to him. Knowing that he was in potential danger, Northup left the plantation.
- After having being enslaved for 12 years, Northup was restored to freedom and returned to his family. When he walked into his home, he saw Anne, Alonzo, Margaret and her husband, who showed him his grandson and namesake, Solomon Northup Staunton.
- Northup's memoir provides extensive details on the slave markets in Washington, D.C. and New Orleans, and describes, at length, cotton and sugar cultivation and slave treatment on major plantations in Louisiana.
- Later, Northup conducted an unsuccessful lawsuit against Brown, Hamilton and Burch.
- There are no details known of his death and burial.



# 12 Years a Slave

12 Years a Slave is a 2013 film adapted from the 1853 slave narrative memoir *Twelve Years a Slave* by Solomon Northup (c.1808-c.1863).

- Northup was a New York State-born free African-American man. He lived in Saratoga Springs, New York with his wife, Anne Hampton, and two children, Margaret and Alonzo. He worked as a violinist.
- In 1841, two circus promoters, Brown and Hamilton, offered him a two-week high-paying job as a musician in their travelling circus if he would go to Washington, D.C., with them. Without informing his wife, who was away at work in a nearby town, he travelled with the strangers. Once they had arrived there, they drugged Northup and delivered him to a slave pen owned by James Burch.
- Northup was then shipped to New Orleans along with other freemen who have been captured as slaves. Northup and other enslaved blacks contracted smallpox on the voyage and one died.



- Northup implored a sympathetic sailor to send a letter to his family. However, although the letter arrived safely, Northup's family was unable to rescue him because they had no knowledge of his final destination.

## Louisiana

One of the slave traders, Freeman gave Northup the identity of 'Platt', and said that he was a runaway slave from Georgia. Freeman sold him to a lumber mill owner, William Price Ford near Bayou Boeuf. Ford was impressed by Northup when he engineered a waterway for transporting logs swiftly and cheaply across a swamp, and gives him a violin in thanks.

- There was tension between Northup and Ford's carpenter John Tibeats. When Tibeats attacked Northup, the latter overpowered him and beat him. Tibeats and his friends then attempted to lynch Northup, but were prevented from doing so by Ford's overseer, Chapin.

• However, Northup was left in the noose standing on tiptoe for many hours. Ford finally cut Northup down, but then sold him to a planter Edwin Epps to protect him from Tibeats. Although Northup attempted to explain that he was a free man, Ford's response was that he 'cannot hear this' and that 'he has a debt to pay' on Northup's purchase price.

- Northup was with Epps for 10 years. Epps was a sadist who believed he had a right to abuse his slaves given to him by Biblical teachings. He beat his slaves if they failed to pick at least 200 pounds (91kg) of cotton every day.





- Northup was also attracted to Patsey, a young female slave who picked more than 500 pounds (230kg) daily, and raped her repeatedly. Epps' wife was jealous and frequently humiliated and degraded Patsey. Patsey begged Northup to kill her, but he refused.
- When an outbreak of cotton worm happened on Epps' plantation he leased his slaves to a neighbouring plantation for the season. Northup gained the favour of the plantation's owner, Judge Turner, and was not only allowed to play the violin at a neighbour's wedding anniversary celebration but also to keep his earnings.
- When Northup returned to Epps, he attempted to use the money he had earned to pay a white field hand and former overseer, Armsby, to mail a letter to Northup's friends in New York state.



Armsby agreed to deliver the letter, and accepted all of Northup's money, but then betrayed him to Epps. Northup managed to convince Epps that Armsby was lying and avoided punishment.

- He then began working on the construction of a gazebo with a Canadian labourer named Samuel Bass. Bass was an abolitionist and was disturbed by the brutal way in which Epps treated his slaves. He expressed his opposition to slavery, earning Epps' anger.

- Epps was furious one day when he found Patsey missing from the plantation. When she returned,

having gone to get a bar of soap, Epps did not believe her and ordered that she should be flogged. He forced Northup to flog Patsey to avoid doing it himself. Northup obeyed reluctantly but Epps eventually took the whip and savagely lashed her.

- Northup destroyed his violin, and while he was working on the gazebo, told Bass about his kidnapping. He then asked him for help in getting a letter to Saratoga Springs. Although risking his life, Bass agreed to send it.



- Sometime later, Northup was called over by the local sheriff, who had arrived in a carriage with another man.

- The sheriff asked Northup a series of questions to confirm that his answers match the facts of his life in New York. Northup recognized the other man as C. Parker, a shopkeeper he knew in Saratoga. Parker had received one of the letters and had sought assistance from Henry B. Northup, a white attorney and politician whose family had freed Solomon Northup's father and with whom Solomon had a longtime friendship.

- Henry had contacted New York state officials.

- As the state had passed a law in 1840 to provide financial resources for the rescue of citizens kidnapped into slavery, the Governor appointed Henry Northup as an agent to travel to Louisiana and work with law enforcement to free Solomon.
- Once in Louisiana, Henry Northup hired local Avoyelles Parish attorney, John P. Waddill, to assist in securing Solomon Northup's freedom. After a variety of bureaucratic measures and searches were undertaken, the attorney succeeded in locating Solomon and freeing him from the plantation.
- Epps protested the circumstances and tried to prevent him from leaving. Before Northup could board the coach to leave, Patsey cried out to him. Knowing that he was in potential danger, Northup left the plantation.
- After having being enslaved for 12 years, Northup was restored to freedom and returned to his family. When he walked into his home, he saw Anne, Alonzo, Margaret and her husband, who showed him his grandson and namesake, Solomon Northup Staunton.
- Northup's memoir provides extensive details on the slave markets in Washington, D.C. and New Orleans, and describes, at length, cotton and sugar cultivation and slave treatment on major plantations in Louisiana.
- Later, Northup conducted an unsuccessful lawsuit against Brown, Hamilton and Burch.
- There are no details known of his death and burial.







# Amazing Grace

the life and work of John Newton

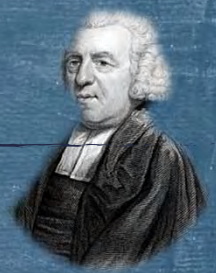
---

12 years a slave

12 years a slave

---

- ▶ Write a review for a local magazine about the movie:
- ▶ A brief overview. What are your thoughts etc.





# Amistad

Made in 1997 this movie is an historical drama directed by Steven Spielberg and is based on the true story of an 1839 mutiny aboard the Spanish slave ship *La Amistad*.

The screenplay by David Franzoni's was based on the book *Mutiny on the Amistad: The Saga of a Slave Revolt and its Impact on American Abolition, Law, and Diplomacy*, (1987) by Howard Jones, OUP, USA.

The book recounts how a group of Mende tribesmen from Sierra Leone had been captured for the slave trade. They were sold to a Portuguese trader in Lomboko (south of Freetown) in April 1839 and taken on the *Tecora* to Cuba. They were then put on board the *Amistad* for a four-day journey from Havana to the Province of Puerto Principe (now Camagüey Province).



## Death of Capt. Ferrer, the Captain of the Amistad, July, 1839.

Don Jose Ruiz and Don Pedro Montez, of the Island of Cuba, having purchased fifty-three slaves at Havana, recently imported from Africa, put them on board the Amistad, Capt. Ferrer, in order to transport them to Principe, another port on the Island of Cuba. After being out from Havana about four days, the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives, and rose upon the Captain and crew of the vessel. Capt. Ferrer and the cook of the vessel were killed; two of the crew escaped; Ruiz and Montez were made prisoners.

Havana

Puerto Principe



Cinqué, a tribal leader, led a mutiny, having freed himself by using a nail file belonging to one of the captured women. The Africans took over the ship. They killed the ship's cook, Celestino, who had told them that they would be eaten by their captors. The slaves also killed Captain Ferrer; the struggle resulted as well in the deaths

of two Africans. Only two sailors managed to escape. Two Spanish navigators, José Ruiz and Pedro Montez, were allowed to live on the condition that they would sail the ship to Africa. The captain's personal slave, Antonio, was also spared and used as an interpreter with Ruiz and Montez.

The crew deceived the Africans and steered *La Amistad* north along the coast of the United States, where it was sighted from the land. The ship anchored at Culloden Point, half a mile off eastern Long Island, New York, on August 26, 1839.

Some of the Africans went ashore to obtain water and provisions from the hamlet of Montauk. The vessel was soon discovered by the United States revenue cutter *USS Washington*. The *Washington's* commander, Lieutenant Thomas R. Gedney, assisted by his officers and crew, took custody of *La Amistad* and the Africans.

Gedney took them to the port of New London, Connecticut, where slavery was still legal, unlike New York. He then made a written claim for his property rights under admiralty law for salvage of the vessel, the cargo, and the Africans. The captured Africans were placed in the custody of the United States District Court for the District of Connecticut, and the legal proceedings began.



### Culloden Point



As well as Gedney, the slaves and the ship were claimed by: Henry Green and Pelatiah Fordham as the first to see the ship; the two Spanish navigators; the Spanish Government; Antonio Vega the Spanish vice-consul (in respect of the slave, Antonio), and José Antonio Tellincas, with two others who claimed goods on board *La Amistad*.

The case was resolved by the United States Supreme Court in 1841.

The Africans did not speak any English and it seemed inevitable that they would be executed for their mutiny.

The abolitionist movement in America formed the *Amistad* Committee, headed by a New York City merchant Lewis Tappan, and collected money to mount a defence of the Africans.

The abolitionists filed charges of assault, kidnapping, and false imprisonment against Ruiz and Montez.

On January 7, 1840, all the parties, with the Spanish minister representing Ruiz and Montez, who had fled to Cuba, appeared before the U.S. District Court for the District of Connecticut and presented their arguments.

The abolitionists' argued that a treaty between Britain and Spain of 1817 and a subsequent ruling by the Spanish government had outlawed the slave trade across the Atlantic. Therefore, as the Africans were victims of illegal kidnapping, the abolitionists argued they were not slaves and should be free to return to Africa.

The President, Martin Van Buren sided with the Spanish position and ordered that a U.S. schooner should return the Africans to Cuba immediately after a favourable decision and before any appeals could be decided.

The district court ruled in favour of the abolitionist and Africans' position. In January 1840, it ordered that the Africans be returned to their homeland by the U.S. government, and that one-third of *La Amistad* and its cargo be given to Lieutenant Gedney as salvage property. Antonio was declared the rightful property of the captain's heirs and was ordered to be restored to Cuba.

Van Buren immediately instructed the U.S. Attorney for the District of Connecticut, to appeal to the U.S. Circuit Court for the Connecticut District.

The circuit court of appeals upheld the district court's decision in April 1840 and so the U.S. Attorney then appealed the federal government's case to the United States Supreme Court.

The Supreme Court began to hear the case on 23 February, 1841. The Attorney General, Henry D. Gilpin argued that the Africans should be returned as the rightful property of the Spanish Government.

As the former President, John Quincy Adams, claimed to be ill-prepared for the case, the Africans' defence was led by Roger Sherman Baldwin, a prominent attorney. He argued that the Spanish Government was trying to manipulate the Court to return 'fugitives' and that although it sought the return of slaves who had been freed by the district court, it was not appealing against the fact that they had already been freed. He criticised Van Buren for assuming unconstitutional powers in the case:

*'This review of all the proceedings of the Executive I have made with utmost pain, because it was necessary to bring it fully before your Honors, to show that the course of that department had been dictated, throughout, not by justice but by sympathy – and a sympathy the most partial and unjust. And this sympathy prevailed to such a degree, among all the persons concerned in this business, as to have perverted their minds with regard to all the most sacred principles of law and right, on which the liberties of the United States are founded; and a course was pursued, from the beginning to the end, which was not only an outrage upon the persons whose lives and liberties were at stake, but hostile to the power and independence of the judiciary itself.'*

Attorney General Gilpin concluded oral argument with a three-hour rebuttal on 2 March. The Court retired to consider the case.

The decision of the Supreme Court was delivered on 9 March 9, by Associate Justice Joseph Story. The court ruled that the Africans were not legal property, nor criminals.

Rather, they had been 'unlawfully kidnapped, and forcibly and wrongfully carried on board a certain vessel'.

*'Upon the whole, our opinion is, that the decree of the circuit court, affirming that of the district court, ought to be affirmed, except so far as it directs the negroes to be delivered to the president, to be transported to Africa, in pursuance of the act of the 3rd of March 1819; and as to this, it ought to be reversed: and that the said negroes be declared to be free, and be dismissed from the custody of the court, and go without delay.'*

The Amistad Committee instructed the Africans in English and Christianity, and also raised funds to pay for their return to Africa. They sailed to Sierra Leone in 1842.





# Amistad

Made in 1997 this movie is an historical drama directed by Steven Spielberg and is based on the true story of an 1839 mutiny aboard the Spanish slave ship *La Amistad*.

The screenplay by David Franzoni's was based on the book *Mutiny on the Amistad: The Saga of a Slave Revolt and its Impact on American Abolition, Law, and Diplomacy*, (1987) by Howard Jones, OUP, USA.

The book recounts how a group of Mende tribesmen from Sierra Leone had been captured for the slave trade. They were sold to a Portuguese trader in Lomboko (south of Freetown) in April 1839 and taken on the *Tecora* to Cuba. They were then put on board the *Amistad* for a four-day journey from Havana to the Province of Puerto Principe (now Camagüey Province).



## Death of Capt. Ferrer, the Captain of the Amistad, July, 1839.

Don Jose Ruiz and Don Pedro Montez, of the Island of Cuba, having purchased fifty-three slaves at Havana, recently imported from Africa, put them on board the Amistad, Capt. Ferrer, in order to transport them to Principe, another port on the Island of Cuba. After being out from Havana about four days, the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives, and rose upon the Captain and crew of the vessel. Capt. Ferrer and the cook of the vessel were killed; two of the crew escaped; Ruiz and Montez were made prisoners.

Havana

Puerto Principe



Cinqué, a tribal leader, led a mutiny, having freed himself by using a nail file belonging to one of the captured women. The Africans took over the ship. They killed the ship's cook, Celestino, who had told them that they would be eaten by their captors. The slaves also killed Captain Ferrer; the struggle

resulted as well in the deaths of two Africans. Only two sailors managed to escape. Two Spanish navigators, José Ruiz and Pedro Montez, were allowed to live on the condition that they would sail the ship to Africa. The captain's personal slave, Antonio, was also spared and used as an interpreter with Ruiz and Montez.

The crew deceived the Africans and steered *La Amistad* north along the coast of the United States, where it was sighted from the land. The ship anchored at Culloden Point, half a mile off eastern Long Island, New York, on August 26, 1839. Some of the Africans went ashore to obtain water and provisions from the hamlet of Montauk. The vessel was soon discovered by the United States revenue cutter *USS Washington*. The *Washington's* commander, Lieutenant Thomas R. Gedney, assisted by his officers and crew, took custody of *La Amistad* and the Africans.



Gedney took them to the port of New London, Connecticut, where slavery was still legal, unlike New York. He then made a written claim for his property rights under admiralty law for salvage of the vessel, the cargo, and the Africans. The captured Africans were placed in the custody of the United States District Court for the District of Connecticut, and the legal proceedings began.

#### Culloden Point



As well as Gedney, the slaves and the ship were claimed by: Henry Green and Pelatiah Fordham as the first to see the ship; the two Spanish navigators; the Spanish Government; Antonio Vega the Spanish vice-consul (in respect of the slave, Antonio), and José Antonio Tellincas, with two others who claimed goods on board *La Amistad*.

The case was resolved by the United States Supreme Court in 1841.

The Africans did not speak any English and it seemed inevitable that they would be executed for their mutiny.

The abolitionist movement in America formed the *Amistad* Committee, headed by a New York City merchant Lewis Tappan, and collected money to mount a defence of the Africans.

The abolitionists filed charges of assault, kidnapping, and false imprisonment against Ruiz and Montez.



On January 7, 1840, all the parties, with the Spanish minister representing Ruiz and Montez, who had fled to Cuba, appeared before the U.S. District Court for the District of Connecticut and presented their arguments.

The abolitionists' argued that a treaty between Britain and Spain of 1817 and a subsequent ruling by the Spanish government had outlawed the slave trade across the Atlantic. Therefore, as the Africans were victims of illegal kidnapping, the abolitionists argued they were not slaves and should be free to return to Africa.

The President, Martin Van Buren sided with the Spanish position and ordered that a U.S. schooner should return the Africans to Cuba immediately after a favourable decision and before any appeals could be decided.

The district court ruled in favour of the abolitionist and Africans' position.

In January 1840, it ordered that the Africans be returned to their homeland

by the U.S. government, and that one-third of *La Amistad* and its cargo be given to Lieutenant Gedney as salvage property. Antonio was declared the rightful property of the captain's heirs and was ordered to be restored to Cuba.

Van Buren immediately instructed the U.S. Attorney for the District of Connecticut, to appeal to the U.S. Circuit Court for the Connecticut District.

The circuit court of appeals upheld the district court's decision in April 1840 and so the U.S. Attorney then appealed the federal government's case to the United States Supreme Court.

The Supreme Court began to hear the case on 23 February, 1841. The Attorney General, Henry D. Gilpin argued that the Africans should be returned as the rightful property of the Spanish Government.

As the former President, John Quincy Adams, claimed to be ill-prepared for the case, the Africans' defence was led by Roger Sherman Baldwin, a prominent attorney. He argued that the Spanish Government was trying to manipulate the Court to return 'fugitives' and that although it sought the return of slaves who had been freed by the district court, it was not appealing against the fact that they had already been freed. He criticised Van Buren for assuming unconstitutional powers in the case:

*'This review of all the proceedings of the Executive I have made with utmost pain, because it was necessary to bring it fully before your Honors, to show that the course of that department had been dictated, throughout, not by justice but by sympathy – and a sympathy the most partial and unjust. And this sympathy prevailed to such a degree, among all the persons concerned in this business, as to have perverted their minds with regard to all the most sacred principles of law and right, on which the liberties of the United States are founded; and a course was pursued, from the beginning to the end, which was not only an outrage upon the persons whose lives and liberties were at stake, but hostile to the power and independence of the judiciary itself.'*

Attorney General Gilpin concluded oral argument with a three-hour rebuttal on 2 March. The Court retired to consider the case.

The decision of the Supreme Court was delivered on 9 March 9, by Associate Justice Joseph Story. The court ruled that the Africans were not legal property, nor criminals.

Rather, they had been 'unlawfully kidnapped, and forcibly and wrongfully carried on board a certain vessel'.

*'Upon the whole, our opinion is, that the decree of the circuit court, affirming that of the district court, ought to be affirmed, except so far as it directs the negroes to be delivered to the president, to be transported to Africa, in pursuance of the act of the 3rd of March 1819; and as to this, it ought to be reversed: and that the said negroes be declared to be free, and be dismissed from the custody of the court, and go without delay.'*

The Amistad Committee instructed the Africans in English and Christianity, and also raised funds to pay for their return to Africa. They sailed to Sierra Leone in 1842.





# Amistad

Made in 1997 this movie is an historical drama directed by Steven Spielberg and is based on the true story of an 1839 mutiny aboard the Spanish slave ship *La Amistad*.

The screenplay by David Franzoni's was based on the book *Mutiny on the Amistad: The Saga of a Slave Revolt and its Impact on American Abolition, Law, and Diplomacy*, (1987) by Howard Jones, OUP, USA.

The book recounts how a group of Mende tribesmen from Sierra Leone had been captured for the slave trade. They were sold to a Portuguese trader in Lomboko (south of Freetown) in April 1839 and taken on the *Tecora* to Cuba. They were then put on board the *Amistad* for a four-day journey from Havana to the Province of Puerto Principe (now Camagüey Province).



## Death of Capt. Ferrer, the Captain of the Amistad, July, 1839.

Don José Ruiz and Don Pedro Montez, of the Island of Cuba, having purchased fifty-three slaves at Havana, recently imported from Africa, put them on board the Amistad, Capt. Ferrer, in order to transport them to Principe, another port on the Island of Cuba. After being out from Havana about four days, the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives, and rose upon the Captain and crew of the vessel. Capt. Ferrer and the cook of the vessel were killed; two of the crew escaped; Ruiz and Montez were made prisoners.

Havana

Puerto Principe



- Cinqué, a tribal leader, led a mutiny, having freed himself by using a nail file belonging to one of the captured women. The Africans took over the ship. They killed the ship's cook, Celestino, who had told them that they would be eaten by their captors. The slaves also killed Captain Ferrer; the struggle resulted as well in the deaths of two Africans. Only two sailors managed to escape. Two Spanish navigators, José Ruiz and

Pedro Montez, were allowed to live on the condition that they would sail the ship to Africa. The captain's personal slave, Antonio, was also spared and used as an interpreter with Ruiz and Montez.

- The crew deceived the Africans and steered *La Amistad* north along the coast of the United States, where it was sighted from the land. The ship anchored at Culloden Point, half a mile off eastern Long Island, New York, on August 26, 1839.
- Some of the Africans went ashore to obtain water and provisions from the hamlet of Montauk. The vessel was soon discovered by the United States revenue cutter *USS Washington*. The *Washington's* commander, Lieutenant Thomas R. Gedney, assisted by his officers and crew, took custody of *La Amistad* and the Africans.
- Gedney took them to the port of New London, Connecticut, where slavery was still legal, unlike New York. He then made a written claim for his property rights under admiralty law for salvage of the vessel, the cargo, and the Africans. The captured Africans were placed in the custody of the United States District Court for the District of Connecticut, and the legal proceedings began.



### Culloden Point



- As well as Gedney, the slaves and the ship were claimed by: Henry Green and Pelatiah Fordham as the first to see the ship; the two Spanish navigators; the Spanish Government; Antonio Vega the Spanish vice-consul (in respect of the slave, Antonio), and José Antonio Tellincas, with two others who claimed goods on board *La Amistad*.
- The case was resolved by the United States Supreme Court in 1841.
- The Africans did not speak any English and it seemed inevitable that they would be executed for their mutiny.
- The abolitionist movement in America formed the Amistad Committee, headed by a New York City merchant Lewis Tappan, and collected money to mount a defence of the Africans.
- The abolitionists filed charges of assault, kidnapping, and false imprisonment against Ruiz and Montez.

- On January 7, 1840, all the parties, with the Spanish minister representing Ruiz and Montez, who had fled to Cuba, appeared before the U.S. District Court for the District of Connecticut and presented their arguments.
- The abolitionists' argued that a treaty between Britain and Spain of 1817 and a subsequent ruling by the Spanish government had outlawed the slave trade across the Atlantic. Therefore, as the Africans were victims of illegal kidnapping, the abolitionists argued they were not slaves and should be free to return to Africa.
- The President, Martin Van Buren sided with the Spanish position and ordered that a U.S. schooner should return the Africans to Cuba immediately after a favourable decision and before any appeals could be decided.
- The district court ruled in favour of the abolitionist and Africans' position. In January 1840, it ordered that the Africans be returned to their homeland by the U.S. government, and that one-third of *La Amistad* and its cargo be given to Lieutenant Gedney as salvage property. Antonio was declared the rightful property of the captain's heirs and was ordered to be restored to Cuba.
- Van Buren immediately instructed the U.S. Attorney for the District of Connecticut, to appeal to the U.S. Circuit Court for the Connecticut District.
- The circuit court of appeals upheld the district court's decision in April 1840 and so the U.S. Attorney then appealed the federal government's case to the United States Supreme Court.
- The Supreme Court began to hear the case on 23 February, 1841. The Attorney General, Henry D. Gilpin argued that the Africans should be returned as the rightful property of the Spanish Government.
- As the former President, John Quincy Adams, claimed to be ill-prepared for the case, the Africans' defence was led by Roger Sherman Baldwin, a prominent attorney. He argued that the Spanish Government was trying to manipulate the Court to return 'fugitives' and that although it sought the return of slaves who had been freed by the district court, it was not appealing against the fact that they had already been freed. He criticised Van Buren for assuming unconstitutional powers in the case:
  - *'This review of all the proceedings of the Executive I have made with utmost pain, because it was necessary to bring it fully before your Honors, to show that the course of that department had been dictated, throughout, not by justice but by sympathy – and a sympathy the most partial and unjust. And this sympathy prevailed to such a degree, among all the persons concerned in this business, as to have perverted their minds with regard to all the most sacred principles of law and right, on which the liberties of the United States are founded; and a course was pursued, from the beginning to the end, which was not only an outrage upon the persons whose lives and liberties were at stake, but hostile to the power and independence of the judiciary itself.'*
- Attorney General Gilpin concluded oral argument with a three-hour rebuttal on 2 March. The Court retired to consider the case.
- The decision of the Supreme Court was delivered on 9 March 9, by Associate Justice Joseph Story. The court ruled that the Africans were not legal property, nor criminals.
- Rather, they had been 'unlawfully kidnapped, and forcibly and wrongfully carried on board a certain vessel'.
- *'Upon the whole, our opinion is, that the decree of the circuit court, affirming that of the district court, ought to be affirmed, except so far as it directs the negroes to be delivered to the president, to be transported to Africa, in pursuance of the act of the 3rd of March 1819; and as to this, it ought to be reversed: and that the said negroes be declared to be free, and be dismissed from the custody of the court, and go without delay.'*
- The Amistad Committee instructed the Africans in English and Christianity, and also raised funds to pay for their return to Africa. They sailed to Sierra Leone in 1842.





# Amistad

Made in 1997 this movie is an historical drama directed by Steven Spielberg and is based on the true story of an 1839 mutiny aboard the Spanish slave ship *La Amistad*.

The screenplay by David Franzoni's was based on the book *Mutiny on the Amistad: The Saga of a Slave Revolt and its Impact on American Abolition, Law, and Diplomacy*, (1987) by Howard Jones, OUP, USA.

The book recounts how a group of Mende tribesmen from Sierra Leone had been captured for the slave trade. They were sold to a Portuguese trader in Lomboko (south of Freetown) in April 1839 and taken on the *Tecora* to Cuba. They were then put on board the *Amistad* for a four-day journey from Havana to the Province of Puerto Principe (now Camagüey Province).



## Death of Capt. Ferrer, the Captain of the Amistad, July, 1839.

Don Jose Ruiz and Don Pedro Montez, of the Island of Cuba, having purchased fifty-three slaves at Havana, recently imported from Africa, put them on board the *Amistad*, Capt. Ferrer, in order to transport them to Principe, another port on the Island of Cuba. After being out from Havana about four days, the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives, and rose upon the Captain and crew of the vessel. Capt. Ferrer and the cook of the vessel were killed; two of the crew escaped; Ruiz and Montez were made prisoners.

Havana

Puerto Principe



Cinqué, a tribal leader, led a mutiny, having freed himself by using a nail file belonging to one of the captured women. The Africans took over the ship. They killed the ship's cook, Celestino, who had told them that they would be eaten by their captors. The slaves also killed Captain Ferrer; the struggle resulted as well in the deaths of two Africans. Only two sailors managed to escape. Two

Spanish navigators, José Ruiz and Pedro Montez, were allowed to live on the condition that they would sail the ship to Africa. The captain's personal slave, Antonio, was also spared and used as an interpreter with Ruiz and Montez.



- The crew deceived the Africans and steered *La Amistad* north along the coast of the United States, where it was sighted from the land. The ship anchored at Culloden Point, half a mile off eastern Long Island, New York, on August 26, 1839.
- Some of the Africans went ashore to obtain water and provisions from the hamlet of Montauk. The vessel was soon discovered by the United States revenue cutter *USS Washington*. The *Washington's* commander, Lieutenant Thomas R. Gedney, assisted by his officers and crew, took custody of *La Amistad* and the Africans.
- Gedney took them to the port of New London, Connecticut, where slavery was still legal, unlike New York. He then made a written claim for his property rights under admiralty law for salvage of the vessel, the cargo, and the Africans. The captured Africans were placed in the custody of the United States District Court for the District of Connecticut, and the legal proceedings began.

Culloden Point



- As well as Gedney, the slaves and the ship were claimed by: Henry Green and Pelatiah Fordham as the first to see the ship; the two Spanish navigators; the Spanish Government; Antonio Vega the Spanish vice-consul (in respect of the slave, Antonio), and José Antonio Tellincas, with two others who claimed goods on board *La Amistad*.
- The case was resolved by the United States Supreme Court in 1841.
- The Africans did not speak any English and it seemed inevitable that they would be executed for their mutiny.
- The abolitionist movement in America formed the *Amistad* Committee, headed by a New York City merchant Lewis Tappan, and collected money to mount a defence of the Africans.
- The abolitionists filed charges of assault, kidnapping, and false imprisonment against Ruiz and Montez.



- On January 7, 1840, all the parties, with the Spanish minister representing Ruiz and Montez, who had fled to Cuba, appeared before the U.S. District Court for the District of Connecticut and presented their arguments.
- The abolitionists' argued that a treaty between Britain and Spain of 1817 and a subsequent ruling by the Spanish government had outlawed the slave trade across the Atlantic. Therefore, as the Africans were victims of illegal kidnapping, the abolitionists argued they were not slaves and should be free to return to Africa.
- The President, Martin Van Buren sided with the Spanish position and ordered that a U.S. schooner should return the Africans to Cuba immediately after a favourable decision and before any appeals could be decided.
- The district court ruled in favour of the abolitionist and Africans' position. In January 1840, it ordered that the Africans be returned to their homeland by the U.S. government, and that one-third of *La Amistad* and its cargo be given to Lieutenant Gedney as salvage property. Antonio was declared the rightful property of the captain's heirs and was ordered to be restored to Cuba.
- Van Buren immediately instructed the U.S. Attorney for the District of Connecticut, to appeal to the U.S. Circuit Court for the Connecticut District.
- The circuit court of appeals upheld the district court's decision in April 1840 and so the U.S. Attorney then appealed the federal government's case to the United States Supreme Court.
- The Supreme Court began to hear the case on 23 February, 1841. The Attorney General, Henry D. Gilpin argued that the Africans should be returned as the rightful property of the Spanish Government.
- As the former President, John Quincy Adams, claimed to be ill-prepared for the case, the Africans' defence was led by Roger Sherman Baldwin, a prominent attorney. He argued that the Spanish Government was trying to manipulate the Court to return 'fugitives' and that although it sought the return of slaves who had been freed by the district court, it was not appealing against the fact that they had already been freed. He criticised Van Buren for assuming unconstitutional powers in the case:
  - *'This review of all the proceedings of the Executive I have made with utmost pain, because it was necessary to bring it fully before your Honors, to show that the course of that department had been dictated, throughout, not by justice but by sympathy – and a sympathy the most partial and unjust. And this sympathy prevailed to such a degree, among all the persons concerned in this business, as to have perverted their minds with regard to all the most sacred principles of law and right, on which the liberties of the United States are founded; and a course was pursued, from the beginning to the end, which was not only an outrage upon the persons whose lives and liberties were at stake, but hostile to the power and independence of the judiciary itself.'*
- Attorney General Gilpin concluded oral argument with a three-hour rebuttal on 2 March. The Court retired to consider the case.
- The decision of the Supreme Court was delivered on 9 March 9, by Associate Justice Joseph Story. The court ruled that the Africans were not legal property, nor criminals.
- Rather, they had been 'unlawfully kidnapped, and forcibly and wrongfully carried on board a certain vessel'.
  - *'Upon the whole, our opinion is, that the decree of the circuit court, affirming that of the district court, ought to be affirmed, except so far as it directs the negroes to be delivered to the president, to be transported to Africa, in pursuance of the act of the 3rd of March 1819; and as to this, it ought to be reversed: and that the said negroes be declared to be free, and be dismissed from the custody of the court, and go without delay.'*
- The Amistad Committee instructed the Africans in English and Christianity, and also raised funds to pay for their return to Africa. They sailed to Sierra Leone in 1842.







# Amazing Grace

the life and work of John Newton

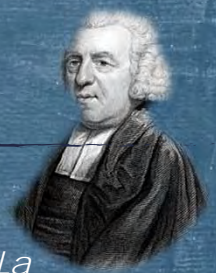
---

*Amistad*

*Amistad*

---

- ▶ You are a reporter:
- ▶ You need to include the following in your report about *La Amistad*:
  - ▶ Circumstances and reasons etc. that brought about the chaotic mutiny;
  - ▶ Key Dates;
  - ▶ Key People;
  - ▶ Emotional aspects of both the slaves and the crew;
  - ▶ Quotes.



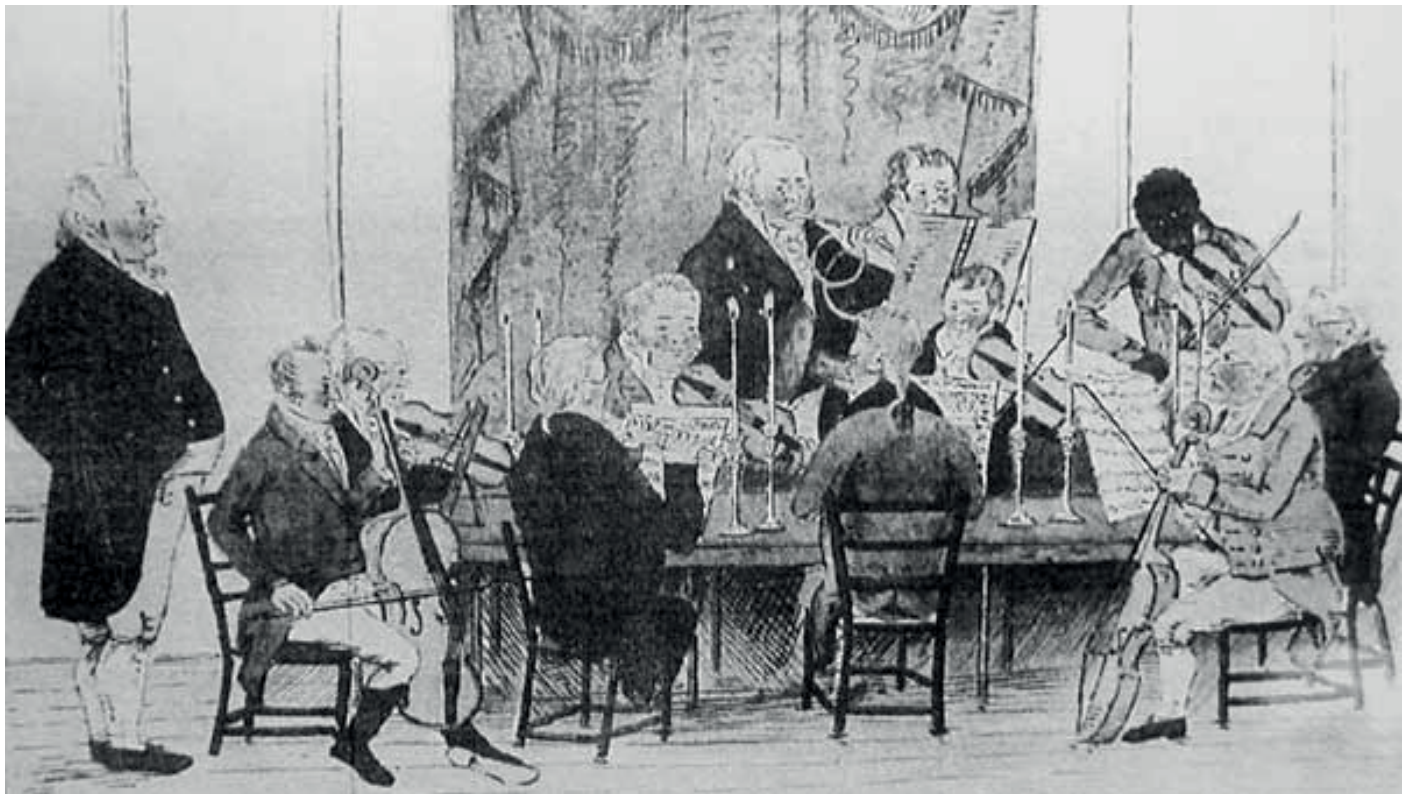


# Joseph Emidy

Joseph Antonio Emidy (1775 – 23 April 1835) was born in Guinea (now Republic of Guinea and sometimes called Guinea-Conakry). He was captured and enslaved at the age of 12.



**A Musical Club 1808 – the only known picture of Joseph Emidy**



Most of the details of his life come from the autobiography of James Silk Buckingham (25 August 1786 – 30 June 1855) who was a Cornish-born author, journalist, traveller and slavery abolitionist.



## J S Buckingham

### CHAP. X.

Life of ease and pleasure passed on shore.—Cultivation of music, and passion for the art.—Remarkable history of a Negro musician. — Liberality of London composers and artists towards him.— Voyage of recreation and amusement to the Scilly Islands.— Singularly primitive state of society there.—Voyage from Scilly to Milford Haven.—Agreeable associations, and gay life and manners.—Death of my dear mother while absent here.— Speedy return home.—Property left in trust.—Love at first sight.— Marriage at nineteen. — Establishment of a Bookselling and Nautical Depôt at Falmouth.—Sudden destruction of all our promising prospects.

THE next two years of my life were passed in perfect freedom from any fixed occupation whatever, during which I was so amply supplied by my fond and indulgent parent with all the necessary means of purchasing whatever I desired, that my days and nights were devoted wholly to personal enjoyment, or the pursuit of pleasure in every accessible form. During this period I began the study of music, finding it a most agreeable recommendation in female

society, of which I was always fond; and as I desired to be placed as speedily as possible in the way of turning this acquisition to practical account, I selected the flute as the instrument on which tolerable perfection is soonest attained, and as having the further advantage of portability and convenience. The only teacher procurable at Falmouth was an African negro, named Emidee, who was a general proficient in the art, an exquisite violinist, a good composer, who led at all the concerts of the county, and who taught equally well the piano, violin, violoncello, clarionet, and flute. I placed myself under his tuition for an hour's daily lesson under his own eye, and four hours' daily practice besides; which I followed up with unbroken perseverance, and in two months I was perfectly competent to play any accompaniment to the piano,—in three months to take a first flute's part in a concert,— and in six to play Hoffmeister's Grand Concerto in D, with full orchestral accompaniments, which I did with great éclat in one of the monthly concerts of the Harmonic Society of Falmouth, held at the Town Hall, where Emidee was the leader, Major Wall, of the Wiltshire militia, then in garrison at Pendennis Castle, playing the first violin; Mr. Jordan, Deputy Collector of Customs, the tenor; Mr. Lott, of the Post Office, second flute; and the rest of the orchestra made up of the militia band and amateurs.



The history of this negro musician, Emidee, is too remarkable to be passed over in silence. He was born in Guinea, on the west coast of Africa, sold into slavery to some Portuguese traders, taken by them to the Brazils when quite a boy, and ultimately came to Lisbon with his owner or master. Here he manifested such a love for music, that he was supplied with a violin and a teacher; and in the course of three or four years he became sufficiently proficient to be admitted as one of the second violins in the orchestra of the opera at Lisbon. While thus employed, it happened that Sir Edward Pellew, in his frigate the *Indefatigable*, visited the Tagus, and, with some of his officers, attended the Opera. They had long wanted for the frigate a good violin player, to furnish music for the sailors' dancing in their evening leisure, a recreation highly favourable to the preservation of their good spirits and contentment. Sir Edward, observing the energy with which the young negro plied his violin in the orchestra, conceived the idea of impressing him for the service. He accordingly instructed one of his lieutenants to take two or three of the boat's crew, then waiting to convey the officers on board, and, watching the boy's exit from the theatre, to kidnap him, violin and all, and take him off to the ship. This was done, and the next day the frigate sailed; so that all hope of his escape was vain. In what degree of turpitude this differed from the original stealing the youth from his native land, and keeping him in slavery, these gallant officers, perhaps, never condescended to consider: but surely man or boy-stealing, and carrying off to forced imprisonment, is equally criminal whether it be called "impressment" or "slave trading." Yet all England was roused by Clarkson, Wilberforce, and Sharpe, to protest against the African slave trade; while peers and commoners, legislators and judges, not only winked at, but gravely defended, in the legislature and from the bench, the crime of man-stealing for the British navy, at the same time teaching the men thus reduced to forced servitude and imprisonment, to sing of the country that had thus enslaved them —

The nations not so blest as thee  
 Shall in their turns to tyrants fall;  
 Whilst thou shalt flourish great and free,  
 The dread enemy of them all.  
 Rule, Britannia, Britannia rule the waves,  
 For Britons never shall be slaves !

Poor Emidee was thus forced, against his will, to descend from the higher regions of the music in which he delighted — Glück, Haydn, Cimarosa, and Mozart, to desecrate his violin to hornpipes, jigs, and reels, which he loathed and detested: and being, moreover, the only negro on board, he had to mess by himself, and was looked down upon as an inferior being — except when playing to the sailors, when he was of course in high favour. As the captain and officers judged, from his conduct and expressions, that he was intensely disgusted with his present mode of life, and would escape at the first possible opportunity, he was never permitted to set his foot on shore for seven long years ! and was only released by Sir Edward Pellew being appointed to the command of a line-of-battle ship, *L'Impetueux*, when he was permitted to leave in the harbour of Falmouth, where he first lauded, and remained, I believe, till the period of his death.



Here he first began by going out to parties to play the violin, which he did to a degree of perfection never before heard in Cornwall: this led to his being engaged as a teacher, and then a leader at concerts; so that, by degrees, he made rapid progress in reputation and means. Though he was one of the very ugliest negroes I ever remember to have seen, he had charms enough to fascinate a young white woman of a respectable tradesman's family, whom he married, and by whom he had a large family of children. Though anticipating by some years the proper period of this narrative, I may mention here, more appropriately than further on, the following anecdote connected with his life. Emidee had composed many instrumental pieces, as quartetts, quintetts, and symphonies for full orchestras, which had been played at the provincial concerts and were much admired. On my first leaving Falmouth to come to London — about 1807,— I brought with me several of these pieces in MS., to submit them to the judgment of London musical professors, in order to ascertain their opinion of their merits. At that period, Mr. Salomans, the well-known arranger of Haydn's symphonies as quintetts, was the principal leader of the fashionable concerts at the Hanover Square Rooms. I sought an interview with him, and was very courteously received. I told him the story of Emidee's life, and asked him to get some of his pieces tried. This he promised to do, and soon after I received an intimation from him that he had arranged a party of professional performers, to meet on a certain day and hour at the shop of Mr. Betts, a musical instrument maker, under the piazza of the Royal Exchange, where I repaired at the appointed time: and in an upper room a quartett, a quintett, and two symphonies with full accompaniments were tried, and all were highly approved. It was then suggested by Mr. Salomans, that Emidee should come to London and give a public performance. But Mr. Betts and all the others thought his colour would be so much against him, that there would be a great risk of failure; and that it would be a pity to take him from a sphere in which he was now making a handsome livelihood and enjoying a high reputation, on the risk of so uncertain a speculation. To show, however, the sincerity of their admiration for the man and for his works, they originated on the spot a private subscription, which, being extended for about a week among others of the profession not then present, realised a handsome sum, which I had great pleasure in transmitting to him, with several complimentary letters from those who had been present at the performance of his compositions.



I record these facts with pleasure, as while they speak well for the liberality of the musical profession to their less fortunate brethren, they at the same time offer another splendid proof of the utter groundlessness of the fallacy which supposes the negro intellect to be incapable of cultivation, or arriving at an equal degree of excellence with that of the whites, if placed under equally favourable circumstances. With the same advantages as were enjoyed by most of the great composers of Europe, this man might have become a Mendelssohn or a Beethoven; but as it was, it was the achievement of extraordinary perfection, in spite of a thousand obstacles and difficulties.

AUTOBIOGRAPHY JAMES SILK BUCKINGHAM; INCLUDING HIS VOYAGES, TRAVELS, ADVENTURES, SPECULATIONS, SUCCESSES AND FAILURES, FAITHFULLY AND FRANKLY NARRATED INTERSPERSED WITH CHARACTERISTIC SKETCHES OF PUBLIC MEN WITH WHOM HE HAS HAD INTERCOURSE, DURING A PERIOD OF MORE THAN FIFTY YEARS. WITH A PORTRAIT. VOL. I. LONDON: LONGMAN, BROWN, GREEN, AND LONGMANS. 1855. (pp.165-172)

(Digitized by the Internet Archive in 2008 with funding from Microsoft Corporation)

<http://www.archive.org/details/autobiograpliyofj01buck> (accessed 25 June 2015)

Emidy was finally discharged from *L'Impetueux* in the port of Falmouth on 28 February 1799 four years after being kidnapped.

In Falmouth Joseph Emidy began by earning his living as a violinist and teacher. In 1802 he married JANE HUTCHINGS (or Hutchins), a local tradesman's daughter and five of their eight children were baptised at the Church of King Charles the Martyr before the family moved to Truro around 1815.



## King Charles the Martyr, Falmouth

He was involved with the first of Truro's biennial concerts in 1804.

The programme for Truro's third biennial concert in 1808 included overtures by Handel and Martini and a violin concerto by Emidy himself.



“He rebuilt his life all over again in Truro step by step - teaching and then getting musicians together and gradually forming an orchestra.” Galina Chester, from the Joseph Emidy Foundation.

Emidy worked in Truro and Falmouth, and was also connected to the assemblies of Helston, Lostwithiel and Bodmin. He advertised in the *West Briton* on 1 December 1820 ‘Violin, Tenor, Bass-Viol, Guitar, and Spanish Guitar, taught as usual; Balls and Assemblies attended; Harps tuned, and Piano-Fortes buffed, regulated and tuned, according to the directions of Messrs. Broadwood and Sons, in any part of the County.’

Throughout his career in England, Emidy composed and introduced major works of his own in these provincial concerts. A *Concerto for the French Horn* played by a member of the Royal Cornwall Band, was announced for a concert in Truro on 14 December 1821 and on 2 April 1828 the *Gazette* announced:

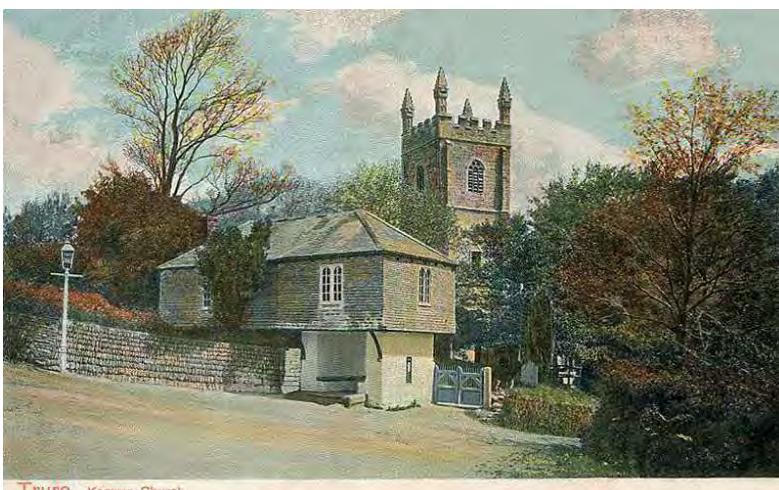
‘We understand that Mr Emidy, the leader of our Philharmonic Society, has lately employed his talents in a rather novel manner for a professor of the violin, and has produced some Variations on the subject of a Grecian Aire for the pianoforte, which evince not only a correct taste but considerable judgment, as regards the nature of the latter instrument. The production has been submitted to the inspection of competent judges, and highly commended. It is intended to publish it by subscription.’



As with all his other compositions there is no later reference to performance nor indication that the Grecian Aire Variations were ever published. Like all of Emidy's compositions, these two works have completely disappeared:

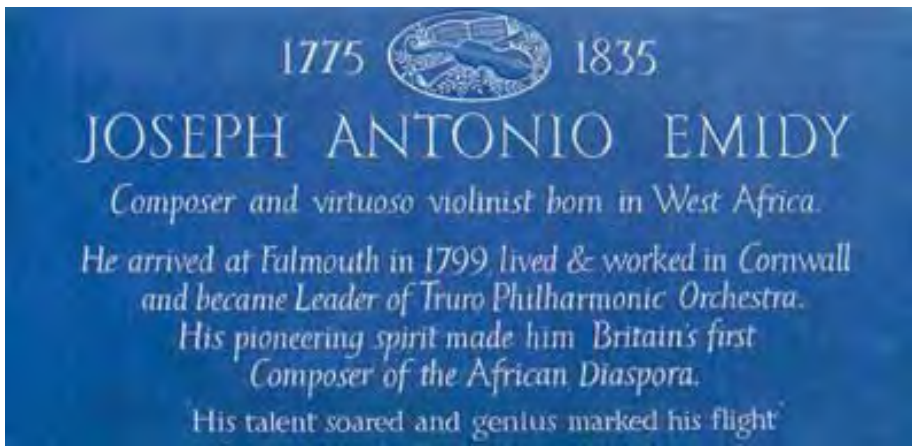
Emidy died on 24 April 1835 and, on that day, the *Gazette* newspaper reported: “His talents may be said to have ranked under the first order while his enthusiastic devotedness to the science has rarely been exceeded. As an orchestral composer his *sinfonias* may be mentioned as evincing not only deep musical research, but also those flights of genius which induce regret that his talents were not called into action in a more genial sphere than that in which he has moved”.

He was buried at Kenwyn Church on the edge of the city.



TRURO, Kenwyn Church





A plaque to mark the life of Joseph Emidy was installed in Falmouth in 2005

On Sunday 21 June 2015, his achievements were marked at Truro Cathedral with the erection of a 'boss' - a painted wooden carving featuring a violin and a map of Africa.



Further reading: <http://www.emidy.com/home>

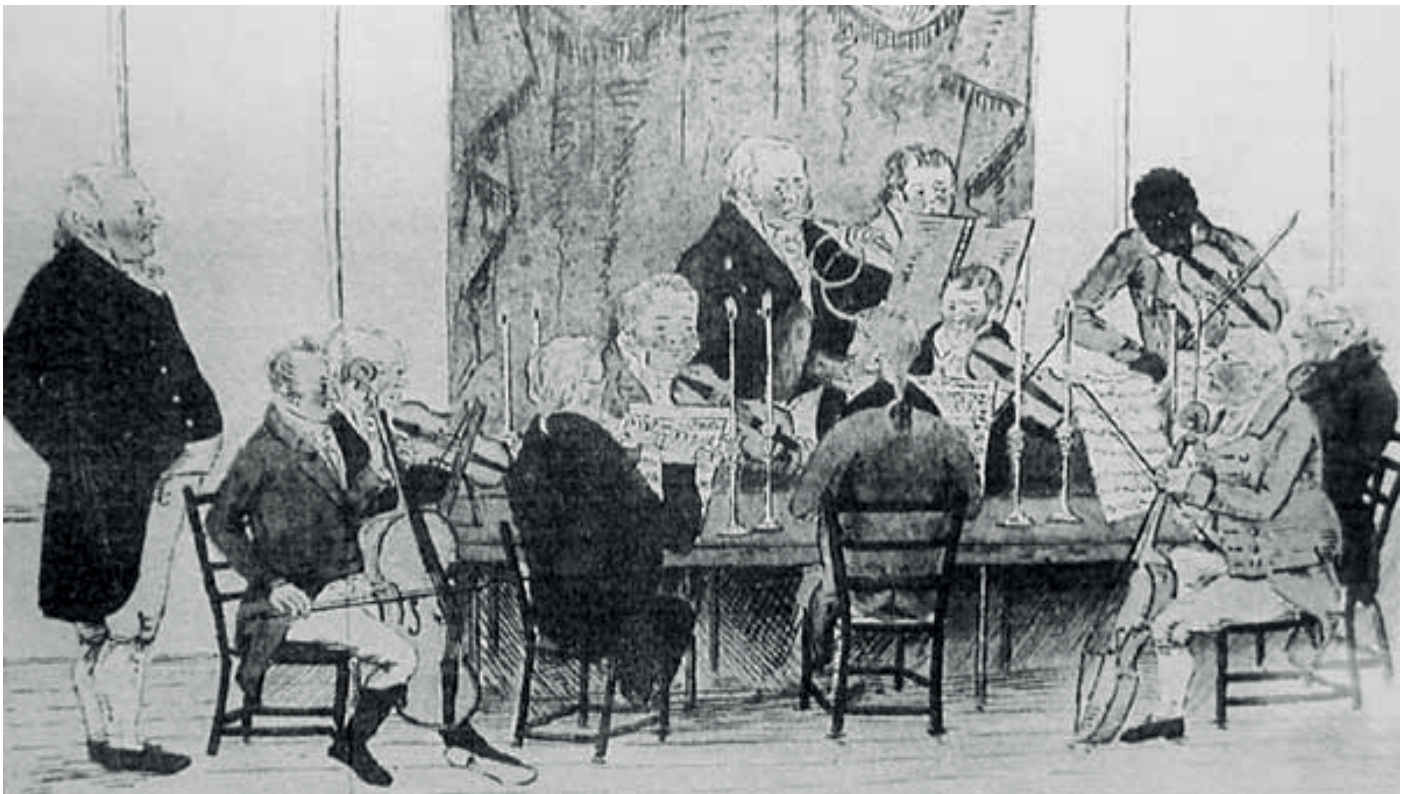


# Joseph Emidy

Joseph Antonio Emidy (1775 – 23 April 1835) was born in Guinea (now Republic of Guinea and sometimes called Guinea-Conakry). He was captured and enslaved at the age of 12.



**A Musical Club 1808 – the only known picture of Joseph Emidy**



Most of the details of his life come from the autobiography of James Silk Buckingham (25 August 1786 – 30 June 1855) who was a Cornish-born author, journalist, traveller and slavery abolitionist.



## J S Buckingham

### CHAR. X.

Life of ease and pleasure passed on shore.—Cultivation of music, and passion for the art.—Remarkable history of a Negro musician. — Liberality of London composers and artists towards him.— Voyage of recreation and amusement to the Scilly Islands.— Singularly primitive state of society there.—Voyage from Scilly to Milford Haven.—Agreeable associations, and gay life and manners.— Death of my dear mother while absent here.— Speedy return home.—Property left in trust.—Love at first sight.—Marriage at nineteen. — Establishment of a Bookselling and Nautical Depôt at Falmouth.—Sudden destruction of all our promising prospects.

THE next two years of my life were passed in perfect freedom from any fixed occupation whatever, during which I was so amply supplied by my fond and indulgent parent with all the necessary means of purchasing whatever I desired, that my days and nights were devoted wholly to

personal enjoyment, or the pursuit of pleasure in every accessible form. During this period I began the study of music, finding it a most agreeable recommendation in female society, of which I was always fond; and as I desired to be placed as speedily as possible in the way of turning this acquisition to practical account, I selected the flute as the instrument on which tolerable perfection is soonest attained, and as having the further advantage of portability and convenience. The only teacher procurable at Falmouth was an African negro, named Emidee, who was a general proficient in the art, an exquisite violinist, a good composer, who led at all the concerts of the county, and who taught equally well the piano, violin, violoncello, clarionet, and flute. I placed myself under his tuition for an hour's daily lesson under his own eye, and four hours' daily practice besides; which I followed up with unbroken perseverance, and in two months I was perfectly competent to play any accompaniment to the piano,—in three months to take a first flute's part in a concert,— and in six to play Hoffmeister's Grand Concerto in D, with full orchestral accompaniments, which I did with great éclat in one of the monthly concerts of the Harmonic Society of Falmouth, held at the Town Hall, where Emidee was the leader, Major Wall, of the Wiltshire militia, then in garrison at Pendennis Castle, playing the first violin; Mr. Jordan, Deputy Collector of Customs, the tenor; Mr. Lott, of the Post Office, second flute; and the rest of the orchestra made up of the militia band and amateurs.



The history of this negro musician, Emidee, is too remarkable to be passed over in silence. He was born in Guinea, on the west coast of Africa, sold into slavery to some Portuguese traders, taken by them to the Brazils when quite a boy, and ultimately came to Lisbon with his owner or master. Here he manifested such a love for music, that he was supplied with a violin and a teacher; and in the course of three or four years he became sufficiently proficient to be admitted as one of the second violins in the orchestra of the opera at Lisbon. While thus employed, it happened that Sir Edward Pellew, in his frigate the *Indefatigable*, visited the Tagus, and, with some of his officers, attended the Opera. They had long wanted for the frigate a good violin player, to furnish music for the sailors' dancing in their evening leisure, a recreation highly favourable to the preservation of their good spirits and contentment. Sir Edward, observing the energy with which the young negro plied his violin in the orchestra, conceived the idea of impressing him for the service. He accordingly instructed one of his lieutenants to take two or three of the boat's crew, then waiting to convey the officers on board, and, watching the boy's exit from the theatre, to kidnap him, violin and all, and take him off to the ship. This was done, and the next day the frigate sailed; so that all hope of his escape was vain. In what degree of turpitude this differed from the original stealing the youth from his native land, and keeping him in slavery, these gallant officers, perhaps, never condescended to consider: but surely man or boy-stealing, and carrying off to forced imprisonment, is equally criminal whether it be called "impressment" or "slave trading." Yet all England was roused by Clarkson, Wilberforce, and Sharpe, to protest against the African slave trade; while peers and commoners, legislators and judges, not only winked at, but gravely defended, in the legislature and from the bench, the crime of man-stealing for the British navy, at the same time teaching the men thus reduced to forced servitude and imprisonment, to sing of the country that had thus enslaved them —

The nations not so blest as thee  
 Shall in their turns to tyrants fall;  
 Whilst thou shalt flourish great and free,  
 The dread enemy of them all.  
 Rule, Britannia, Britannia rule the waves,  
 For Britons never shall be slaves !

Poor Emidee was thus forced, against his will, to descend from the higher regions of the music in which he delighted — Glück, Haydn, Cimarosa, and Mozart, to desecrate his violin to hornpipes, jigs, and reels, which he loathed and detested: and being, moreover, the only negro on board, he had to mess by himself, and was looked down upon as an inferior being — except when playing to the sailors, when he was of course in high favour. As the captain and officers judged, from his conduct and expressions, that he was intensely disgusted with his present mode of life, and would escape at the first possible opportunity, he was never permitted to set his foot on shore for seven long years ! and was only released by Sir Edward Pellew being appointed to the command of a



line-of-battle ship, *L'Impetueux*, when he was permitted to leave in the harbour of Falmouth, where he first lauded, and remained, I believe, till the period of his death.

Here he first began by going out to parties to play the violin, which he did to a degree of perfection never before heard in Cornwall: this led to his being engaged as a teacher, and then a leader at concerts; so that, by degrees, he made rapid progress in reputation and means. Though he was one of the very ugliest negroes I ever remember to have seen, he had charms enough to fascinate a young white woman of a respectable tradesman's family, whom he married, and by whom he had a large family of children. Though anticipating by some years the proper period of this narrative, I may mention here, more appropriately than further on, the following anecdote connected with his life. Emidee had composed many instrumental pieces, as quartetts, quintetts, and symphonies for full orchestras, which had been played at the provincial concerts and were much admired. On my first leaving Falmouth to come to London — about 1807,— I brought with me several of these pieces in MS., to submit them to the judgment of London musical professors, in order to ascertain their opinion of their merits. At that period, Mr. Salomans, the well-known arranger of Haydn's symphonies as quintetts, was the principal leader of the fashionable concerts at the Hanover Square Rooms. I sought an interview with him, and was very courteously received. I told him the story of Emidee's life, and asked him to get some of his pieces tried. This he promised to do, and soon after I received an intimation from him that he had arranged a party of professional performers, to meet on a certain day and hour at the shop of Mr. Betts, a musical instrument maker, under the piazza of the Royal Exchange, where I repaired at the appointed time: and in an upper room a quartett, a quintett, and two symphonies with full accompaniments were tried, and all were highly approved. It was then suggested by Mr. Salomans, that Emidee should come to London and give a public performance. But Mr. Betts and all the others thought his colour would be so much against him, that there would be a great risk of failure; and that it would be a pity to take him from a sphere in which he was now making a handsome livelihood and enjoying a high reputation, on the risk of so uncertain a speculation. To show, however, the sincerity of their admiration for the man and for his works, they originated on the spot a private subscription, which, being extended for about a week among others of the profession not then present, realised a handsome sum, which I had great pleasure in transmitting to him, with several complimentary letters from those who had been present at the performance of his compositions.



I record these facts with pleasure, as while they speak well for the liberality of the musical profession to their less fortunate brethren, they at the same time offer another splendid proof of the utter groundlessness of the fallacy which supposes the negro intellect to be incapable of cultivation, or arriving at an equal degree of excellence with that of the whites, if placed under equally favourable circumstances. With the same advantages as were enjoyed by most of the great composers of Europe, this man might have become a Mendelssohn or a Beethoven; but as it was, it was the achievement of extraordinary perfection, in spite of a thousand obstacles and difficulties.

**AUTOBIOGRAPHY JAMES SILK BUCKINGHAM; INCLUDING HIS VOYAGES, TRAVELS, ADVENTURES, SPECULATIONS, SUCCESSES AND FAILURES, FAITHFULLY AND FRANKLY NARRATED INTERSPERSED WITH CHARACTERISTIC SKETCHES OF PUBLIC MEN WITH WHOM HE HAS HAD INTERCOURSE, DURING A PERIOD OF MORE THAN FIFTY YEARS. WITH A PORTRAIT. VOL. I. LONDON: LONGMAN, BROWN, GREEN, AND LONGMANS. 1855. (pp.165-172)**

(Digitized by the Internet Archive in 2008 with funding from Microsoft Corporation)

<http://www.archive.org/details/autobiograpiyofj01buck> (accessed 25 June 2015)

Emidy was finally discharged from *L'Impetueux* in the port of Falmouth on 28 February 1799 four years after being kidnapped.

In Falmouth Joseph Emidy began by earning his living as a violinist and teacher. In 1802 he married **JANE HUTCHENGES** (or Hutchins), a local tradesman's daughter and five of their eight children were baptised at the Church of King Charles the Martyr before the family moved to Truro around 1815.





**King Charles the Martyr, Falmouth**

He was involved with the first of Truro's biennial concerts in 1804.

The programme for Truro's third biennial concert in 1808 included overtures by Handel and Martini and a violin concerto by Emidy himself.



"He rebuilt his life all over again in Truro step by step - teaching and then getting musicians together and gradually forming an orchestra." Galina Chester, from the Joseph Emidy Foundation.

Emidy worked in Truro and Falmouth, and was also connected to the assemblies of Helston, Lostwithiel and Bodmin. He advertised in the West Briton on 1 December 1820 'Violin, Tenor, Bass-Viol, Guitar, and Spanish Guitar, taught as usual; Balls and Assemblies attended; Harps tuned, and Piano-Fortes buffed, regulated and tuned, according to the directions of Messrs. Broadwood and Sons, in any part of the County.'

Throughout his career in England, Emidy composed and introduced major works of his own in these provincial concerts. A Concerto for the French Horn, played by a member of the Royal Cornwall Band, was announced for a concert in Truro on 14 December 1821 and on 2 April 1828 the Gazette announced:



'We understand that Mr Emidy, the leader of our Philharmonic Society, has lately employed his talents in a rather novel manner for a professor of the violin, and has produced some Variations on the subject of a Grecian Aire for the pianoforte, which evince not only a correct taste but considerable judgment, as regards the nature of the latter instrument. The production has been submitted to the inspection of competent judges, and highly commended. It is intended to publish it by subscription'.

As with all his other compositions there is no later reference to performance nor indication that the Grecian Aire Variations were ever published. Like all of Emidy's compositions, these two works have completely disappeared:

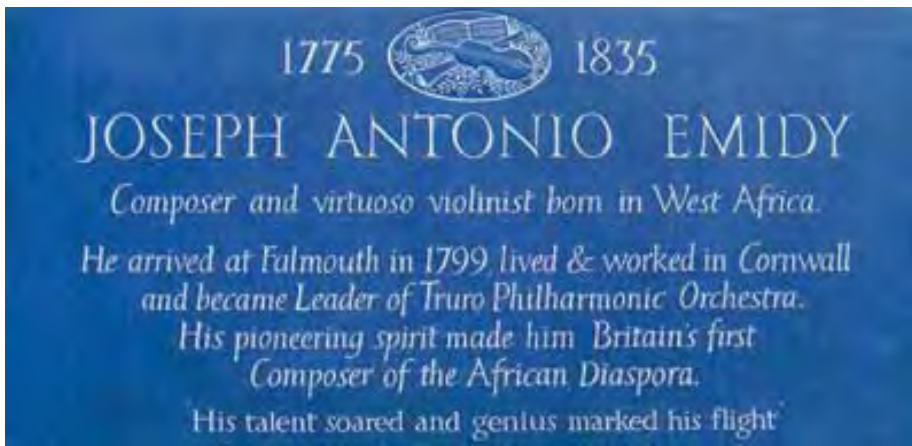
Emidy died on 24 April 1835 and, on that day, the Gazette newspaper reported: "His talents may be said to have ranked under the first order while his enthusiastic devotedness to the science has rarely been

exceeded. As an orchestral composer his sinfonias may be mentioned as evincing not only deep musical research, but also those flights of genius which induce regret that his talents were not called into action in a more genial sphere than that in which he has moved".

He was buried at Kenwyn Church on the edge of the city.



TRURO, Kenwyn Church



A plaque to mark the life of Joseph Emidy was installed in Falmouth in 2005

On Sunday 21 June 2015, his achievements were marked at Truro Cathedral with the erection of a 'boss' - a painted wooden carving featuring a violin and a map of Africa.



Further reading: <http://www.emidy.com/home>







- During this period I began the study of music, finding it a most agreeable recommendation in female society, of which I was always fond; and as I desired to be placed as speedily as possible in the way of turning this acquisition to practical account, I selected the flute as the instrument on which tolerable perfection is soonest attained, and as having the further advantage of portability and convenience.
- The only teacher procurable at Falmouth was an African negro, named Emidee, who was a general proficient in the art, an exquisite violinist, a good composer, who led at all the concerts of the county, and who taught equally well the piano, violin, violoncello, clarionet, and flute.
- I placed myself under his tuition for an hour's daily lesson under his own eye, and four hours' daily practice besides; which I followed up with unbroken perseverance, and in two months I was perfectly competent to play any accompaniment to the piano,—in three months to take a first flute's part in a concert,— and in six to play Hoffmeister's Grand Concerto in D, with full orchestral accompaniments, which I did with great éclat in one of the monthly concerts of the Harmonic Society of Falmouth, held at the Town Hall, where Emidee was the leader, Major Wall, of the Wiltshire militia, then in garrison at Pendennis Castle, playing the first violin; Mr. Jordan, Deputy Collector of Customs, the tenor; Mr. Lott, of the Post Office, second flute; and the rest of the orchestra made up of the militia band and amateurs.
- The history of this negro musician, Emidee, is too remarkable to be passed over in silence. He was born in Guinea, on the west coast of Africa, sold into slavery to some Portuguese traders, taken by them to the Brazils when quite a boy, and ultimately came to Lisbon with his owner or master. Here he manifested such a love for music, that he was supplied with a violin and a teacher; and in the course of three or four years he became sufficiently proficient to be admitted as one of the second violins in the orchestra of the opera at Lisbon.
- While thus employed, it happened that Sir Edward Pellew, in his frigate the *Indefatigable*, visited the Tagus, and, with some of his officers, attended the Opera. They had long wanted for the frigate a good violin player, to furnish music for the sailors' dancing in their evening leisure, a recreation highly favourable to the preservation of their good spirits and contentment. Sir Edward, observing the energy with which the young negro plied his violin in the orchestra, conceived the idea of impressing him for the service. He accordingly instructed one of his lieutenants to take two or three of the boat's crew, then waiting to convey the officers on board, and, watching the boy's exit from the theatre, to kidnap him, violin and all, and take him off to the ship. This was done, and the next day the frigate sailed; so that all hope of his escape was vain.
- In what degree of turpitude this differed from the original stealing the youth from his native land, and keeping him in slavery, these gallant officers, perhaps, never condescended to consider: but surely man or boy-stealing, and carrying off to forced imprisonment, is equally criminal whether it be called "impressment" or "slave trading." Yet all England was roused by Clarkson, Wilberforce, and Sharpe, to protest against the African slave trade; while peers and commoners, legislators and judges, not only winked at, but gravely defended, in the legislature and from the bench, the crime of man-stealing for the British navy, at the same time teaching the men thus reduced to forced servitude and imprisonment, to sing of the country that had thus enslaved them —



The nations not so blest as thee  
 Shall in their turns to tyrants fall;  
 Whilst thou shalt flourish great and free,  
 The dread enemy of them all.  
 Rule, Britannia, Britannia rule the waves,  
 For Britons never shall be slaves !

- Poor Emidee was thus forced, against his will, to descend from the higher regions of the music in which he delighted — Glück, Haydn, Cimarosa, and Mozart, to desecrate his violin to hornpipes, jigs, and reels,

which he loathed and detested: and being, moreover, the only negro on board, he had to mess by himself, and was looked down upon as an inferior being — except when playing to the sailors, when he was of course in high favour.



- As the captain and officers judged, from his conduct and expressions, that he was intensely disgusted with his present mode of life, and would escape at the first possible opportunity, he was never permitted to set his foot on shore for seven long years ! and was only released by Sir Edward Pellew being appointed to the command of a line-of-battle ship, L'Impetueux, when he was permitted to leave in the harbour of Falmouth, where he first lauded, and remained, I believe, till the period of his death.
- Here he first began by going out to parties to play the violin, which he did to a degree of perfection never before heard in Cornwall: this led to his being engaged as a teacher, and then a leader at concerts; so that, by degrees, he made rapid progress in reputation and means.
- Though he was one of the very ugliest negroes I ever remember to have seen, he had charms enough to fascinate a young white woman of a respectable tradesman's family, whom he married, and by whom he had a large family of children.
- Though anticipating by some years the proper period of this narrative, I may mention here, more appropriately than further on, the following anecdote connected with his life. Emidee had composed many instrumental pieces, as quartetts, quintetts, and symphonies for full orchestras, which had been played at the provincial concerts and were much admired.
- On my first leaving Falmouth to come to London — about 1807,— I brought with me several of these pieces in MS., to submit them to the judgment of London musical professors, in order to ascertain their opinion of their merits.
- At that period, Mr. Salomans, the well-known arranger of Haydn's symphonies as quintetts, was the principal leader of the fashionable concerts at the Hanover Square Rooms. I sought an interview with him, and was very courteously received. I told him the story of Emidee's life, and asked him to get some of his pieces tried. This he promised to do, and soon after I received an intimation from him that he had arranged a party of professional performers, to meet on a certain day and hour at the shop of Mr. Betts, a musical instrument maker, under the piazza of the Royal Exchange, where I repaired at the appointed time: and in an upper room a quartett, a quintett, and two symphonies with full accompaniments were tried, and all were highly approved.
- It was then suggested by Mr. Salomans, that Emidee should come to London and give a public performance. But Mr. Betts and all the others thought his colour would be so much against him, that there would be a great risk of failure; and that it would be a pity to take him from a sphere in which he was now making a handsome livelihood and enjoying a high reputation, on the risk of so uncertain a speculation. To show, however, the sincerity of their admiration for the man and for his works, they originated on the spot a private subscription, which, being extended for about a week among others of the profession not then present, realised a handsome sum, which I had great pleasure in transmitting to him, with several complimentary letters from those who had been present at the performance of his compositions.
- I record these facts with pleasure, as while they speak well for the liberality of the musical profession to their less fortunate brethren, they at the same time offer another splendid proof of the utter groundlessness of the fallacy which supposes the negro intellect to be incapable of cultivation, or arriving at an equal degree of excellence with that of the whites, if placed under equally favourable circumstances. With the same advantages as were enjoyed by most of the great composers of Europe, this man might have become a Mendelssohn or a Beethoven; but as it was, it was the achievement of extraordinary perfection, in spite of a thousand obstacles and difficulties.

AUTOBIOGRAPHY JAMES SILK BUCKINGHAM; INCLUDING HIS VOYAGES, TRAVELS, ADVENTURES, SPECULATIONS, SUCCESSES AND FAILURES, FAITHFULLY AND FRANKLY NARRATED INTERSPERSED WITH CHARACTERISTIC SKETCHES OF PUBLIC MEN WITH WHOM HE HAS HAD INTERCOURSE, DURING A PERIOD OF MORE THAN FIFTY YEARS. WITH A PORTRAIT. VOL. I. LONDON: LONGMAN, BROWN, GREEN, AND LONGMANS. 1855. (pp.165-172)

(Digitized by the Internet Archive in 2008 with funding from Microsoft Corporation)

<http://www.archive.org/details/autobiograpiyofj01buck> (accessed 25 June 2015)

- Emidy was finally discharged from *L'Impetueux* in the port of Falmouth on 28 February 1799 four years after being kidnapped.
- In Falmouth Joseph Emidy began by earning his living as a violinist and teacher. In 1802 he married JANE HUTCHENGES (or Hutchins), a local tradesman's daughter and five of their eight children were baptised at the Church of King Charles the Martyr before the family moved to Truro around 1815.



**King Charles the Martyr, Falmouth**

- He was involved with the first of Truro's biennial concerts in 1804.
- The programme for Truro's third biennial concert in 1808 included overtures by Handel and Martini and a violin concerto by Emidy himself.
- "He rebuilt his life all over again in Truro step by step - teaching and then getting musicians together and gradually forming an orchestra." Galina Chester, from the Joseph Emidy Foundation.
- Emidy worked in Truro and Falmouth, and was also connected to the assemblies of Helston, Lostwithiel and Bodmin. He advertised in the *West Briton* on 1 December 1820 'Violin, Tenor, Bass-Viol, Guitar, and Spanish Guitar, taught as usual; Balls and Assemblies attended; Harps tuned, and Piano-Fortes buffed, regulated and tuned, according to the directions of Messrs. Broadwood and Sons, in any part of the County.'
- Throughout his career in England, Emidy composed and introduced major works of his own in these provincial concerts. A *Concerto for the French Horn* played by a member of the Royal Cornwall Band, was announced for a concert in Truro on 14 December 1821 and on 2 April 1828 the *Gazette* announced:
- 'We understand that Mr Emidy, the leader of our Philharmonic Society, has lately employed his talents in a rather novel manner for a professor of the violin, and has produced some Variations on the subject of a Grecian Aire for the pianoforte, which evince not only a correct taste but considerable judgment, as regards the nature of the latter instrument. The production has been submitted to the inspection of competent judges, and highly commended. It is intended to publish it by subscription.'



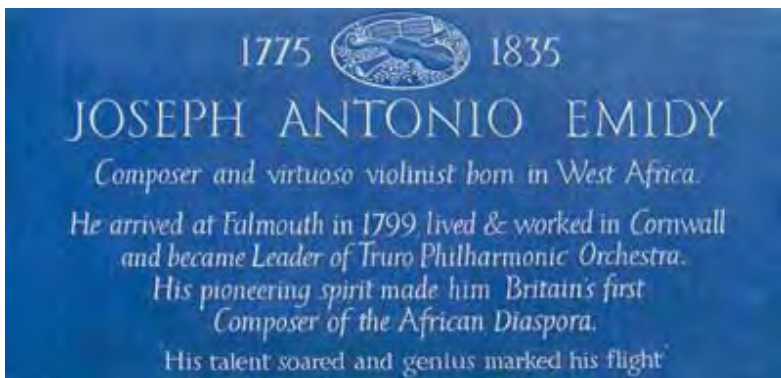
- As with all his other compositions there is no later reference to performance nor indication that the Grecian Air Variations were ever published. Like all of Emidy's compositions, these two works have completely disappeared:



- Emidy died on 24 April 1835 and, on that day, the *Gazette* newspaper reported: "His talents may be said to have ranked under the first order while his enthusiastic devotedness to the science has rarely been exceeded. As an orchestral composer his sinfonias may be mentioned as evincing not only deep musical research, but also those flights of genius which induce regret that his talents were not called into action in a more genial sphere than that in which he has moved".



- He was buried at Kenwyn Church on the edge of the city.



- A plaque to mark the life of Joseph Emidy was installed in Falmouth in 2005



- On Sunday 21 June 2015, his achievements were marked at Truro Cathedral with the erection of a 'boss' - a painted wooden carving featuring a violin and a map of Africa.

Further reading: <http://www.emidy.com/home>

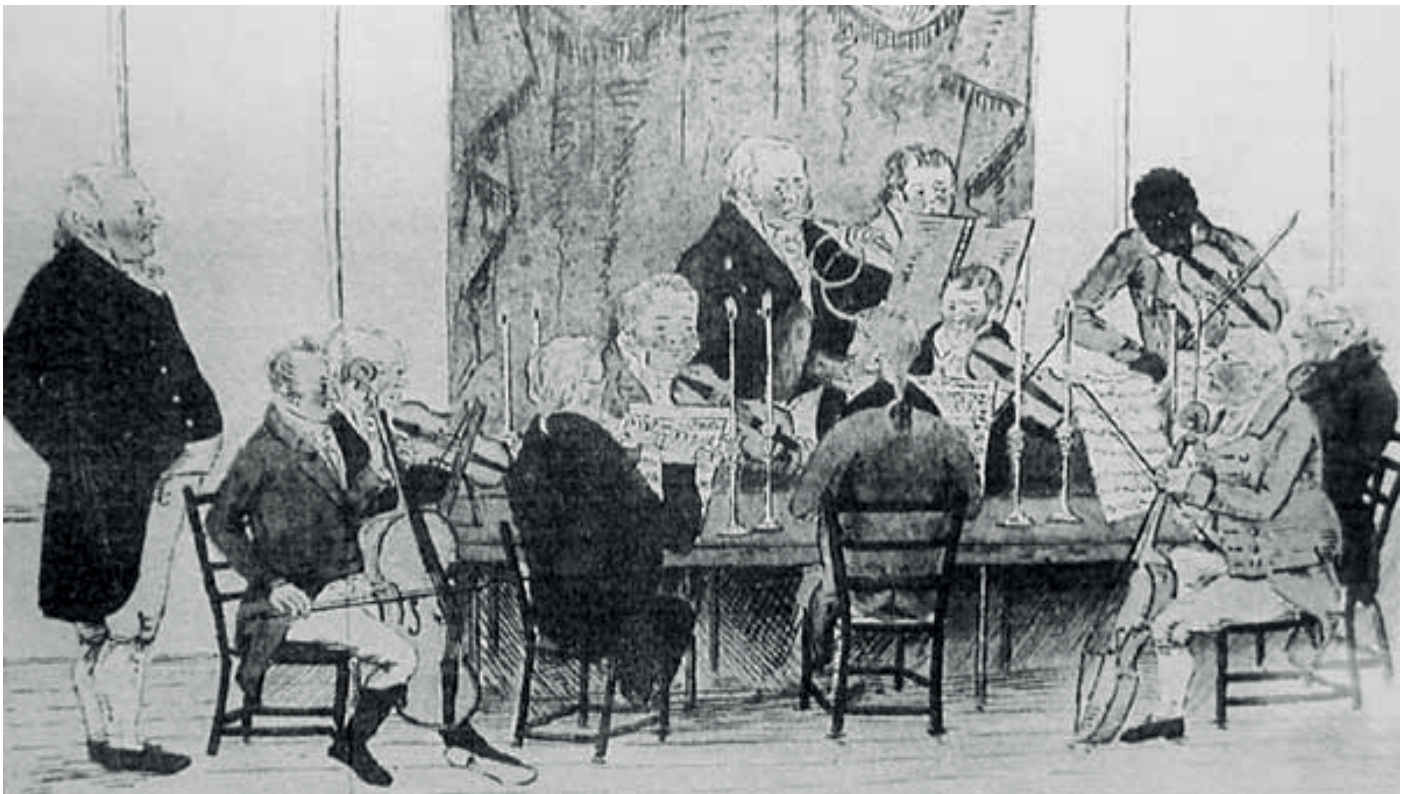


# Joseph Emidy

Joseph Antonio Emidy (1775 – 23 April 1835) was born in Guinea (now Republic of Guinea and sometimes called Guinea-Conakry). He was captured and enslaved at the age of 12.



**A Musical Club 1808 – the only known picture of Joseph Emidy**



Most of the details of his life come from the autobiography of James Silk Buckingham (25 August 1786 – 30 June 1855) who was a Cornish-born author, journalist, traveller and slavery abolitionist.



## J S Buckingham

### CHAR. X.

Life of ease and pleasure passed on shore.—Cultivation of music, and passion for the art.—Remarkable history of a Negro musician. — Liberality of London composers and artists towards him.— Voyage of recreation and amusement to the Scilly Islands.— Singularly primitive state of society there.—Voyage from Scilly to Milford Haven.—Agreeable associations, and gay life and manners.— Death of my dear mother while absent here.— Speedy return home.—Property left in trust.—Love at first sight.—Marriage at nineteen. — Establishment of a Bookselling and Nautical Depôt at Falmouth.—Sudden destruction of all our promising prospects.

• THE next two years of my life were passed in perfect freedom from any fixed occupation whatever, during which I was so amply supplied by my fond and indulgent parent with all the necessary means

of purchasing whatever I desired, that my days and nights were devoted wholly to personal enjoyment, or the pursuit of pleasure in every accessible form.

- During this period I began the study of music, finding it a most agreeable recommendation in female society, of which I was always fond; and as I desired to be placed as speedily as possible in the way of turning this acquisition to practical account, I selected the flute as the instrument on which tolerable perfection is soonest attained, and as having the further advantage of portability and convenience.
- The only teacher procurable at Falmouth was an African negro, named Emidee, who was a general proficient in the art, an exquisite violinist, a good composer, who led at all the concerts of the county, and who taught equally well the piano, violin, violoncello, clarionet, and flute.
- I placed myself under his tuition for an hour's daily lesson under his own eye, and four hours' daily practice besides; which I followed up with unbroken perseverance, and in two months I was perfectly competent to play any accompaniment to the piano,—in three months to take a first flute's part in a concert,— and in six to play Hoffmeister's Grand Concerto in D, with full orchestral accompaniments, which I did with great éclat in one of the monthly concerts of the Harmonic Society of Falmouth, held at the Town Hall, where Emidee was the leader, Major Wall, of the Wiltshire militia, then in garrison at Pendennis Castle, playing the first violin; Mr. Jordan, Deputy Collector of Customs, the tenor; Mr. Lott, of the Post Office, second flute; and the rest of the orchestra made up of the militia band and amateurs.
- The history of this negro musician, Emidee, is too remarkable to be passed over in silence. He was born in Guinea, on the west coast of Africa, sold into slavery to some Portuguese traders, taken by them to the Brazils when quite a boy, and ultimately came to Lisbon with his owner or master. Here he manifested such a love for music, that he was supplied with a violin and a teacher; and in the course of three or four years he became sufficiently proficient to be admitted as one of the second violins in the orchestra of the opera at Lisbon.
- While thus employed, it happened that Sir Edward Pellew, in his frigate the *Indefatigable*, visited the Tagus, and, with some of his officers, attended the Opera. They had long wanted for the frigate a good violin player, to furnish music for the sailors' dancing in their evening leisure, a recreation highly favourable to the preservation of their good spirits and contentment. Sir Edward, observing the energy with which the young negro plied his violin in the orchestra, conceived the idea of impressing him for the service. He accordingly instructed one of his lieutenants to take two or three of the boat's crew, then waiting to convey the officers on board, and, watching the boy's exit from the theatre, to kidnap him, violin and all, and take him off to the ship. This was done, and the next day the frigate sailed; so that all hope of his escape was vain.
- In what degree of turpitude this differed from the original stealing the youth from his native land, and keeping him in slavery, these gallant officers, perhaps, never condescended to consider: but surely man or boy-stealing, and carrying off to forced imprisonment, is equally criminal whether it be called "impressment" or "slave trading." Yet all England was roused by Clarkson, Wilberforce, and Sharpe, to protest against the African slave trade; while peers and commoners, legislators and judges, not only winked at, but gravely defended, in the legislature and from the bench, the crime of man-stealing for the British navy, at the same time teaching the men thus reduced to forced servitude and imprisonment, to sing of the country that had thus enslaved them —



The nations not so blest as thee  
Shall in their turns to tyrants fall;  
Whilst thou shalt flourish great and free,  
The dread enemy of them all.  
Rule, Britannia, Britannia rule the waves,  
For Britons never shall be slaves !

- Poor Emidee was thus forced, against his will, to descend from the higher regions of the music in which he delighted — Glück, Haydn, Cimarosa, and Mozart, to desecrate his violin to hornpipes,



jigs, and reels, which he loathed and detested: and being, moreover, the only negro on board, he had to mess by himself, and was looked down upon as an inferior being — except when playing to the sailors, when he was of course in high favour.



- As the captain and officers judged, from his conduct and expressions, that he was intensely disgusted with his present mode of life, and would escape at the first possible opportunity, he was never permitted to set his foot on shore for seven long years ! and was only released by Sir Edward Pellew being appointed to the command of a line-of-battle ship, L'Impetueux, when he was permitted to leave in the harbour of Falmouth, where he first lauded, and remained, I believe, till the period of his death.
- Here he first began by going out to parties to play the violin, which he did to a degree of perfection never before heard in Cornwall: this led to his being engaged as a teacher, and then a leader at concerts; so that, by degrees, he made rapid progress in reputation and means.
- Though he was one of the very ugliest negroes I ever remember to have seen, he had charms enough to fascinate a young white woman of a respectable tradesman's family, whom he married, and by whom he had a large family of children.
- Though anticipating by some years the proper period of this narrative, I may mention here, more appropriately than further on, the following anecdote connected with his life. Emidee had composed many instrumental pieces, as quartetts, quintetts, and symphonies for full orchestras, which had been played at the provincial concerts and were much admired.
- On my first leaving Falmouth to come to London — about 1807,— I brought with me several of these pieces in MS., to submit them to the judgment of London musical professors, in order to ascertain their opinion of their merits.
- At that period, Mr. Salomans, the well-known arranger of Haydn's symphonies as quintetts, was the principal leader of the fashionable concerts at the Hanover Square Rooms. I sought an interview with him, and was very courteously received. I told him the story of Emidee's life, and asked him to get some of his pieces tried. This he promised to do, and soon after I received an intimation from him that he had arranged a party of professional performers, to meet on a certain day and hour at the shop of Mr. Betts, a musical instrument maker, under the piazza of the Royal Exchange, where I repaired at the appointed time: and in an upper room a quartett, a quintett, and two symphonies with full accompaniments were tried, and all were highly approved.
- It was then suggested by Mr. Salomans, that Emidee should come to London and give a public performance. But Mr. Betts and all the others thought his colour would be so much against him, that there would be a great risk of failure; and that it would be a pity to take him from a sphere in which he was now making a handsome livelihood and enjoying a high reputation, on the risk of so uncertain a speculation. To show, however, the sincerity of their admiration for the man and for his works, they originated on the spot a private subscription, which, being extended for about a week among others of the profession not then present, realised a handsome sum, which I had great pleasure in transmitting to him, with several complimentary letters from those who had been present at the performance of his compositions.
- I record these facts with pleasure, as while they speak well for the liberality of the musical profession to their less fortunate brethren, they at the same time offer another splendid proof of the utter groundlessness of the fallacy which supposes the negro intellect to be incapable of cultivation, or arriving at an equal degree of excellence with that of the whites, if placed under equally favourable circumstances. With the same advantages as were enjoyed by most of the great composers of Europe, this man might have become a Mendelssohn or a Beethoven; but as it was, it was the achievement of extraordinary perfection, in spite of a thousand obstacles and difficulties.

INTERSPERSED WITH CHARACTERISTIC SKETCHES OF PUBLIC MEN WITH WHOM HE HAS HAD INTERCOURSE, DURING A PERIOD OF MORE THAN FIFTY YEARS. WITH A PORTRAIT. VOL. I. LONDON: LONGMAN, BROWN, GREEN, AND LONGMANS. 1855. (pp.165-172)

(Digitized by the Internet Archive in 2008 with funding from Microsoft Corporation)

<http://www.archive.org/details/autobiograpiyofj01buck> (accessed 25 June 2015)

- Emidy was finally discharged from *L'Impetueux* in the port of Falmouth on 28 February 1799 four years after being kidnapped.
- In Falmouth Joseph Emidy began by earning his living as a violinist and teacher. In 1802 he married JANE HUTCHENGES (or Hutchins), a local tradesman's daughter and five of their eight children were baptised at the Church of King Charles the Martyr before the family moved to Truro around 1815.



### King Charles the Martyr, Falmouth

- He was involved with the first of Truro's biennial concerts in 1804.
- The programme for Truro's third biennial concert in 1808 included overtures by Handel and Martini and a violin concerto by Emidy himself.
- "He rebuilt his life all over again in Truro step by step - teaching and then getting musicians together and gradually forming an orchestra." Galina Chester, from the Joseph Emidy Foundation.

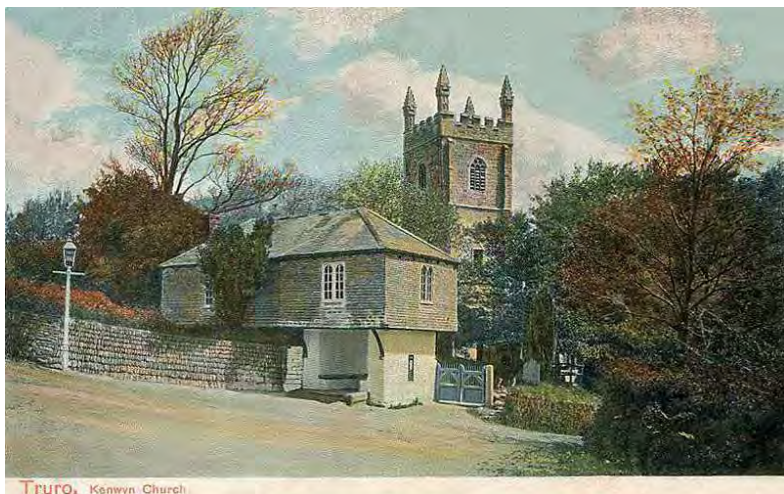
• Emidy worked in Truro and Falmouth, and was also connected to the assemblies of Helston, Lostwithiel and Bodmin. He advertised in the *West Briton* on 1 December 1820 'Violin, Tenor, Bass-Viol, Guitar, and Spanish Guitar, taught as usual; Balls and Assemblies attended; Harps tuned, and Piano-Fortes buffed, regulated and tuned, according to the directions of Messrs. Broadwood and Sons, in any part of the County.'

- Throughout his career in England, Emidy composed and introduced major works of his own in these provincial concerts. A *Concerto for the French Horn* played by a member of the Royal Cornwall Band, was announced for a concert in Truro on 14 December 1821 and on 2 April 1828 the *Gazette* announced:
- 'We understand that Mr Emidy, the leader of our Philharmonic Society, has lately employed his talents in a rather novel manner for a professor of the violin, and has produced some Variations on the subject of a Grecian Aire for the pianoforte, which evince not only a correct taste but considerable judgment, as regards the nature of the latter instrument. The production has been submitted to the inspection of competent judges, and highly commended. It is intended to publish it by subscription'.
- As with all his other compositions there is no later reference to performance nor indication that the Grecian Aire Variations were ever published. Like all of Emidy's compositions, these two works have completely disappeared:
- Emidy died on 24 April 1835 and, on that day, the *Gazette* newspaper reported: "His talents may be said to have ranked under the first order while his enthusiastic devotedness to





the science has rarely been exceeded. As an orchestral composer his sinfonias may be mentioned as evincing not only deep musical research, but also those flights of genius which induce regret that his talents were not called into action in a more genial sphere than that in which he has moved”.



- He was buried at Kenwyn Church on the edge of the city.



- A plaque to mark the life of Joseph Emidy was installed in Falmouth in 2005



- On Sunday 21 June 2015, his achievements were marked at Truro Cathedral with the erection of a 'boss' - a painted wooden carving featuring a violin and a map of Africa.

Further reading: <http://www.emidy.com/home>





# Amazing Grace

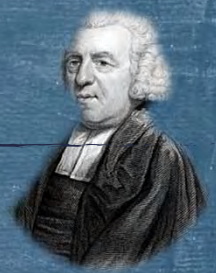
the life and work of John Newton

---

Joseph Emidy

## Joseph Emidy

- 
- ▶ Complete Journal Entries about the journey of Joseph Antonio Emidy (1775 –1835).
  - ▶ You can use words, situations etc.
  - ▶ You need to try to put yourself in his shoes and think about his emotions in the journal entries.



# Personal Revelation and Conversion

Some people have argued that God can be experienced; this may be through miracles, it may be through having prayers answered, or through meditation or prayer. People have said that they have felt God's presence, or heard him speak to them, and so he must exist. Or it may be a conversion experience, whereby a person's whole life is changed by some powerful event.

When Newton eventually found passage back to England on a ship called *The Greyhound*, he became increasingly foul-mouthed and blasphemous, openly mocking anyone who had a Christian faith.

On the long journey back to England, he casually picked up a Christian book he had found in his cabin and started reading. Suddenly, 'an involuntary suggestion arose in my mind—What if these things should be true?' Horrified at the thought, he shut the book.



The next day (10 March 1748) the *The Greyhound* was caught in a violent storm. A man was swept overboard and the waves which crashed over the vessel caused serious damage which needed repair

*'The sea had torn away the upper timbers on one side, and made the ship a mere wreck in a few minutes,'* wrote Newton. *'Taking all the circumstances, it was astonishing, and almost miraculous that any of us survived.'*

After hours which he spent pumping water from the floundering ship, Newton cried out, *'If this will not do, the Lord have mercy upon us!'*

He was shocked by his own words. 'This thought, spoken without much reflection, was the first desire I had breathed for mercy for many years. It directly occurred, What mercy can there be for me?'

Next day he had taken the helm and thought about his life. *'I thought there never was or could be such a sinner as myself; I concluded that my sins were too great to be forgiven.'*

For weeks, while the ship struggled to stay afloat and rations were running out, Newton was reading the New Testament.



When, the wind finally changed, 'We saw the island of Tory and the next day anchored in Lough Swilly in Ireland. If we had continued at sea that night in our shattered condition, we must have gone to the bottom. About this time I began to know that there is a God that hears and answers prayer.'

In the Bible, the most famous conversion is that of St Paul:



*As he neared Damascus on his journey, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice say to him, 'Saul, Saul, why do you persecute me?' 'Who are you, Lord?' Saul asked. 'I am Jesus, whom you are persecuting,' he replied. 'Now get up and go into the city, and you will be told what you must do.'*

*The men travelling with Saul stood there speechless; they heard the sound but did not see anyone. Saul got up from the ground, but when he opened his eyes he could see nothing. So they led him by the hand into Damascus. For three days he was blind, and did not eat or drink anything. In Damascus there was a disciple named Ananias. The Lord called to him in a vision, 'Ananias!' 'Yes, Lord,' he answered. The Lord told him, 'Go to the house of Judas on Straight Street and ask for a man from Tarsus named Saul, for he is praying. In a vision he has seen a man named Ananias come and place his hands on him to restore his sight.'*

*'Lord,' Ananias answered, 'I have heard many reports about this man and all the harm he has done to your saints in Jerusalem. And he has come here with authority from the chief priests to arrest all who call on your name.' But the Lord said to Ananias, 'Go! This man is my chosen instrument to carry my name before the Gentiles and their kings and before the people of Israel. I will show him how much he must suffer for my name.'*

*Then Ananias went to the house and entered it. Placing his hands on Saul, he said, 'Brother Saul, the Lord – Jesus, who appeared to you on the road as you were coming here – has sent me so that you may see again and be filled with the Holy Spirit.' Immediately, something like scales fell from Saul's eyes, and he could see again. He got up and was baptised, and after taking some food, he regained his strength. (Acts 9:3–19)*





# Personal Revelation and Conversion

Some people have argued that God can be experienced; this may be through miracles, it may be through having prayers answered, or through meditation or prayer. People have said that they have felt God's presence, or heard him speak to them, and so he must exist. Or it may be a conversion experience, whereby a person's whole life is changed by some powerful event.

When Newton eventually found passage back to England on a ship called *The Greyhound*, he became increasingly foul-mouthed and blasphemous, openly mocking anyone who had a Christian faith.

On the long journey back to England, he casually picked up a Christian book he had found in his cabin and started reading, Suddenly, 'an involuntary suggestion arose in my mind—What if these things should be true?' Horrified at the thought, he shut the book.



The next day (10 March 1748) the *The Greyhound* was caught in a violent storm. A man was swept overboard and the waves which crashed over the vessel caused serious damage which needed repair

*'The sea had torn away the upper timbers on one side, and made the ship a mere wreck in a few minutes,'* wrote Newton. *'Taking all the circumstances, it was astonishing, and almost miraculous that any of us survived.'*

After hours which he spent pumping water from the floundering ship, Newton cried out, *'If this will not do, the Lord have mercy upon us!'*

He was shocked by his own words. *'This thought, spoken without much reflection, was the first desire I had breathed for mercy for many years. It directly occurred, What mercy can there be for me?'*

Next day he had taken the helm and thought about his life. *'I thought there never was or could be such a sinner as myself; I concluded that my sins were too great to be forgiven.'*

For weeks, while the ship struggled to stay afloat and rations were running out, Newton was reading the New Testament.

When, the wind finally changed, 'We saw the island of Tory and the next day anchored in Lough Swilly in Ireland. If we had continued at sea that night in our shattered condition, we must have gone to the bottom. About this time I began to know that there is a God that hears and answers prayer.'

In the Bible, the most famous conversion is that of St Paul:



As he neared Damascus on his journey, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice say to him, 'Saul, Saul, why do you persecute me?' 'Who are you, Lord?' Saul asked. 'I am Jesus, whom you are persecuting,' he replied. 'Now get up and go into the city, and you will be told what you must do.'

The men travelling with Saul stood there speechless; they heard the sound but did not see anyone. Saul got up from the ground, but when he opened his eyes he could see nothing. So they led him by the hand into Damascus. For three days he was blind, and did not eat or drink anything. In Damascus there was a disciple named Ananias. The Lord called to him in a vision, 'Ananias!' 'Yes, Lord,' he answered. The Lord told him, 'Go to the house of Judas on Straight Street and ask for a man from Tarsus named Saul, for he is praying. In a vision he has seen a man named Ananias come and place his hands on him to restore his sight.'

'Lord,' Ananias answered, 'I have heard many reports about this man and all the harm he has done to your saints in Jerusalem. And he has come here with authority from the chief priests to arrest all who call on your name.' But the Lord said to Ananias, 'Go! This man is my chosen instrument to carry my name before the Gentiles and their kings and before the people of Israel. I will show him how much he must suffer for my name.'

Then Ananias went to the house and entered it. Placing his hands on Saul, he said, 'Brother Saul, the Lord – Jesus, who appeared to you on the road as you were coming here – has sent me so that you may see again and be filled with the Holy Spirit.' Immediately, something like scales fell from Saul's eyes, and he could see again. He got up and was baptised, and after taking some food, he regained his strength. (Acts 9:3–19)







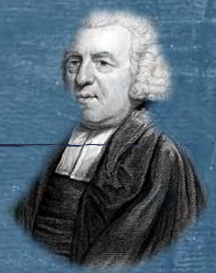
# Amazing Grace

the life and work of John Newton

---

Personal revelation and conversion

## Personal revelation and conversion



- ▶ Roleplay
- ▶ Students re-enact the conversion of Paul (Saul).
- ▶ Answer questions about conversion:
  - ▶ What do you find convincing / unconvincing about the conversion stories?
  - ▶ How likely do you think you could be converted in one of these ways?
  - ▶ Why do you think some people are converted by experiences like this?



# Keywords



Abolitionist	People who seek the abolition of slavery
Advances	Making personal or sexual approaches to someone
Anathematized	Saying that someone is cursed because of religious disobedience
Attorney	A lawyer
Autobiography	Writing the story of your own life
Awe	Showing respect for something usually to do with God
Blasphemous	Being abusive or rude – usually to God
Boycotting	Refusing to hold relations of any kind, social or commercial, public or private, with (a neighbour), on account of political or other differences, so as to change their mind
Bureaucratic	Governing very officially
Censures	Stopping someone from doing or publishing something
Chorales	A religious song usually sung by a choir
Condemnation	Condemning or of pronouncing judgement against something
Crusades	Waging a war or battle against someone
Curate	A junior priest
Custody	Safe keeping, protection, defence; charge, care, guardianship
Democracy	Government by the people
Devotional	Having to do with worship
Ecclesiastical	Having to do with the church
Evangelistic	Preaching the Bible
Excommunication	Cutting someone of from belonging to the Church
Exultation	Rejoicing
Fledgling	Young
Flogged	Whipped
Foul-Mouthed	Swearing – using bad language
Galley-Slaves	One who is condemned to work at the oar in a galley. Aa type of painful slavery.
Gazebo	A turret or lantern in a garden or pleasure ground
Grace	Unmerited (undeserved) favour
Infamy	Evil fame or reputation
Instructional	Educational
Interpreter	Someone who can translate from another language
Kidnapping	Taking someone against their will
Lumber	Wood, timber
Lutheran	Churches which follow the teachings of Martin Luther



Lynch	Inflicting a punishment which could be death
Lyrics	Words of a song or hymn
Meditation	Thinking about something in silence
Memoir	A note or record of something or someone
Millennium	A thousand years
Miracles	A marvellous event which cannot be explained
Missionary	Someone who spreads the word of God
Moonshine	Illegally made alcohol
Narrative	Story
Non-Denominational	Not belonging to a particular Christian denomination
Numinous	A sense of the divine: spiritual, revealing or suggesting the presence of a god; inspiring awe and reverence
Overseer	Supervisor of workers or slaves
Papacy	The position of the Pope in the Roman Catholic Church
Plantation	A place where plants are planted
Prolific	Producing offspring, fertile
Radically	Strongly held opinion which usually differs from the norm
Revelation	The disclosure or communication of knowledge to humans by a divine or supernatural agency.
Reverence	Deep or due respect felt or shown towards a person on account of their position
Shape-Note	An American type of music notation
Slave	Someone who is the property of, and entirely under the control of another person – a servant without and freedom or personal rights
Smallpox	Spots or pustules on the skin which form the most characteristic feature of the acute contagious disease sometimes <i>variola</i>
Tempo	Speed in music
Theologian	Someone who makes a study of theology (belief about gods or God)
Victuals	Food
Vocation	The action on the part of God of calling a person to exercise some special function, especially of a spiritual nature, or to fill a certain position
Yokes	A contrivance, used from ancient times, by which two people who are captive, are coupled together for carrying or pulling something

# Keywords



Abolitionist	People who seek the abolition of slavery
Advances	Making personal or sexual approaches to someone
Anathematized	Saying that someone is cursed because of religious disobedience
Attorney	A lawyer
Autobiography	Writing the story of your own life
Awe	Showing respect for something usually to do with God
Blasphemous	Being abusive or rude – usually to God
Boycotting	Refusing to hold relations of any kind, social or commercial, public or private, with (a neighbour), on account of political or other differences, so as to change their mind
Bureaucratic	Governing very officially
Censures	Stopping someone from doing or publishing something
Chorales	A religious song usually sung by a choir
Condemnation	Condemning or of pronouncing judgement against something
Crusades	Waging a war or battle against someone
Curate	A junior priest
Custody	Safe keeping, protection, defence; charge, care, guardianship
Democracy	Government by the people
Devotional	Having to do with worship
Ecclesiastical	Having to do with the church
Evangelistic	Preaching the Bible
Excommunication	Cutting someone of from belonging to the Church
Exultation	Rejoicing
Fledgling	Young
Flogged	Whipped
Foul-Mouthed	Swearing – using bad language
Galley-Slaves	One who is condemned to work at the oar in a galley. Aa type of painful slavery.
Gazebo	A turret or lantern in a garden or pleasure ground
Grace	Unmerited (undeserved) favour
Infamy	Evil fame or reputation
Instructional	Educational





Interpreter	Someone who can translate from another language
Kidnapping	Taking someone against their will
Lumber	Wood, timber
Lutheran	Churches which follow the teachings of Martin Luther
Lynch	Inflicting a punishment which could be death
Lyrics	Words of a song or hymn
Meditation	Thinking about something in silence
Memoir	A note or record of something or someone
Millennium	A thousand years
Miracles	A marvellous event which cannot be explained
Missionary	Someone who spreads the word of God
Moonshine	Illegally made alcohol
Narrative	Story
Non-Denominational	Not belonging to a particular Christian denomination
Numinous	A sense of the divine: spiritual, revealing or suggesting the presence of a god; inspiring awe and reverence
Overseer	Supervisor of workers or slaves
Papacy	The position of the Pope in the Roman Catholic Church
Plantation	A place where plants are planted
Prolific	Producing offspring, fertile
Radically	Strongly held opinion which usually differs from the norm
Revelation	The disclosure or communication of knowledge to humans by a divine or supernatural agency.
Reverence	Deep or due respect felt or shown towards a person on account of their position
Shape-Note	An American type of music notation
Slave	Someone who is the property of, and entirely under the control of another person – a servant without and freedom or personal rights
Smallpox	Spots or pustules on the skin which form the most characteristic feature of the acute contagious disease sometimes variola
Tempo	Speed in music



Theologian	Someone who makes a study of theology (belief about gods or God)
Victuals	Food
Vocation	The action on the part of God of calling a person to exercise some special function, especially of a spiritual nature, or to fill a certain position
Yokes	A contrivance, used from ancient times, by which two people who are captive, are coupled together for carrying or pulling something