

All Our Histories



<https://sslp.education/all-our-histories/>



Thanks to National Lottery players

ALL OUR HISTORIES

TEACHERS' BOOKLET

AND

EXHIBITION IN A BOX

All Our Histories is an innovative schools and community resource exploring Black history, Camberwell and Southwark, and the legacies of enslavement – through powerful artwork by Sokari Douglas Camp and local research.

Created for Key Stage 3, the resource tells a story from Africa's rich ancestral life through to the present day, and recognises the bravery, dignity and strength of the people who endured enslavement and fought for freedom.

A printed Exhibition in a Box is being distributed to Southwark schools and community groups in 2025–2026. It contains Activity Cards for classroom use, visual material and further information. This digital version of *All Our Histories* at <https://sslp.education/all-our-histories/> includes all the material in the box (Part Two below), as well as a Teachers' Booklet (Part One below) giving information on how to use the resource.

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For over 50 years, the Camberwell Society has worked to protect local heritage, improve our neighbourhood and care for our community. We're proud to help tell *all* our histories.

All Our Histories



TEACHERS' BOOKLET

<https://sslp.education/all-our-histories/>

PART ONE

TEACHERS' BOOKLET

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Section I

Introduction to *All Our Histories: Exhibition in a Box*

'We should activate Black archives to disrupt entrenched approaches to teaching and learning of British history.'

Dr. Sundeep Lidher, Lecturer in Black and Asian British History, Kings College London

'Archival engagement can generate creative spaces.'

Kabe Wilson, artist, poet and archival scholar

All Our Histories: Exhibition in a Box is based on a powerful sculpture by artist [Sokari Douglas Camp](#) called *All the World is Now Richer*.

The resource tells a story from Africa's rich ancestral life through to the present day, and recognises the bravery, dignity and strength of the people who endured enslavement and fought for freedom.

All Our Histories links this important story to Camberwell and Southwark, London, showing how the past still shapes the place where we live today. It encourages everyone to ask questions, share stories, and think about how history connects to our lives now.

The box includes artwork and original historical research. It is designed to help young people – especially those in Key Stage 3 – explore these complex topics in thoughtful and creative ways. It encourages them to use research and enquiry skills, as well as their own knowledge, to explore local history and heritage.

All Our Histories connects specifically to the Art and Design, English and History curricula as well as supporting Black history teaching and the Citizenship syllabus. (For more on how the resource links to the Key Stage 3 curriculum see Section 3.)

This Teachers' Booklet provides information for teachers and other users on how to work with this resource, and gives further background and links. The Exhibition in a Box and related online content have everything you will need, whether or not you have specialist knowledge, to teach or lead these sessions.

All Our Histories is grounded in the local history of Camberwell and Southwark, but can also be adapted for use in other local areas (see Section 5).

Context and background

For over three hundred years, Britain was one of the most powerful perpetrators of the transatlantic trafficking of human beings (also called the slave trade), benefiting from the business of enslaving people in multiple ways. At the same time, Black people, many of whom were enslaved, were reshaping Britain and resisting this trade in human lives through their words and actions.

What does this history have to do with Camberwell and Southwark? As the research included here shows, a very great deal. There were Black people living in our area in the era of enslavement, well before the arrival of the *Empire Windrush* in 1948. Some of them were brave enough to attempt to escape from their enslavers. There were also many people living in Camberwell and surrounding areas who made their money directly from the profits of enslaving other people – and many received the government compensation which, after (legal) emancipation in 1834, was paid to enslavers, not the enslaved.

These facts are revealed by research about [Camberwell and the History of Enslavement](#) (which covers the old parish of Camberwell, extending across a large part of what is now Southwark. Countering the colonial bias of the archives, the stories of enslaved people are commemorated in the *All the World is Now Richer* sculpture by renowned local and international artist Sokari Douglas Camp. Planning permission to install the sculpture at one of the entrances to Burgess Park in Southwark was granted in 2024.

Section 2

How to Use this Resource

Before you begin working with pupils, we recommend reading through this booklet for useful background information. This section describes the contents of the resource and how they fit together, and provides information for using it in the classroom.

Resources in the box and online

In the box you will find:

- Introduction
- Six Activity Cards
- Seven posters of Sokari Douglas Camp's *All the World is Now Richer* sculpture
- Key Terms
- Key People
- Timeline
- Extracts 1–3, 'Writing against Enslavement' (Mary Prince and Olaudah Equiano)
- Extract 4, 'Freedom Seekers'
- Extract 5, 'Enslavement and Camberwell: What are the Connections?'
- Map of the parish of Camberwell (1746)

At <https://sslp.education/all-our-histories/> you will find:

- This Teachers' Booklet with advice on using *All Our Histories* and further background and links
- A digital version of the resources in the box
- Links to the films and audio referenced in the Activity Cards

The films referenced in the Activity Cards can be found at <https://sslp.education/all-our-histories/films/>.

There are nine films, as follows:

- 'Introduction'
- Film 1, 'First Man'
- Film 2, 'Plantation Man'
- Film 3, 'Maid'
- Film 4, 'Krio Woman'
- Film 5, 'Businessman'
- Film 6, 'T-shirt Man'
- Film 7, 'Creating the Sculptures: The Artist in the Studio'
- Film 8, 'Artist and Themes'

Audio is also referenced in the Activity Cards, as young actors from Theatre Peckham voice the words of Mary Prince and Olaudah Equiano (Extracts 1–3). The audio can be found here: <https://sslp.education/all-our-histories/audio/>.

Using *All Our Histories* in the classroom

Pupils are encouraged to use research and enquiry skills to explore local history and heritage, as well as their own knowledge of the subject and their area.

The box gives suggested material for six 50–60 minute lessons (or activity sessions) – though feel free to use and combine them as suits your needs. There are six Activity Cards, one for each lesson, on six consecutive (and loosely chronological) themes:

1. Africa's Past
2. Diaspora
3. Resistance!
4. Connections
5. Camberwell
6. Legacy

These themes link to Sokari Douglas Camp's sculpture *All the World is Now Richer*, which is at the heart of *All Our Histories*. Each Activity Card begins by inviting pupils to watch one or more short online film(s) about the sculpture, in which the artist discusses her work and inspiration. The box also contains posters of the sculpture.

The films are followed up with suggested discussion prompts and activities on the front of the Activity Cards, and more information and a relevant image on the back. Further information is also given on the reference cards: Key Terms, Key People and Timeline. Terms in **bold** on the Activity Cards can be found on one or more of the reference cards. There are a few additional terms on the reference cards giving extended information.

The Activity Cards also link to Extracts 1–5 and the 1746 map of Camberwell. You may wish to make copies of the Extracts and/or the map for pupils' use. There is online audio for Extracts 1–3.

For further reading and listening, see Section 4.

Outside the classroom

If outside visits are possible, we recommend the London Museum Docklands' free exhibition *London, Sugar & Slavery: 1600–Present*. You can find lots of great information at <https://www.londonmuseum.org.uk/blog/mapping-the-legacy-of-slavery-in-londons-docklands/>.

There is information on free or subsidised travel at <https://tfl.gov.uk/fares/free-and-discounted-travel/travel-for-schools> and <https://www.cityoflondon.gov.uk/about-us/working-with-community/school-visits-fund>.

A note on subject matter and definitions

The legacies of enslavement in Britain continue to shape the lives of all descendants of the formerly enslaved, and of everyone who lives in Britain, regardless of origin. They are present in attitudes and stereotypes attributed to all Black people and they contribute to unequal outcomes in healthcare, education, housing and employment. These histories are locked into our landscapes and the built environment in the form of statues, street furniture and place names.

How might this affect working with All Our Histories in the classroom? One issue is that some students from continental African backgrounds and some from the African diaspora might ascribe different values to the information in the resource.

Pupils from African–Caribbean backgrounds are likely to be more familiar with discussions around the transatlantic slave trade, as it forms an integral part of their culture and history. Pupils from continental African backgrounds are less likely to have had conversations on the same lines, if at all. Furthermore, some may voice objections to the presentation of Black history via studies of enslavement. Questions about the involvement of some African ethnic groups in the transatlantic trade in human lives can also arise.

These differing experiences carry the potential to create in-class tension. In order to avoid these issues (particularly in classrooms where African–Caribbean or generationally Black-British pupils are in the minority) it might be advantageous to open sessions by centring African individuals, populations and events that appear in the lesson plans. One example is Olaudah Equiano's identities as first an Igbo national, then an enslaved young man, and ultimately a high-profile abolitionist in Britain. Sierra Leone could play a similar role as the place where England was first involved in people-trafficking from Africa, and later as the chosen site for the removal of London's Black Poor in 1786/7 and then as 'The Province of Freedom' (see the Timeline and Activity Card 4).

There may also be issues arising from the use of this material with mixed Black and White or majority White classes. Resistance to some of these histories might be overcome by leading with an early introduction of local stories and the specific impacts of enslavement on young people of their age group.

All groups might benefit from a guided and careful comparison between historic and modern enslavement with a focus on how our demand for luxury clothing, jewellery and information technology underpins types of child labour and enslavement today.

Using Extracts 1–3, by Mary Prince and Olaudah Equiano

These extracts are from the autobiographies of Mary Prince and Olaudah Equiano, both enslaved people who won their freedom and wrote autobiographies which were powerful in the campaign against enslavement (see Key People for further biographical information).

Why these extracts? Enslaved people were generally forbidden to acquire literacy. Penalties included corporal punishment and occasionally death. The appearance of books and pamphlets written by or recorded from Black survivors of enslavement was one of the cornerstones of

the abolition movement in Britain. Having *Black thought* available in print in English for the first time boosted the diffusion of abolitionist ideas. 'Slave narratives' sold well.

The lives of Olaudah Equiano and Mary Prince provide insights into the experiences of young enslaved people before, during and after enslavement (Equiano managed to buy his own freedom aged between 18 and 20). The young-person's eye view in both extracts may prompt discussion around the impact of family separation and isolation.

Equiano shows us the horrors of being on board a slave ship. Later passages describe the experience of being in the ship's hold as 'cargo'. Mary Prince's recollections of being on the auction block enable us to consider what young women and children would have been subjected to in plantation societies, and provide deeper meaning to the figure of 'Maid' in the sculpture.

The books also contain passages which reveal how entrepreneurship was central to the authors' planning for freedom. They engaged in business despite the obstacles they faced as enslaved people. Mary bought and sold coffee, pigs and yams and took in washing. Olaudah traded in citrus fruit, glassware and gin.

A final issue is that of how their faith (Mary Prince, Moravian and Olaudah Equiano, Church of England) enabled them to network with British abolitionists and to platform their message to wider audiences.

Section 3

All Our Histories and the Key Stage 3 curriculum

All Our Histories is designed to support the Art, English and History curricula, as well as Black History teaching. This section points to relevant aspects of the KS3 syllabus in these subjects and briefly suggests connections with *All Our Histories*. We also indicate how the resource might support the Citizenship curriculum.

Art and Design

The Art and Design curriculum ‘aims to ensure that all pupils...know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms’. *All Our Histories* enable people to study the work and methods of the international artist Sokari Douglas Camp. In addition, both her sculptures and the references to African textiles provide opportunities to study art as a form of storytelling and cultural expression.

Pupils should also ‘produce creative work, exploring their ideas and recording their experiences’. *All Our Histories* suggests several creative activities.

English

The curriculum states that ‘pupils should be taught to: write accurately, fluently, effectively and at length for pleasure and information through...writing for a wide range of purposes and audiences, including...stories, scripts, poetry and other imaginative writing’. *All Our Histories* provides several creative writing activities.

History

All Our Histories works with a number of the requirements of the History curriculum. Its activities promote the development of knowledge and skills summarised as: ‘Pupils should identify significant events, make connections, draw contrasts, and analyse trends within periods and over long arcs of time. They should use historical terms and concepts in increasingly sophisticated ways.’ The resource provides activities involving historical research and discussion, and offers new knowledge and vocabulary.

In addition, the national curriculum for history both ‘aims to ensure that all pupils...understand[...]the connections between local, regional, national and international history’, and mandates a local history study. *All Our Histories* has a local, national and international reach.

The resource also connects with the required theme in British history, ‘Ideas, political power, industry and empire: Britain, 1745–1901’. One of the non-statutory examples under this theme

is 'Britain's transatlantic slave trade: its effects and its eventual abolition'.

See also the section on Black History teaching in schools below.

Citizenship

Two requirements of the Citizenship curriculum are that 'Teaching should develop pupils' understanding of democracy, government and the rights and responsibilities of citizens', and that 'Pupils should be taught about...the precious liberties enjoyed by the citizens of the United Kingdom;... the roles played by public institutions and voluntary groups in society, and the ways in which citizens work together to improve their communities...'

All Our Histories' focus on bravery, resistance and campaigning against enslavement is relevant to understanding these themes. The resource looks at how ordinary people can fight for and exercise their democratic rights, engage with government and bring about change.

The curriculum also states that 'pupils should use and apply their knowledge and understanding while developing skills to research and interrogate evidence, debate and evaluate viewpoints, present reasoned arguments and take informed action'. *All Our Histories* includes research-based activities and discussions of evidence.

Black History teaching in schools

Although there is no separate Black History curriculum, there is government advice on how to teach this theme within the existing History curriculum. Some key points are given below, and the full blog is available at

<https://educationhub.blog.gov.uk/2021/10/black-history-month-how-black-history-is-taught-in-our-schools/>.

The blog stresses the importance of this subject: 'From Roman times onwards, Black people have been an integral part of Britain, and the National Curriculum supports teaching about their contribution... Although Black History Month only happens once a year, the teaching of Black history doesn't begin and end there. The curriculum supports children learning about it all year round.'

For Key Stage 3, it is suggested that Black History is taught as part of 'understanding...the history of [the British] Empire and its consequences', for example by looking at the history of Britain's slave trade, the Haitian Revolution and other uprisings as well as the role of Olaudah Equiano. Another suggested topic is 'the impact of the migration of people to, from and within the British Isles'.

'As part of a broad and balanced curriculum, pupils should be taught about different societies, and how different groups have contributed to the development of Britain, including the voices and experience of Black people.'

The blog also gives further information resources.

Section 4

Further Reading and Viewing

For the artist Sokari Douglas Camp see:

<https://sokari.co.uk/project/all-the-world-is-now-richer/>

<https://octobergallery.co.uk/artists/sokari>

Activity Cards

Activity Card One: Africa's Past

The Mali empire and Mansa Musa

<https://www.bbc.co.uk/bitesize/articles/zich6g8#zq4ptrd>

Activity Card Two: Diaspora

Transatlantic enslavement and the traffic in human lives

<https://www.bbc.co.uk/bitesize/articles/z6cptrd#zwy2qfr>

<https://www.bbc.co.uk/bitesize/topics/z2qj6sg>

Activity Card Three: Resistance!

Resistance against enslavement

<https://www.bbc.co.uk/bitesize/topics/zqyfr82/articles/z9v23qt#zw68p9q>

Protest Songs:

'Young, Gifted and Black', by Nina Simone

<https://www.youtube.com/watch?v=RTGiKYqk0gY>

'Redemption Song', by Bob Marley

<https://www.youtube.com/watch?v=yv5xonFSC4c>

Black Power and resistance including Black Lives Matter, 1965–2020

<https://www.bbc.co.uk/bitesize/articles/z6mp3qt#z6fwxg8>

Activity Card Four: Connections

More on the Krios of Sierra Leone

<https://www.londonmuseum.org.uk/blog/who-are-the-krios-of-sierra-leone/>

Portrait of Dido Elizabeth Belle

<https://www.scone-palace.co.uk/dido-belle>

'Just So in the North', music by Ignatius Sancho

https://www.youtube.com/watch?v=H68L_9xbN6U

'African writers and Black thought in 18th-century Britain', by S. I. Martin
https://padlet.com/discovering_literature/african-writers-and-black-thought-in-18th-century-britain-i0amk6hzgey8erkl

Activity Card Five: Camberwell

Database of records mainly relating to enslavers and the compensation they received

Legacies of British Slavery

<https://www.ucl.ac.uk/lbs/>

The LBS database (above) is used in the article by Dr Marion Wallace, 'Camberwell and the History of Enslavement'

https://www.camberwellsociety.org.uk/?post_id=375&title=camberwell-and-the-history-of-enslavement

Activity Card Six: Legacy

Camberwell Black History Walk, with more information on local personalities

<https://www.camberwell.life/discover/camberwell-black-history-walk/>

General resources: websites

Black Literature Timeline from the British Library

https://padlet.com/discovering_literature/black-literature-timeline-t87tzn0352gg83bk

Black Presence: Asian and Black History in Britain, 1500–1850, an online National Archives exhibition

<https://www.nationalarchives.gov.uk/education/resources/black-presence/>

Brycchan Carey's website for Black British history and the history of enslavement

<https://www.brycchancarey.com/slavery/index.htm>

Understanding Slavery initiative (USI), a national learning project supporting the teaching and learning of transatlantic slavery and its legacies using museum and heritage collections

<https://understandingslavery.com/>

The World Reimagined, a project that worked with artists to create 103 unique globes across the UK exploring the history, legacy and future of the Transatlantic Trade in Enslaved Africans

<https://www.theworldreimagined.org/>

Schools resources at: <https://www.theworldreimagined.org/learning/>

General resources: books

100 Great Black Britons, by Patrick Vernon and Angelina Osborne (2020).

African and Caribbean People in Britain: A History, by Hakim Adi (2023).

Black and British: A Forgotten History, by David Olusoga (2021).

Black England: A Forgotten Georgian History, by Gretchen Gerzina (2022).

The History of Mary Prince, a West Indian Slave, Related by Herself, by Mary Prince (1831; republished 2017).

The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, by Olaudah Equiano (1789; republished many times).

Speak of Me as I am: The Black Presence in Southwark since 1600, by Stephen Bourne (2005).

Staying Power: The History of Black People in Britain, by Peter Fryer (2018).

Key Stage 3 further reading

Brilliant Black British History, by Atinuke (2024). Non-fiction.

Journey Back to Freedom: The Olaudah Equiano Story, by Catherine Johnson (2022). (Dyslexic-friendly.)

The Lizzie and Belle Mysteries, by J.T. Williams (2022-). A murder mystery series set in Georgian London.

Mary Prince, by E.L. Norry (2022).

The Time-Thief, by Patience Agbabi (2021). A time-travelling adventure back to London in 1752.

Section 5

Hints on Adapting the Resource

All Our Histories focuses on the Art and Design, English and History Key Stage 3 curricula. Geographically, it concentrates on (the parish of) Camberwell, Southwark, and London more broadly, within the framework a history encompassing the UK, West Africa and the Caribbean. Reading through the Activity Cards will give you an idea of how much of the content is local, and how much national and international.

All Our Histories can be adapted for use with other parts of the curriculum, for example, Modern Languages; for other key stages; and for other geographical areas. The specific *local* focus of the resource aims to make it relevant to young people in Camberwell and Southwark, but it can be adapted to create similar relevance for users in other local areas. The text is under a Creative Commons licence (see Section 6), which means that you can take and change it, as long as you credit the author.

Some web resources you can use to create locally relevant material

These two databases were used to create parts of the existing resource, and can be used to find material on your local area (search by place):

Legacies of British Slavery

<https://www.ucl.ac.uk/lbs/>

Records relating mainly to enslavers and the compensation they received at emancipation.

Runaway Slaves in Britain: Bondage, Freedom and Race in the Eighteenth Century

<https://www.runaways.gla.ac.uk/>

Advertisements for enslaved people who ran away from their enslavers.

The website of the National Library of Scotland is a good way of finding local maps (search by place in the search box in the top right-hand corner).

<https://maps.nls.uk/>

For London, this database is useful for identifying records relating to Black people:

Switching the Lens - Rediscovering Londoners of African, Caribbean, Asian and Indigenous Heritage 1561 to 1840

[https://search.lma.gov.uk/scripts/mwimain.dll?logon&application=UNION_VIEW&language=144&file=\[Ima\]through-the-lens.html](https://search.lma.gov.uk/scripts/mwimain.dll?logon&application=UNION_VIEW&language=144&file=[Ima]through-the-lens.html)

See also *Communities of Liberation*, which focuses on Tower Hamlets.

<https://www.ideastore.co.uk/local-history/communities-of-liberation-project>

See Section 4 for further general resources, both websites and books.

Section 6

Acknowledgements, Copyright and Credits

Text

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Production: Marion Wallace and the AOH team

Music: Richard Bagley Music

With special thanks to Sokari Douglas Camp

Audio

Extracts 1–3 were produced and directed by Theatre Peckham. Mary Prince was played by India Wilson, and Olaudah Equiano by Patrick Popolampo.

Project team

Kim Blackwell, Nick Mair, Marie Staunton C.B.E., Dr Marion Wallace, Nathalie Whittington.

Project coordinator: Jasia Warren.

This project began with two powerful stories in the *Camberwell Quarterly (CQ)*, the magazine of the **Camberwell Society**. One explored the local legacies of enslavement, the other told the story of Sokari Douglas Camp's striking sculpture *All the World is Now Richer*.

Readers responded. Conversations started. A campaign took shape – to bring the sculpture to Camberwell and to explore these histories in schools.

That's when the *CQ* reached out to the **Southwark Schools Learning Partnership**. SSLP saw the potential straight away. Together, we created this resource to help Key Stage 3 students engage with a complex part of history through the lens of their own community.

We're hugely grateful to **Sokari Douglas Camp** for kindly allowing us to make her artwork the heart of this project.

TheKrios.com brought fresh insight and deep knowledge of Sierra Leone’s Krio history.

Southwark Black Parents Forum helped ground the resource in the lived experiences of local families.

Theatre Peckham lent their voice – literally – with young actors bringing the text to life.

All Our Histories is made possible with the **National Lottery Heritage Fund**. Thanks to National Lottery players, we have been able to turn local research into something bigger – something young people can explore, question and make their own.

For over 50 years, the **Camberwell Society** has worked to protect local heritage, improve our neighbourhood and care for our community. We’re proud to help tell *all* our histories.

This project was shaped by the insight, experience and expertise of partners:

- **Southwark Schools Learning Partnership (SSLP)**: a network of 18 state and independent schools across Southwark, working together to raise ambition and share learning. <https://sslp.education>
- **TheKrios.com**: a heritage organisation dedicated to sharing the history of the Krio people of Sierra Leone. www.thekrios.com
- **Southwark Black Parents Forum**: a community-led group supporting and amplifying the voices of Black families across Southwark. <https://southwarkblackparentsforum.org>
- **Theatre Peckham**: a pioneering community theatre providing performance training and creative opportunities for young people. www.theatrepeckham.co.uk

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To find out more about Camberwell and our publications visit www.camberwellsociety.org.uk. Here you will find the original research on Camberwell and enslavement, interviews with the editors, and the option to sign up for monthly newsletters and the *Camberwell Quarterly*.

Sources of the Extracts

Extract 1, Mary Prince

The History of Mary Prince, a West Indian Slave, Related by Herself, by Mary Prince (1831; republished 2017), Chapter 1

Extracts 2 and 3, Olaudah Equiano

The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, by Olaudah Equiano (1789; republished many times), Chapter 1 and Introduction

Extract 4, Freedom Seekers

The advertisements are taken from the digital resource *Runaway Slaves in Britain: Bondage, Freedom and Race in the Eighteenth Century* at <https://www.runaways.gla.ac.uk/database/display/?rid=259> and <https://www.runaways.gla.ac.uk/database/display/?rid=113>.

Extract 5, Enslavement and Camberwell

Marion Wallace, 'Camberwell and the History of Enslavement',

https://www.camberwellsociety.org.uk/?post_id=375&title=camberwell-and-the-history-of-enslavement.

Image credits and references

Activity Card 1, Mansa Musa

Detail from the Catalan Atlas Sheet 6 showing Mansa Musa. Bibliothèque nationale de France, Espagnol 30, 1375 via Wikimedia Commons:

https://commons.wikimedia.org/wiki/File:Catalan_Atlas_BNF_Sheet_6_Mansa_Musa.jpg

Activity Card 1, Kente cloth

Af1996,04.1, 1950–1958. © The Trustees of the British Museum.

https://www.britishmuseum.org/collection/search?museum_number=Af1996%2C04.1

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Activity Card 2, Enslaved people cutting sugar cane: From the British Library archive. William Clark, *Ten Views in the Island of Antigua* (London, 1823). 1786.c.9 plate IV. Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 3, Olaudah Equiano: From the British Library archive. Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African ...* Second edition (London, 1789). 1489.g.50, frontispiece. Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 4, Phyllis Wheatley: From the British Library archive. Phyllis Wheatley, *Poems on Various Subjects* (London, 1773). 239.e.11., frontispiece. Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 5, View of Camberwell in 1790: From the British Library archive. [*A Collection of 226 Engravings, etc., illustrating London and Environs*] (London, c. 1790). Maps.C.18.d.6.(198). Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 6, Objects found on the banks of the Thames: private collection, 2025. © Jasia Warren. Creative Commons Attribution–NonCommercial–ShareAlike 4.0 International (CC BY-NC-SA 4.0)

Map of Camberwell:

John Rocque, *An exact survey of the city's of London Westminster ye Borough of Southwark and the country near ten miles round* (1746; London: E. Stanford, 1878; first published 1746)

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<https://maps.nls.uk/>

<https://sslp.education/all-our-histories/>

PART TWO

EXHIBITION IN A BOX

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The entire resource is given here in low resolution. You can also download hi-res versions of the Activity Cards, the posters of *All the World is Now Richer* and the map of Camberwell at <https://sslp.education/all-our-histories/>.

In the digital version of the resource, the Timeline is given in both portrait and landscape format (portrait only in the printed version).

Introduction

All Our Histories EXHIBITION IN A BOX



Sokari Douglas Camp, *All the World is Now Richer*



Thanks to National Lottery players

Introduction

This *Exhibition in a Box* is based on a powerful sculpture by artist Sokari Douglas Camp called *All the World is Now Richer*. It tells a story from Africa's rich ancestral life through to the present day, and recognises the bravery, dignity and strength of the people who endured enslavement and fought for freedom.

All Our Histories links this important story to Camberwell and Southwark, London, showing how the past still shapes the place where we live today.

The box includes artwork and new historical research. It's designed to help young people – especially those in Key Stage 3 – explore these complex topics in thoughtful and creative ways. It encourages everyone to ask questions, share stories, and think about how history connects to our lives now.

To find out how to use this resource and explore more materials, visit the Southwark Schools Learning Partnership website: <https://sslp.education>

Contents

In the box you will find:

- Introduction
- Six Activity Cards
- Seven posters of Sokari Douglas Camp's *All the World is Now Richer* sculpture
- Key Terms
- Key People
- Timeline
- Extracts 1–3, 'Writing against Enslavement' (Mary Prince and Olaudah Equiano)
- Extract 4, 'Freedom Seekers'
- Extract 5, 'Enslavement and Camberwell: What are the Connections?'
- Map of the Parish of Camberwell (1746)

At <https://sslp.education/> you will find:

- A Teachers' Booklet with advice on using *All Our Histories* and further background and links
- A digital version of the resources in the box
- Links to the films and audio referenced in the Activity Cards

Digital resource:



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TheKrios.com
celebrating krios worldwide

The Southwark Black Parents Forum
Empowering African & Caribbean Parents, Guardians and Carers

THEATRE PECKHAM

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This project began with two powerful stories in the *Camberwell Quarterly* (CQ), the magazine of the Camberwell Society. One explored the local legacies of enslavement, the other told the story of Sokari Douglas Camp's striking sculpture *All the World is Now Richer*.

Readers responded. Conversations started. A campaign took shape – to bring the sculpture to Camberwell and to explore these histories in schools.

That's when the CQ reached out to the **Southwark Schools Learning Partnership**. SSLP saw the potential straight away. Together, we created this resource to help Key Stage 3 students engage with a complex part of history through the lens of their own community.

We're hugely grateful to **Sokari Douglas Camp C.B.E.** for kindly allowing us to make her artwork the heart of this project.
<https://sokari.co.uk>

TheKrios.com: brought fresh insight and deep knowledge of Sierra Leone's Krio history.

Southwark Black Parents Forum helped ground the resource in the lived experiences of local families.

Theatre Peckham lent their voice – literally – with young actors bringing the text to life.

All Our Histories is made possible with **The National Lottery Heritage Fund**. Thanks to National Lottery players, we have been able to turn local research into something bigger – something young people can explore, question and make their own. heritagefund.org.uk

For over 50 years, the **Camberwell Society** has worked to protect local heritage, improve our neighbourhood and care for our community. We're proud to help tell *all our histories*.

This project was shaped by the insight, experience and expertise of partners:

- **Southwark Schools Learning Partnership (SSLP)**: a network of 18 state and independent schools across Southwark, working together to raise ambition and share learning. <https://sslp.education>
- **TheKrios.com**: a heritage organisation dedicated to sharing the history of the Krio people of Sierra Leone. www.thekrios.com
- **Southwark Black Parents Forum**: a community-led group supporting and amplifying the voices of Black families across Southwark. <https://southwarkblackparentsforum.org>
- **Theatre Peckham**: a pioneering community theatre providing performance training and creative opportunities for young people. www.theatrepeckham.co.uk

Films

Camera: Barney Snow
 Additional material: Sokari Douglas Camp and Nick Mercer
 Editor: Andrew Pearson
 Production: Marion Wallace and the AOH team
 Music: Richard Bagley Music
 With special thanks to Sokari Douglas Camp C.B.E.

Audio

Theatre Peckham

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To find out more about Camberwell and our publications visit:
www.camberwellsociety.org.uk

Here you will find the original research on Camberwell and enslavement, interviews with the editors, and the option to sign up for monthly newsletters and the *Camberwell Quarterly*.

Activity Cards

ACTIVITY CARD 1

Learning Theme: Africa's Past

'From our rich ancestral life'

This Exhibition in a Box, *All Our Histories*, is about a sculpture by the artist **Sokari Douglas Camp** called 'All the World is Now Richer'.

The sculpture tells a story from Africa's 'rich ancestral life' through to the present day, and recognises the bravery, dignity and strength of the people who endured enslavement and fought for freedom.

All Our Histories shows how this past has impacted our local area in Camberwell and Southwark.



The first figure in the sculpture is called 'First Man'. He is wearing a garment from West Africa.

Task:

Watch the 'Introduction' film and Film 1, 'First Man'.



Discussion Prompts:

- Why did the artist decide this figure should be the first in the sculpture?
- What does the 'First Man' symbolise and how does the artist describe the way he is standing?
- How many countries are there in Africa? (See over.)

Activities:

Art

- Design a pattern that would represent you, your family or your area of London. What images would feature in the design and how would it capture a sense of a 'rich ancestral life'? You could use adinkra symbols to include in your pattern and design: www.adinkrasymbols.org/.
- Explore and understand how Sokari Douglas Camp creates these sculptures by watching her at work in her art studio. Watch Film 7, 'Creating the Sculptures: The Artist in the Studio', and see how she transforms a flat piece of steel into part of the sculpture!

English and History

- Imagine you are a griot. What important information would you want to tell people about your area, or pass on to the next generation? Consider interesting places and people, and local history, or special events. Use historical research to find out more about your local area. Now, use the information to design a leaflet, flyer or poster inviting people to visit your area.

ACTIVITY CARD 2

Learning Theme: Diaspora



‘We were sold, bought and used’

The second figure in the sculpture represents an enslaved man working on a plantation in the Americas or the Caribbean. The first personal account of being kidnapped from Africa, to be taken across the Atlantic and enslaved on plantations and elsewhere, was produced by Olaudah Equiano in 1789. Equiano was born in about 1745 in what is now Nigeria. He was sold into enslavement as an eleven-year-old but managed to buy his own freedom at the age of eighteen. Although most of his life was spent as a sailor, he was best known as the highest profile Black voice in Britain calling for the abolition of the trafficking of enslaved people across the Atlantic. Equiano's *Narrative* became a bestseller and played a significant role in bringing Britain's part in the trade in human lives to an end.

Task:

Watch Film 2, 'Plantation Man', and Film 8, 'Artist and Themes'.

Films:



Discussion Prompts:

- The figure of the enslaved man is holding something in his right hand. What is it called and what was it used for?
- Can you name two crops grown on plantations in the Caribbean?
- Where or what is the African diaspora?
- In Film 8, the artist Sokari Douglas Camp describes a famous, or infamous, ship. What is the name of the ship? How does the artist create a hopeful, strong re-imagining of the experience of an enslaved person on this ship?

Activities:

Art

- Think about the words 'sold, bought and used'. Find discarded material to create (re-imagine) something beautiful and of new value from what you find. You could think about using tin cans, cardboard, discarded paper and masking tape. Turn them into a new piece of art!

English

- Using empathetic language, write a monologue from the viewpoint of the figure rising from the ship in Film 8. Consider the sequence of your writing and how to capture the range of emotions and narrative development that the figure would go through. You may also want to consider using sensory language and descriptions to describe their surroundings – not only of the boat but also of the sea, sky and distant shores around the boat.

History

- Read/listen to Extract 2, in which Olaudah Equiano, the great writer and abolitionist, describes how he was kidnapped in West Africa. In groups, discuss what is useful about this resource for the historian. You could consider: What are the strengths of the source? What are the limitations of the source? How does the source help us to understand the experience of an enslaved person?



Audio:

Supporting information

ACTIVITY CARD 2

Between 1562 and 1807, British traders forcibly transported more than three million African men, women and children from their homelands in Africa to the Caribbean and the Americas. These exiles and their descendants came to form the African diaspora. They were sold to enslavers and forced to work in inhumane conditions, without wages or freedom, for the rest of their lives. The farms where enslaved people worked were also known as plantations. Sugar, cotton, coffee and tobacco were the main crops. These products were then shipped from the Caribbean and the Americas across the Atlantic to Britain. Profits from the products, particularly sugar, made Britain a very wealthy country.

‘During the 1700s Britain was the leading enslaver trading nation....10,000 [slave] ships left Britain between 1642 and 1812. More than a third of these sailed from London.

London Museum Docklands



Enslaved people using cutlasses to cut sugar cane on a plantation or estate in the Caribbean.

ACTIVITY CARD 3

Learning Theme: Resistance!

‘But we were brave’

The artist Sokari Douglas Camp describes the third figure as wearing an apron. She is an enslaved domestic servant and might have worked in one of the big houses attached to a plantation, or in one of the houses in Camberwell owned by an enslaver family.

One way in which enslaved people resisted was to become freedom seekers, running away from their enslavers and trying to take control of their own destiny. This happened on the plantations, and it happened in London. Two people, Lithgow and Scipio, ran away from their enslavers in Camberwell (Extract 4).



Task:

Watch Film 3, ‘Maid’.

Film:



Discussion Prompts:

- In pairs or small groups share your thoughts about this figure. Think of words that might describe her situation.
- In small groups consider what acts of resistance or freedom-seeking an enslaved domestic worker could have engaged in.

Activities:

Art

- Can you think of a resistance movement today? Create a response in words or pictures to show the issue the movement is fighting for. From this, create a placard that you would take on a protest march. Ensure that your words are the focus of your piece, but think about a design that would enhance the words visually. You may want to look at the artists Barbara Kruger, Yoko Ono, Gary Ligon, and Bob and Roberta Smith for inspiration.

English

- (Re)read the *London Evening Post* newspaper (Extract 4). Write a diary entry imagining Lithgow's escape. Use details from the newspaper article to inform your writing and to help you to capture the character of Lithgow. Your diary entry could begin,

‘Dear diary, I have decided to escape, and this is how I will do it...’

History

- Read/listen to the extract from the autobiography of Mary Prince (see Extract 1). Also read the newspaper advertisements (Extract 4). What do these two sources together tell you about the experience of the enslaved person? How does the autobiographical form of writing contribute to the act of resistance against enslavement? How would autobiographies such as Mary Prince's have contributed to the abolitionist movement and changing society's opinion?

Audio:



Supporting information

ACTIVITY CARD 3

Enslaved people resisted their enslavement in many ways, from sabotage and coded messages using drums to communicate, to armed uprising.

In Jamaica, the Maroons, descendants of former enslaved Africans, escaped from the plantations to establish communities in the hills. Queen Nanny was a member of the Asante people, born in West Africa, who was trafficked from Africa with members of her family. She became a leader of the Maroons and a powerful freedom fighter.

Writing is another form of resistance. In most plantation societies, literacy among the enslaved was actively suppressed and often severely punished. Formerly enslaved Africans Mary Prince and Olaudah Equiano wrote about their experiences, highlighting the injustices and inhumane conditions endured by enslaved people. Their autobiographies (Extracts 1, 2 and 3) were very important in the campaigns for freedom. As more and more ordinary people in Britain learned to read, these first-person testimonies gave them an insight into the true nature of plantation life, and support for abolition and emancipation grew.

‘Resistance began in Africa and continued on the enslavement ships. It is estimated that as many as one in ten slave ships experienced a revolt.’

London Museum Docklands



Olaudah Equiano, a leading abolitionist

ACTIVITY CARD 4

Learning Theme: Connections



'We were strong'

The fourth figure in the sculpture is a **Krio** woman from **Sierra Leone** in West Africa wearing a bonnet and traditional Krio dress, called an Alice dress. Sierra Leone was founded by the British in 1787 as the **Province of Freedom**. The territory was used to resettle liberated Africans from across the **diaspora** – from North America, Jamaica, and Britain, especially London, and even slave ships. They came to be called 'Krio'.

The clothes in Sokari Douglas Camp's sculpture represent Krio culture, origins and identity – an African identity shaped through **exile** and **resistance** to enslavement.

Task:

Watch Film 4, 'Krio Woman'.

Film:



Discussion Prompts:

- What does the artist say about this figure?
- In what country in West Africa was the Province of Freedom?
- What is the connection between Krio people and the Province of Freedom?

Activities:

Art

- Design a costume that could be the new traditional 'dress' (it does not have to be an actual dress!) for Southwark. You could use an online template or create your own pattern.

English

- Listen to the music composed by Londoner Ignatius Sancho ('Just So in the North', https://www.youtube.com/watch?v=H68L_9xbN6U).

Can you compose words to this tune?
Try to capture the theme of connections and seeking freedom in your lyrics.

History

- In small groups draw up a list of five laws you would put in place to govern a 'Province of Freedom'.

Supporting information

ACTIVITY CARD 4

During the late 1770s and 1780s, London's Black population increased with the arrival of hundreds of veterans from the American War of Independence. In 1786, many of them were among a group of more than 400 poor Black people who were sent out of Deptford docks to settle in Sierra Leone.

By this time, there was already a large Black population here. Thousands of Black people, both free and enslaved, lived in London in the 1700s and 1800s, seamen, soldiers, domestic servants and musicians, such as busker Billy Waters, among them.

The abolitionist Olaudah Equiano was well-known in Georgian London and a prominent figure in the Black community. The enslaved poet Phillis Wheatley lived in America but came to London in 1773 to publish her book – the first book to be published by a Black woman in Britain. Londoner Ignatius Sancho was an author, entrepreneur and shopkeeper who wrote articles and letters, and composed music.

Life could be precarious even for free Black people, with the threat of being kidnapped and sold into enslavement never far away. Despite this, Black people established churches, pubs and meeting places where they supported each other and found relief from the hardships they faced in London. For example, when two Black men were sent to prison for begging in 1773, more than 300 Black people visited them and provided other support.



‘In every human Breast,
God has implanted a
Principle, which we call
love of Freedom.’

Phillis Wheatley

The poet **Phillis Wheatley**

ACTIVITY CARD 5

Learning Theme: Camberwell

‘We survived’

The fifth figure in the sculpture is wearing a suit and tie.

The artist describes him as a businessman, perhaps like other businesspeople who settled locally in the past. They included James Hutton Brew and Albert Duke Essien, timber merchants from the Gold Coast (now Ghana) who were living in Camberwell in 1911.



Task:

Watch Film 5, 'Businessman'.



Discussion Prompts:

- Why did the artist make the figure of a businessman part of the sculpture, and what does he represent?
- How many Black people were baptised in the parish of Camberwell between 1794 and 1806, and what were their names and ages? Read the article by historian and archivist Dr Marion Wallace to answer these questions (Extract 5).

Activities:

Art

- On a copy of the map of the parish of Camberwell from 1746, illustrate current local places of interest, and places that are familiar or special to you now. What strikes you about both the similarities and the differences in these areas over the last 200 years? What changes might you see in present-day Southwark and the areas surrounding Camberwell?

English

- Imagine walking through Camberwell in the 1700s. In pairs or small groups, discuss how this would have been different from walking through Camberwell now. Consider your senses – sight, smell and sounds. Write a sensory description. Share this with others in your group and then share how you felt.

History

- Look at the picture of the parish of Camberwell in 1790 on the back of this card, and the separate map of Camberwell parish in 1746. Remember that the parish of Camberwell was very big at that time – it also included Peckham, Herne Hill, Dulwich and other areas.

In the picture, can you see St Giles' Church, Camberwell (the building with the square tower and weathervane on the right)? What can you see on the map that you recognise? Are there any landmarks that are still there? What has been lost? (Clue: there is a tiny plan of the church and graveyard above the second 'E' of 'CAMBERWEL').

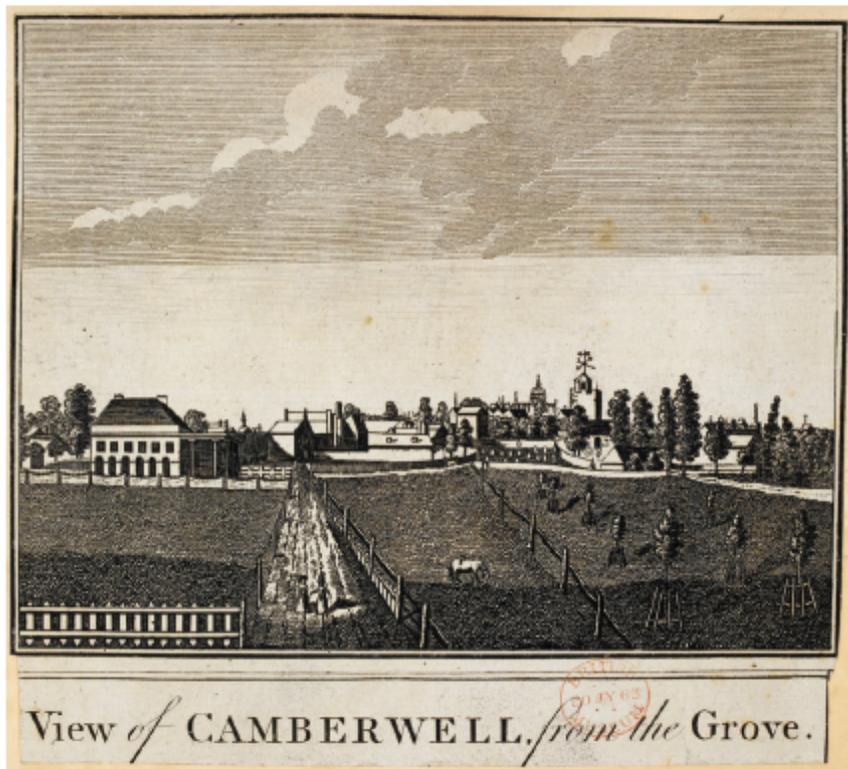
Supporting information

ACTIVITY CARD 5

Black people have lived in Camberwell since at least the 1600s. At this time, Camberwell and Peckham were small villages surrounded by fields. There was one church, St Giles' in Camberwell, for the whole parish, which included Dulwich, Herne Hill, Myatt's Fields, Nunhead and Peckham. In the 1800s London's transport expanded, with regular coaches running from Camberwell to the city, and both areas were connected to the River Thames. Ships laden with sugar, cotton and barrels of rum from the Caribbean were unloaded at London's docks and London became wealthy because of it. Some of the Georgian houses in Camberwell were built on the profits of the transatlantic trade and enslavement, especially the trade in sugar (see 'Introduction' film).

'From about the 1770s, Camberwell developed into a suburb of London. Large houses were built, communication with central London improved and the area was considered healthy. All this made it attractive to the relatively well-off, including those who worked in the City of London. Enslavers were among those who moved to Camberwell.'

Marion Wallace, 'Enslavement and Camberwell: What are the Connections?' (Extract 5)



A view of Camberwell in 1790

ACTIVITY CARD 6

Learning Theme: Legacy



‘All the world is now richer’

The sixth and final figure in the sculpture is ‘T-shirt Man’. The artist, Sokari Douglas Camp, tells us the figure represents a 21st century person, free to dress how they want and be who they want to be.

Theme:

Watch Film 6, ‘T-shirt Man’.

Film:



Discussion Prompts:

- What do you think the artist means by the sentence, ‘All the world is now richer’? (See also the ‘Introduction’ film.)
- Which one of the figures have you found the most interesting or inspiring and why?
- Think about how you might make the world or your neighbourhood a better place. After you have made your list, discuss and share your ideas in pairs or small groups.

Project Finale Activities: Art, English, History

- Imagine a seventh figure in the sculpture and design or draw them, adding a sentence to describe them. You might want to **research** the historical period your character lives in and include this information.
- Picture a time capsule. What would you include in a time capsule about the place and time in which you live? Explore the images of ‘found objects’ (on the back of this card) from the banks of the **River Thames** and consider what they reveal about the history that has been lived around London. You could include some of these ‘found objects’ in your time capsule. You may also want to think about pictures, objects, food, sounds, photographs and moving images.
- ‘My London’ podcast! Imagine you are making a podcast about London, Southwark, Camberwell, or another area of your choice. Think about what you have discovered or already know about this area. What would you include in your podcast? Who would you interview and who would be your target audience? Who would present it? Think about how you would link the items – with music and/or words. Include an item on local history and news, music, literature or art. Use your research to write the script for your podcast. Now – have a go at recording it!

Supporting information

ACTIVITY CARD 6

‘Local history has no recollection of the gains of the slavery that built Britain...*All the World is Now Richer* is a sculpture to commemorate the abolition of slavery. The sculpture hopes to show that people were brave and had dignity and strength.’

Sokari Douglas Camp

Sokari Douglas Camp’s sculpture *All the World is Now Richer* embodies this challenging and enriching legacy. The six figures in the sculpture have engaged us in a journey across time, from ancient African kingdoms, across the ocean and through enslavement, to resistance and struggle, and finally freedom. We have discovered amazing people along the way, and acknowledged their bravery and contribution to the world.

Part of the legacy can be found in Camberwell’s rich Black history – often overlooked or actively ignored. For example, the civil rights leader Dr Harold Moody, the Jamaican poet and feminist Una Marson and the Sierra Leonean novelist and businessman A.B.C. Merriman-Labor all lived in Camberwell. Follow their lives on the Black History Walk at www.camberwell.life/discover/camberwell-black-history-walk/.

Direct examples of enrichment are found in Camberwell’s buildings and streets which, in part, still attest to the fortunes made by enslavement.

This is a history that has given us many things, including a focus on fighting for rights and equality. It impacts fashion, music and law, as well as our ideas of individual and national identity – it impacts *All Our Histories*.



These objects have been washed up on the banks of the River Thames, two hundred years or more after falling from ships returning from the Caribbean. The objects are a piece of coral, used to add weight to ships crossing the Atlantic from the Caribbean; a cowrie shell, which was money in West Africa; and parts of a clay sugar container.

They connect our past, present and future. They are symbols of the wealth created from and through the African diaspora’s contribution to London and across Britain: from Africa to London and Camberwell via the Caribbean and America. They link us to people and places. They are a part of *All Our Histories*.

**Posters of Sokari Douglas Camp's
*All the World is Now Richer***



Sculpture 1: First Man. *'From our rich ancestral life.'*
Sokari Douglas Camp, *All the World is Now Richer*



Sculpture 2: Plantation Man. "We were sold, bought and used."
Sokari Douglas Camp, *All the World is Now Richer*



Sculpture 3: Maid. 'But we were brave.'
Sokari Douglas Camp, *All the World is Now Richer*



Sculpture 4: Krio Woman. 'We were strong.'
Sokari Douglas Camp, *All the World is Now Richer*



Sculpture 5: Businessman. "We survived."
Sokari Douglas Camp, *All the World is Now Richer*



Sculpture 6: T-shirt Man. 'All the World is Now Richer.'
Sokari Douglas Camp, *All the World is Now Richer*



Sokari Douglas Camp, *All the World is Now Richer*

Key Terms, Key People and Timeline

Key Terms

Activity Card One: Africa's Past

Adinkra. Adinkra symbols originally represented the philosophies, history and culture of the Akan people of modern Ghana, Togo and Ivory Coast. They are now used decoratively across West Africa.

African kingdoms and empires. Before and during the period of European contact, these included **Asante**, Benin, Ethiopia, Ghana, Kanem-Bornu, **Mali** and Songhai.

Colonialism. When a country or group of people occupy and exploit another country or group of people, often forcing its own language and cultural values on the occupied people.

Colony. A country experiencing **colonialism**.

Griot. A traditional West African storyteller and musician who passes down ancestral stories and history in poetry and song, from generation to generation.

Kente cloth. A Ghanaian textile made of handwoven strips of silk and cotton. African textiles represent many things; they can be a form of storytelling and history.

Mali Empire (1200s–1500s). An expansive and powerful empire in West Africa. Its capital was **Timbuktu**, a centre of trade and learning and legendary for its mosques, university and magnificent libraries, containing hundreds of thousands of texts.

Research. Investigation into a subject and finding new information and knowledge, and recording and documenting the information you discover.

Resistance. The refusal to accept something. Acts of protest and defiance.

Activity Card Two: Diaspora

Abolitionism. Political movement that campaigned for the end of the **trafficking of enslaved people across the Atlantic**. The abolition campaign succeeded in Britain in 1807.

British Empire. Overseas territories held and governed by Britain over a four-hundred-year period.

Cutlass, also known as a machete. A tool used for cutting sugar cane. It could also be used as an instrument of punishment and as a weapon.

Diaspora. A population (community of people) living in regions of the world away from their geographic place of origin. People dispersed from their homeland.

Enslaved person. We use the term 'enslaved' rather than 'slave' to show the humanity of individuals and not to reduce people to the status of property.

Enslaver (also called slave-owner). Someone who, in law, owns another person.

Exile. Someone who is forced to leave their homeland.

Plantation. Large estate or property (such as a farm) dependent on the labour of enslaved people. Plantations were centred on a plantation house. Many crops were grown and products were created including sugar, molasses, rum, indigo and coffee.

Trafficking of enslaved people across the Atlantic, also called the **transatlantic slave trade**. The forced transportation of approximately 12–15 million African people from their homelands in Africa to the **plantations** of the Americas and the Caribbean, between the 1500s and the 1800s.

Activity Card Three: Resistance

Abolitionism. Political movement that campaigned for the end of enslavement.

Asante people and empire (1700–1900). The Asante ruled over an area in Africa now known as Ghana. They are famous for their rich cultural heritage, including **kente** cloth.

Autobiography. An account of a person's life written by that person.

Black Lives Matter. Global movement to improve the lives of Black people around the world (see Teachers' Booklet).

Emancipation. The end of enslavement, when **enslaved people** gained their freedom. In British colonies, this was in 1838.

Freedom seekers. Enslaved people who actively tried to escape and take control of their own destiny by running away from their **enslavers**.

Literacy. The ability to read and write.

Maroons. Descendants of formerly enslaved Africans, who escaped the **plantations** and established communities in the Jamaican hills.

Resistance. The refusal to accept something. Acts of protest and defiance.

Activity Card Four: Connections

American War of Independence (1775–1783). War for independence from the British, which the Americans won.

Georgian. From the period 1714–1830. Black **Georgians** were people of African origin born or resident in the British Isles during this period.

Krio people. Descendants of formerly enslaved and liberated Africans who were transported to the **Province of Freedom**, beginning in 1787. Many of the Africans who went to **Sierra Leone** were Black Loyalists, who had fought on the British side in the **American War of Independence** in exchange for their freedom. Some of them were among London's 'Black Poor' who were taken to **Sierra Leone** from London in 1787. Others left from Nova Scotia in Canada in 1792. A third group were deported **Maroons** from Jamaica who arrived in 1800.

Province of Freedom. A **colony** in West Africa founded by the British in 1787, now the country of **Sierra Leone**.

Sierra Leone. A country in West Africa (capital Freetown) and the country of origin of the **Krio people**. Sierra Leone became a British **colony** in 1808 and gained independence in 1961. The Sierra Leonean community is active and well established in Camberwell.

Activity Card Five: Camberwell

Archives. Historical documents, records and materials; a collection of 'older things' including photographs and more. Archives can include sound, moving pictures and digital material. An **archivist** is a person who collects, organises and maintains archives.

St Giles' Church. Parish church of Camberwell, founded before 1086.

Compensation. Money paid to make up for a loss.

Parish. A district looked after by a particular church. Historically, the parish council was the governing body for the parish, like Southwark Council today. The parish of Camberwell was in the county of Surrey, not London. As well as Camberwell village, the parish included a much wider area: Dulwich, Herne Hill, Myatt's Fields, Nunhead and Peckham.

River Thames. The main waterway in London for ships to depart for Africa and the Caribbean, and to return laden with goods.

Activity Card Six: Legacy

Legacy. The long-lasting impact of events or actions that took place in the past.

Living archive. A way of engaging creatively with **archives**, bringing the past to life.

Reparations movement. A global movement to address and recognise the harms of transatlantic trafficking, enslavement, oppression and exploitation.

Key People

Activity Card One: Africa's Past

Mansa Musa (ruled 1312–1337) was the tenth and most famous ruler of the **Mali Empire**. He was said to be one of the richest people who ever lived.

Baaba Maal (born 1953) is a singer, musician and **griot** from Senegal, West Africa.

Activity Card Two: Diaspora

Olaudah Equiano (about 1745–1797) was enslaved in Africa at the age of eleven and forcibly taken across the Atlantic, but managed to buy his own freedom. He established himself as a spokesperson for Black abolitionists based in Britain and wrote a best-selling autobiography, *The Interesting Narrative of the Life of Olaudah Equiano* (1789). (See Extracts 2 and 3.)

Activity Card Three: Resistance

Lithgow, or James Williams, was a 21-year old enslaved man who escaped from his enslaver in Camberwell in 1756. He had served in the British Army and suffered from smallpox at some time. He also spoke good English. We do not know what happened to him. (See Extract 4.)

Queen Nanny (about 1686–about 1760) was born in West Africa, a member of the Asante people. Nanny was enslaved, along with members of her family, but escaped British enslavers to become leader of the Jamaican **Maroons** and a powerful freedom fighter.

Mary Prince (1788–after 1833) was a formerly enslaved woman who revealed the horrors of enslavement in her **autobiography**, *The History of Mary Prince, a West Indian Slave, Related by Herself* (1831). Born in Bermuda, she was brought to London by her enslavers in 1828 to work as a servant. She managed to leave her enslavers, and worked with abolitionists to write and publish her autobiography. (See Extract 1.)

Scipio was a sixteen-year old boy and almost certainly enslaved. He escaped from his enslaver, James Lytton, in Camberwell in 1718. We do not know what happened to him. (See Extract 4.)

Phillis Wheatley (about 1753–1784) was a poet from the age of twelve. She was born in West Africa and trafficked to America at the age of eight. Her African birth name is unknown. She travelled to London from America as an enslaved woman to publish her first book, *Poems on Various Subjects, Religious and Moral*, in 1773. This was the first book to be published by a Black woman in Britain. Freed in 1774, she married and had children, but died in poverty aged 31.

William Wilberforce (1759–1833) was a British politician and philanthropist, and a prominent leader of the movement to abolish the transatlantic **trafficking of enslaved people**.

Activity Card Four: Connections

Dido Elizabeth Belle (1761–1804) was the daughter of an enslaved Black woman and a British naval officer. She was raised in the household of her great-uncle Lord Mansfield (see Timeline) at Kenwood House, Hampstead. A famous portrait of her with her White cousin, Lady Elizabeth Murray (see Teachers' Booklet), inspired the film *Belle*.

George Augustus Polgreen Bridgetower (1778–1860) was a successful composer and musician of African and Polish descent. He moved to London at an early age and later died in Peckham. Beethoven originally dedicated his *Kreutzer Sonata* to Bridgetower.

Ignatius Sancho (1729–1780) was born on a slave ship, but became a celebrated writer as well as a composer, shopkeeper in central London, property owner, family man and the first Black person to vote in England. His collection of letters, published after his death, was a bestseller.

Billy Waters (1778–1823) was a street artist and busker. He sang, played the violin and entertained theatre-goers in London's West End. He has been portrayed in books, plays and paintings.

Activity Card Five: Camberwell

Eleanor Eason was baptised in St Giles' Church, Camberwell in 1804. She came from Jamaica and was probably enslaved. (See Extract 5.)

Mary Phillis Jackson was baptised in St Giles' Church, Camberwell in 1795. She came from Barbados and was probably enslaved. (See Extract 5.)

Activity Card Six: Legacy

George Edward Bemand (1892–1916) was a pupil at Dulwich College. He lived with his Black Jamaican mother and his younger brother on Denmark Hill. He went on to study engineering at University College, London, before joining the Royal Field Artillery at the start of the First World War as a commissioned officer (a position technically denied to him as a non-White person). Both brothers died in France during the war.

Reverend Thomas Brem-Wilson (1865–1929) was a Ghanaian businessman and pastor who founded the first Black-led Pentecostal church in Britain in 1908. The church operated from various premises in Southwark and was known locally as 'The Black Man's Church'.

Sam King MBE (1926–2016) was born in Jamaica. He served as an engineer with the RAF during the Second World War. In 1948, he came back to Britain on the ship the *Empire Windrush*. He became Mayor of Southwark in 1983.

Una Marson (1905–1965), the Jamaican poet, playwright, radio broadcaster and activist, lived in Peckham and Camberwell in the 1930s and 1940s. Much of her verse on racism and feminism was written during her time in London. A Southwark Heritage blue plaque to her can be found on her former home in Brunswick Square, Camberwell.

A.B.C. Merriman-Labor (1877–1919) was a Sierra Leonean writer, barrister and businessman who moved to London in 1904 and lived in Camberwell.

Dr Harold Moody (1882–1947) founded The League of Coloured Peoples (1931–1951) and was also a minister at the Camberwell Green Congregational Church in the 1930s and 1940s. The church stood behind the current Butterfly Walk. Copies of the League's magazine *The Keys* can be downloaded from the British Newspaper Archive.

Timeline



1200s–1500s

The **Mali Empire** flourished in West Africa. It included the modern countries of Mali, Guinea, Senegal, Mauritania and Gambia. Mansa Musa was its tenth and most famous ruler.

1562–1563

John Hawkins' voyage started the organised English slave trade. Hawkins **trafficked** 300 Africans from modern **Sierra Leone** in West Africa to the Caribbean.

1607

In Camberwell, a Black man, John Primero, was baptised.

1718

In Camberwell, **Scipio**, a 16-year old boy who was almost certainly **enslaved**, escaped from his **enslaver**, James Lytton. We do not know what happened to him after that.



1760–1820

Reign of King George III

1773

Phillis Wheatley visited London and published her book, *Poems on Various Subjects, Religious and Moral*.

1501–1560s

Small numbers of Africans were recorded as living in Tudor England. Some were **enslaved** domestic servants. Others were sailors, waged domestic servants, entertainers and small tradespeople.

1596, 1601

Queen Elizabeth I ordered the deportation of Black people from England.

1700–1800

In this century, Britain forcibly **trafficked** more than 2.4 million Africans, more than any other nation – nearly 40 per cent of the total of those enslaved by all countries in this period. The trafficked human beings were sold by British traders into enslavement in the Caribbean and North and South America.



1756

In Camberwell, **Lithgow**, or James Williams, escaped from his **enslaver**. We do not know what happened to him after that.

1772

The Somerset case. In the law courts, Lord Mansfield ruled that no one could be removed from England against their will – so enslaved people in England could not be forced back to the Caribbean. Many people thought that the ruling ended enslavement in England and Wales.

1775–1783

American War of Independence. Black Loyalists fought on the British side in exchange for their freedom. After the war, hundreds of these former soldiers came to London, where they added to the number of the city's 'Black Poor'. Others went to Nova Scotia, Canada.



1787
More than 400 of London's 'Black Poor' and their families were removed from Deptford, south-east London, and sailed to the **Province of Freedom** in **Sierra Leone**, West Africa, as 'settlers'. Few of them survived.

1789
Olaudah Equiano published his **autobiography** in London.

1791–1804
The Haitian Revolution. In Haiti, in the Caribbean, **enslaved** people successfully resisted their **enslavers**, abolished enslavement and formed a **Black-led** country.

1804
Eleanor Easson was baptised in St Giles' Church, Camberwell. She came from Jamaica and was probably enslaved.

1831
In London, **Mary Prince** published her **autobiography**, *The History of Mary Prince, a West Indian Slave, Related by Herself*. This was the first autobiography of a Black woman to be published in Britain.



1866
A meeting of the Freedmen's Aid Society at Camberwell Hall, Grove Lane, welcomed the abolition of enslavement in the United States.



1787
The Society for **Effecting the Abolition** of the Slave Trade was founded in London.

1792
Fifteen ships carrying more than 1,000 **Black Loyalists** and their families voyaged from Nova Scotia, Canada, to **Sierra Leone**. The **Black Loyalists**, together with other enslaved and liberated Africans, are the ancestors of the modern **Krio people**.

1795
Mary Phillis Jackson was baptised in **St Giles' Church**, Camberwell. She came from Barbados and was probably enslaved.

1807
The Abolition of the Slave Trade Act (called 'Wilberforce's bill' in Film 1) was passed by Parliament. **William Wilberforce** was the main campaigner for **abolition** in Parliament. This Act made the trafficking of human beings across the Atlantic illegal. However, enslavement continued in **British colonies**. By this time, Britain had trafficked more than 3.2 million Africans across the Atlantic – more than a quarter of the total by all countries.

1833
Parliament passed the Slavery Abolition Act to end enslavement in 1834. However, most enslaved people were still forced to work as so-called 'apprentices'. In 1838 they gained full **emancipation**.

When the enslaved were freed, the enslavers received **compensation** from the British government. The formerly enslaved people received nothing. The total payment to the enslavers was huge – £20 million, billions of pounds in today's money. This was so much money that the government had to take out a loan – which took until 2015 to repay.

1983
Sam King, from Jamaica, became Mayor of Southwark.

2025

Sunny Lambe, from Nigeria, became Mayor of Southwark.

Timeline



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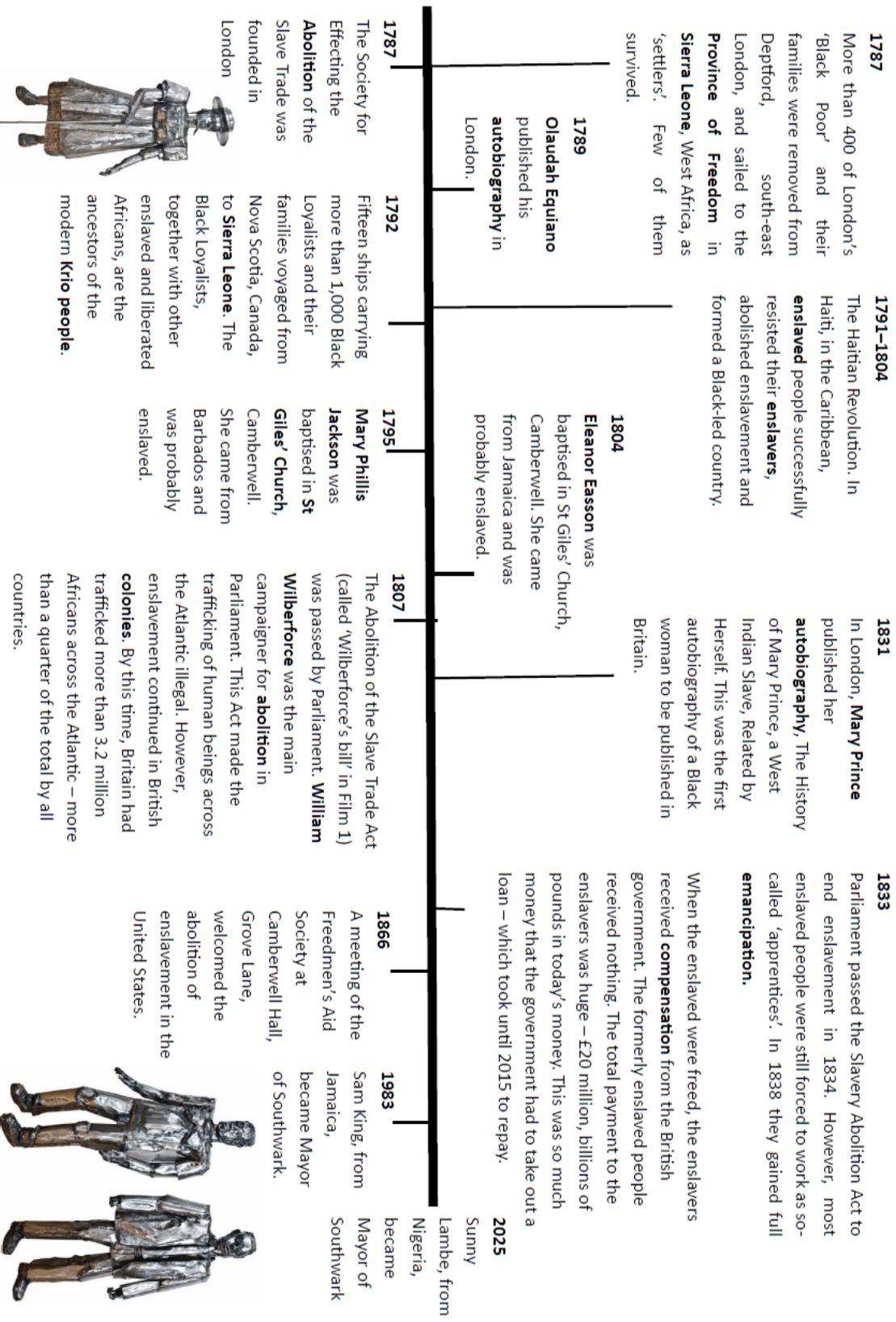
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1773

Phillis Wheatley visited London and published her book, Poems on Various Subjects, Religious and Moral.





Extracts 1–5

EXTRACTS 1, 2 and 3

Writing against Enslavement

'I know what a slave knows; and I would have all the good people in England to know it too, that they may break our chains, and set us free.' Mary Prince



Audio:

Mary Prince (1788–after 1833) was born into **enslavement** in Bermuda. In England she escaped to become a prominent abolitionist. In 1831 she published an autobiography revealing the horrors of enslavement. It had a huge impact and was a key part of the anti-slavery campaign.

Extract 1: Mary Prince's experience of enslavement

I had scarcely reached my twelfth year when my mistress became too poor to keep so many of us at home; and she hired me out to Mrs. Pruden, a lady who lived about five miles off, in the adjoining parish, in a large house near the sea. I cried bitterly at parting with my dear mistress and Miss Betsey, and when I kissed my mother and brothers and sisters, I thought my young heart would break, it pained me so. But there was no help: I was forced to go...A few hours after this I was taken to a strange house and found myself among strange people. This separation seemed a sore trial to me then; but Oh! 'twas light, light to the trials I have since endured!

I had staid at Mrs. Pruden's about three months after this; I was then sent back to Mr. Williams to be sold...The bidding commenced at a few pounds, and gradually rose to fifty-seven, when I was knocked down to the highest bidder; and the people who stood by said that I had fetched a great sum of money for a young slave. I then saw my sisters led forth, and sold to different owners; so that we had not the sad satisfaction of being partners in bondage. When the sale was over, my mother hugged and kissed us and mourned over us, begging of us to keep up a good heart, and do our duty to our new masters. It was a sad parting; one went one way, one another, and our poor mammy went home with nothing.

From *The History of Mary Prince, A West Indian Slave, Related by Herself*, Chapter 1.

Olaudah Equiano (about 1745–1797) was enslaved in Africa at the age of eleven and forcibly taken across the Atlantic, but managed to buy his own freedom. He established himself as a spokesperson for Black **abolitionists** based in Britain, and wrote a best-selling autobiography in 1789.

Extract 2: Olaudah Equiano is forced to leave Africa

I was born, in the year 1745, in a charming fruitful vale named Essaka. The distance of this province from the capital of **Benin** and the seacoast must be very considerable; for I had never heard of white men or Europeans, nor of the sea...

[Equiano and his sister were seized from their home one day when their parents were away.]

The first object which saluted my eyes when I arrived on the coast was the sea and a slave ship, which was then riding at anchor, and waiting for its cargo. These filled me with astonishment, which was soon converted into terror, which I am yet at a loss to describe, nor the then feelings of my mind. When I was carried on board I was immediately handled, and tossed up, to see if I were sound, by some of the crew; and I was now persuaded that I had gotten into a world of bad spirits, and that they were going to kill me. Their complexions too differing so much from ours, their long hair, and the language they spoke (which was very different from any I had ever heard) united to confirm me in this belief.

Extract 3: Olaudah Equiano's call for freedom

To the Lords Spiritual and Temporal, and the Commons of the Parliament of Great Britain.

My Lords and Gentlemen,

Permit me, with the greatest deference and respect, to lay at your feet the following genuine Narrative; the chief design of which is to excite in your august assemblies a sense of compassion for the miseries which the Slave-Trade has entailed on my unfortunate countrymen. By the horrors of that trade was I first torn away from all the tender connexions that were naturally dear to my heart...May the God of heaven inspire your hearts with peculiar benevolence on that important day when the question of Abolition is to be discussed, when thousands, in consequence of your Determination, are to look for Happiness or Misery!

From *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African, Written by Himself*, Chapter 1 and Introduction

EXTRACT 4

Freedom Seekers

Note: the original terms referring to Black people have been kept in the text here to give a more accurate impression of the attitudes of the period.

Freedom seekers were enslaved people who actively tried to escape and take control of their own destiny by running away from their enslavers. Usually, we only know about them because their enslavers advertised in the newspapers to try to recapture them. Extract 4 gives two advertisements for men who escaped enslavers in Camberwell.

Lithgow, or James Williams

In February 1756, an advertisement appeared in the *London Evening Post*. It offered a reward of five guineas for the capture and return of James Williams, or Lithgow, an enslaved man who had escaped from a ship. The advert offered a reward for his return to Camberwell. It is very likely that both he and his enslaver were living there.

This was the newspaper advertisement for Lithgow:

'Run away from the Ship Pleasant, of London... a Negroe Slave call'd James Williams, otherwise Lithgow, a likely Fellow, about five Feet six Inches high, twenty-one Years of Age, has lately had the Small Pox, remarkably thick under the Chin, he speaks fast, but good English; had on when he went away, a brown Sailor's Jacket, white Shirt, and yellow Breeches (but has since chang'd his Apparel) he was lately a Drummer in Sir Robert Riche's Dragoons, but was discharg'd on Account of his being a Slave on the 10th of this Month.'

This part of the advert tells us a lot about Lithgow. The second part tells us more about how his enslaver was trying to capture him:

'As he said he intending to go for Ireland, and enlist in a Regiment there (he is at present lurking about St. Alban's) This is to desire all Recruiting Officers not to enlist him; and whoever entertains or secrets him shall be prosecuted with the utmost Rigour; and whoever will secure him in any Gaol, shall receive Two Guineas Reward; and if they deliver him to Messrs. William Montgomery and Son, Merchants, in St. Mary Axe, London, shall receive of them Five Guineas. If he will return to Camberwell he shall be well received, and forgiven.'

London Evening Post, 26 Feb 1756

We do not know whether Lithgow was caught, or what happened to him. Nor do we know who his enslaver was.

Scipio

In 1718, in an earlier attempted escape, a young man called Scipio, who was very probably enslaved, 'went away from his master Mr James Lytton at Camberwell'. Whether Scipio was recaptured is unknown.

This was the newspaper advertisement for Scipio:

'A Negro Boy about 16 Years of Age, slight Limb'd, goes by the Name of Scipio, cloth'd in a light and blue Livery linn'd with Yellow and Brass Buttons, a black Velvit Cap with a Turpet; went away from his Master Mr. James Lytton at Camberwell last Tuesday the 2d Instant. Whoever gives Notice to the said Mr. Lytton, or Mr. Richard Clay, Oylman, against the Monument, so as he may be secur'd, shall receive 10 s. Reward.'

Daily Courant, 5 Sep 1718

EXTRACT 5

Enslavement and Camberwell: What are the Connections?

Black people have lived in Camberwell and surrounding areas for centuries. The area also benefited from enslavement. Dr Marion Wallace, a historian who lives locally, has researched this history.

Here are some edited extracts from her article 'Camberwell and the History of Enslavement'.

The Black presence in Camberwell

Camberwell parish was not even in London in the 1700s – it was in the county of Surrey. The village of Camberwell, with

its ancient church of **St Giles**, was surrounded by fields until well into the 1800s, and Dulwich and Peckham were too tiny to have churches of their own. In 1787, only 3,762 people lived in the parish. Nevertheless, there was a small Black population.

Five Black people were baptised in St Giles' Church between 1794 and 1806 (as shown in the records of baptism, called baptismal registers). There were two nine-year olds and three adults.

Here are their names and the dates they were baptised:

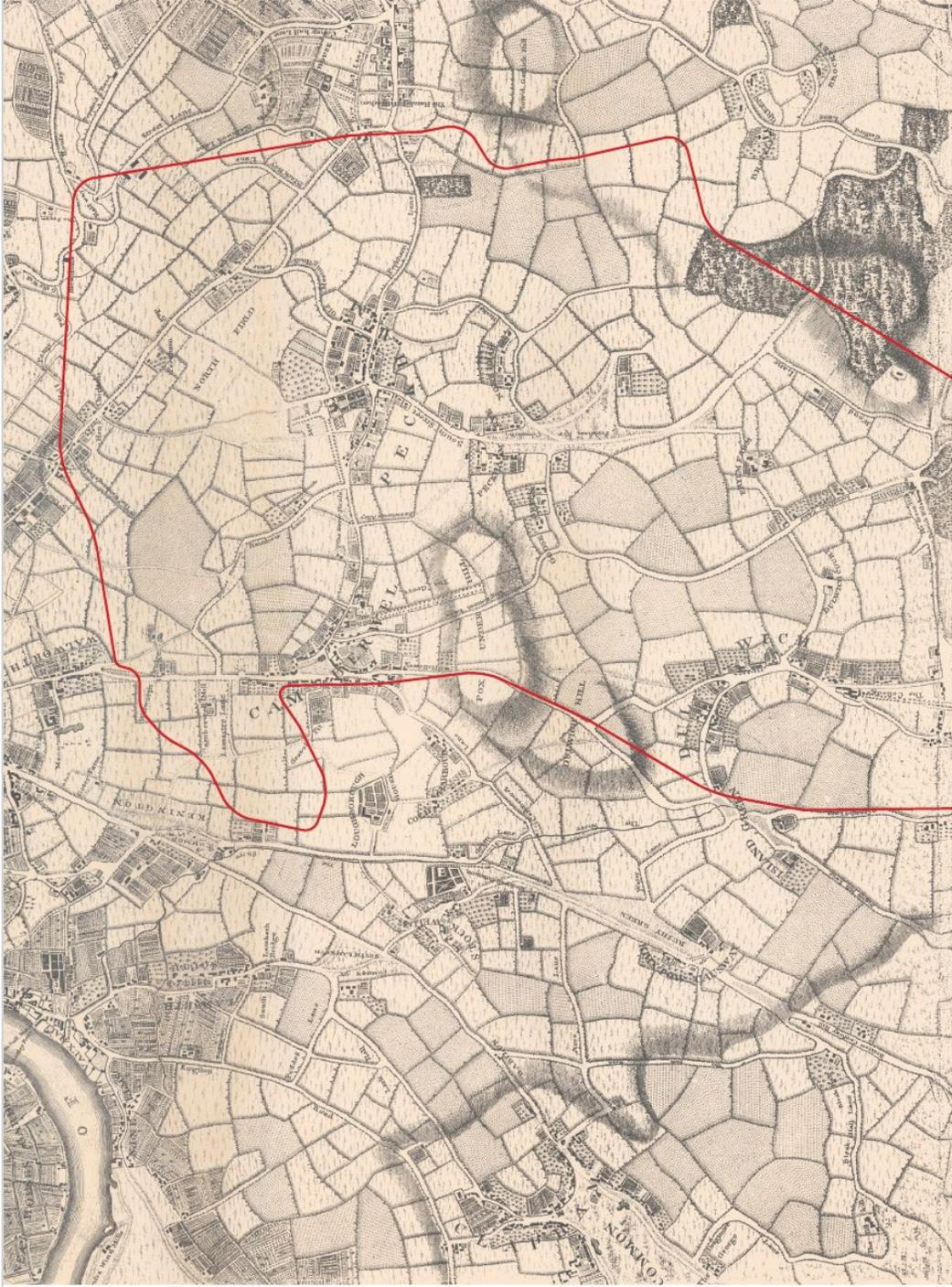
- William Henry, described as 'a Native of St Kitts', 1794
- William Cavitt, a 'West Indian', 1798
- **Mary Phillis Jackson**, 'a Native of Barbadoes', 1795
- **Eleanor Easson**, 'a Native of Island of Jamaica', 1804
- Thomas Jones, 'an African Supposed to be 17 years old', 1806

Enslavers and the Enslaved

I have found thirty-four family groups or individuals who made money from enslavement and who lived for at least part of their lives in the Camberwell **parish** at this period.

Many of these enslavers benefited when the British government gave them money, in the form of **compensation** payments, at **emancipation**. For example, Isaac Westmorland (1787–1856), received £20,107 (together with his business partner). This was an enormous amount of money at the time, and was given to him when 984 enslaved people were freed from his estates, mainly in Jamaica. In other words, the enslavers, not the enslaved, got payouts when the system was abolished.

Map of the Parish of Camberwell (1746)



MAP OF THE PARISH OF CAMBERWELL
John Rocque's map of the parish of Camberwell and surrounding areas, 1746

All Our Histories