

# David Livingstone Birthplace

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## **Critical literacies goes to the museum: Exploring post/colonial stories in and through history**

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# Overview



## Overview:

This workshop consists of 3 core texts that surround the story of David Livingstone. Specifically, these are both primary and secondary sources that tell the stories of various East and Central Africans that Livingstone interacted with and relied on for his survival throughout his expeditions.

Two of the sources are nonfiction, primary source documents and the one remaining is historical fiction based on real people.

The two nonfiction sources are:

- The Death of Dr. Livingstone: Carus Farrar’s Narrative by H.B. Thomas, O.B.E. (digital source)
- Excerpts and a letter from The Diary of Jacob Wainwright (digital source)

The fiction source is:

- Out of Darkness, Shining Light by Petina Gappah (hard copy on site)

## Learning Intentions:

- 1) To expose students to literature written and directed by Black Africans in the context of colonial histories and legacies..
- 2) To engage in critical literacy and apply its approaches to range of texts and other sources (including the museum itself) to identify power imbalances in history and how history is portrayed.
- 3) To investigate the value of fiction in African historiography (or storytelling) as a response to history predominantly told through white, European, colonial perspectives (S5-6 only)
- 4) To contribute to the museum’s ongoing portrayal of history, historical people and events, and the effects of history on contemporary people and society by participating in an exhibition activity.

# Curriculum for Excellence links:



## Experiences & Outcomes

### Literacy & English

	Level 2	Level 3	Level 4
<b>Listening &amp; Speaking</b>			
<b>Tools for listening and talking</b>	When I engage with others, I can respond in ways appropriate to my role, show that I value others’ contributions and use these to build on thinking. LIT 2-02a	When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion. I can respond in ways appropriate to my role and use contributions to reflect on, clarify or adapt thinking. LIT 3-02a	When I engage with others I can make a relevant contribution, ensure that everyone has an opportunity to contribute and encourage them to take account of others’ points of view or alternative solutions. I can respond in ways appropriate to my role, exploring and expanding on contributions to reflect on, clarify or adapt thinking. LIT 4-02a
<b>Reading</b>			
<b>Finding and using information</b>	Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. LIT 2-14a	Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. LIT 3-14a / LIT 4-14a	
<b>Understanding, analysing and evaluating</b>		To show my understanding, I can comment, with evidence, on the content and form of short and extended texts, and respond to literal, inferential and evaluative questions and other types of close reading tasks. ENG 3-17a	To show my understanding, I can give detailed, evaluative comments, with evidence, on the content and form of short and extended texts, and respond to different kinds of questions and other types of close reading tasks. ENG 4-17a

Reading			
	To help me develop an informed view, I can identify and explain the difference between fact and opinion, recognise when I am being influenced, and have assessed how useful and believable my sources are. LIT 2-18a	To help me develop an informed view, I am exploring the techniques used to influence my opinion. I can recognise persuasion and assess the reliability of information and credibility and value of my sources. LIT 3-18a	To help me develop an informed view, I can recognise persuasion and bias, identify some of the techniques used to influence my opinion, and assess the reliability of information and credibility and value of my sources. LIT 4-18a
	I can: - discuss structure, characterisation and/or setting - recognise the relevance of the writer's theme and how this relates to my own and others' experiences - discuss the writer's style and other features appropriate to genre. ENG 2-19a	I can: - discuss and evaluate the structure, characterisation and/or setting using some supporting evidence - identify the main theme of the text and recognise the relevance this has to my own and others' experiences - identify and comment on aspects of the writer's style and other features appropriate to genre using some relevant evidence. ENG 3-19a	I can: - discuss and evaluate the effectiveness of structure, characterisation and/or setting using some supporting evidence - identify how the writer's main theme or central concerns are revealed and can recognise how they relate to my own and others' experiences - identify and make a personal evaluation of the effect of aspects of the writer's style and other features appropriate to genre using some relevant evidence and terminology. ENG 4-19a
Writing (designing)			
<b>Organising and using information</b>	By considering the type of text I am creating, I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. LIT 2-26a	By considering the type of text I am creating, I can independently select ideas and relevant information for different purposes, and organise essential information or ideas and any supporting detail in a logical order. I can use suitable vocabulary to communicate effectively with my audience. LIT 3-26a / LIT 4-26a	

Writing (designing)			
<b>Creating texts</b>	As I write for different purposes and readers, I can describe and share my experiences, expressing what they made me think about and how they made me feel. ENG 2-30aAs I write for different purposes and readers, I can describe and share my experiences, expressing what they made me think about and how they made me feel. ENG 2-30a	I can recreate a convincing impression of a personal experience for my reader, sharing my feelings and reactions to the changing circumstances with some attempt at reflection. ENG 3-30a	I can create a convincing impression of my personal experience and reflect on my response to the changing circumstances to engage my reader. ENG 4-30a

### Social Studies

	Level 2	Level 3	Level 4
<b>People, past events and societies</b>	I can use primary and secondary sources selectively to research events in the past. SOC 2-01a	I can use my knowledge of a historical period to interpret the evidence and present an informed view. SOC 3-01a	I can evaluate conflicting sources of evidence to sustain a line of argument. SOC 4-01a
	I can investigate a Scottish historical theme to discover how past events or the actions of individuals or groups have shaped Scottish society. SOC 2-03a		

	Level 2	Level 3	Level 4
			<p>By studying groups in past societies who experienced inequality, I can explain the reasons for the inequality and evaluate how groups or individuals addressed it. SOC 4-04a</p> <p>I can describe the main features of conflicting world belief systems in the past and can present informed views on the consequences of such conflict for societies then and since. SOC 4-04b</p> <p>I can make reasoned judgements about how the exercise of power affects the rights and responsibilities of citizens by comparing a more democratic and a less democratic society. SOC 4-04c</p>
		I can discuss the motives of those involved in a significant turning point in the past and assess the consequences it had then and since. SOC 3-06a	I can assess the impact for those involved in a specific instance of the expansion of power and influence in the past. SOC 4-06d
<b>People in society, economy and business</b>	I can use evidence selectively to research current social, political or economic issues. SOC 2-15a	I can use my knowledge of current social, political or economic issues to interpret evidence and present an informed view. SOC 3-15a	I can evaluate conflicting sources of evidence to sustain a line of argument. SOC 4-15a

	Level 2	Level 3	Level 4
			I can analyse the factors contributing to the development of a multicultural society and can express an informed view on issues associated with this. SOC 4-16c
		I can discuss the extent to which my choices and decisions are influenced by the ways in which I am informed. SOC 3-17b	I can compare and contrast two world ideologies to express an informed view on how ideology affects the lives of people. SOC 4-17c
			I can present an informed view on how the expansion of power and influence of countries or organisations may impact on the cultures, attitudes and experiences of those involved. SOC 4-19a

**Expressive Arts**

	Level 2	Level 3	Level 4
<b>Art and design</b>	I can create and present work that shows developing skill in using the visual elements and concepts. EXA 2-03a	I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work. EXA 3-03a	I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work. EXA 4-03a

	Level 2	Level 3	Level 4
	Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail. EXA 2-04a	Through observing and recording, I can create material that shows accuracy of representation. EXA 3-04a	Through creating a range of reference material, I can demonstrate my skills of observing and recording and apply them to work in other areas of the curriculum. EXA 4-04a

### Religious & Moral Education

	Level 2	Level 3	Level 4
<b>Development of beliefs and values</b>	I am developing my understanding of how my own and other people's beliefs and values affect their actions. RME 2-09d	I am developing my understanding of the nature of belief and morality. RME 3-09d	

# Part 1



## A1: Introduction: Stories are positioned and positioning

1. Watch the following TED Talk by author Chimamanda Ngozi Adichie, entitled 'The Danger of a Single Story' before discussing your responses to the questions that follow. Watch the video at least twice and use the transcript in Appendix A to help you follow along.

### The danger of a single story (Adichie, 2009)

Our lives, our cultures, are composed of many overlapping stories. Novelist Chimamanda Adichie tells the story of how she found her authentic cultural voice -- and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding.

2. In groups, reflect on what you think Adichie means by 'the danger of a single story', using the following questions to guide you:

- How can stories be dangerous?
- What is the problem with a 'single story'?
- Although Adichie speaks about fiction in this TED talk, to what extent might her argument also apply to historical, non-fiction texts?
- What else can stories do?

3. In small groups/pairs, research and discuss the following terms:

### S1-S4

- Bias (implicit and explicit)
- Prejudice

### S5-S6

- Whiteness
- Colonialism

4. As a class, share your ideas about what the above terms mean. With your teacher, create a 'shared working definition' for each of these terms. Write down the shared working definition in the glossary space at the back of this workbook.

### A note on texts and objects in the museum

Texts are positioned in that they are written, designed, created by a person (with values, beliefs, and at a time and place) with the intention to convey meaning. They are constructed to share an idea or perspective. This means that no text is neutral. Instead, texts represent those people who create them, as well as the powerful ideas, values, and perspectives from the place and time that they write from – whether the writer/designer is aware of this or not.

Texts are also positioning in that they have an effect on us (as readers, viewers, consumers of texts). We are likely to be unquestioning and accepting of information or perspectives in a text when we agree with them (that is, when they match what we already think, believe, or know). We are therefore more likely to ask critical questions about those things that do not match our existing beliefs. Nevertheless, texts work to convince us about something that the author/designer has intended. We are therefore impacted by or shaped by the texts we read/view, and should build our abilities to choose how to take up the meanings in texts, resist them, respond to them, or change them.

*What are the stories that you think museums are meant to tell? How do you think museums are 'positioned and positioning'? What responsibilities should a museum have when it comes to telling stories about the past?*

## A3: About David Livingstone and the David Livingstone Birthplace Museum

### A story is but a portrait

Each of the portraits below is a representation of people and places in history (even if they are non-fiction texts), with the authors having made choices about what and who to include and exclude, as well as what and who to foreground and background. These choices tell us, as readers and viewers, what and who is valued or not. Authors can make these choices knowingly or unknowingly. It also means that texts are always positioned (or biased). Each portrait of David Livingstone creates a certain kind of image of him (as a hero/villain, a saviour/oppressor, friend/enemy, etc.) which may leave a lasting impression on readers.

**Read:** In groups, read and compare the following two portraits of David Livingstone (grouped by year level). Use Table 1, below, to help you take note of the different people, places, and communities that are (or are not) represented in the texts you read:

### S1-S2

- Westminster Abbey (n.d.) David Livingstone: Writer, Explorer, Physician & Doctor. Available from <https://www.westminster-abbey.org/abbey-commemorations/commemorations/david-livingstone>
- Stewart, T. (n.d.) Dr Livingstone, I Presume? Available from <https://www.historic-uk.com/HistoryUK/HistoryofBritain/Dr-Livingstone/>

Do you notice anything different?

### S3-S4

- Shepperson, G. A. (n.d.) David Livingstone: Scottish Explorer & Missionary. Britannica. Available from <https://www.britannica.com/biography/David-Livingstone>
- Stewart, T. (n.d.) Dr Livingstone, I Presume? Available from <https://www.historic-uk.com/HistoryUK/HistoryofBritain/Dr-Livingstone/>

What is different about these two texts and the 'stories' they tell?

### S5-S6

- Livingstone, J.D. (2015). Livingstone's Life & Expectations. In A. S. Wisnicki & M. Ward (eds.) Livingstone Online: Illuminating Imperial Exploration. University of Maryland Libraries. Available from <https://livingstoneonline.org/life-and-times/livingstone-s-life-expeditions>
- Stewart, T. (n.d.) Dr Livingstone, I Presume? Available from <https://www.historic-uk.com/HistoryUK/HistoryofBritain/Dr-Livingstone/>

What is different about these texts? Why?



**Extension:** Complete the following exercise now OR wait till you get to the museum. Just remember to bring your notes on Table 1 with you!

S1-S3

- Now compare your two portraits to this installation in the entrance of the David Livingstone Birthplace Museum:



*In what ways is this different or the same as the texts you read?  
Why do you think the DLBM museum chose to use questions in this installation? What is the effect?*

S4-S6

- Now compare your two portraits to the one provided on the David Livingstone Birthplace Museum website: <https://www.david-livingstone-birthplace.org/david-livingstone> What similarities and/or differences can you note?

**Respond:** What is your initial reaction to each text? What do you notice about each portrait of Livingstone? How are different people and places portrayed?

After reading and discussing each of the portraits, above, re-read them with an investigator’s eye. Look for and record examples from the texts (words, phrases, and extracts) that relate to each of the people or places in Table 1, below. Find a minimum of 3 examples from each text.

TABLE 1: Investigating how people and places are portrayed

	Portrait 1	Portrait 2
Person/people/place	Extracts and notes	Extracts and notes
David Livingstone		
Africa		
Slavery		
African people		
Scotland		
Empire		
European people		

*\*Keep these notes and compare them to your observations (and any other notes) you make during your visit to the David Livingstone Birthplace Museum.*

# Part 2



## B1: Before you go to the museum

Before you visit the David Livingstone Birthplace Museum, complete the activities in this section.

Key questions to respond to in this activity include:

1. *Who are the authors?*
2. *What were the authors' intentions in producing these texts?*
3. *What purpose do these texts serve?*
4. *In what ways are these texts positioned (what were they intended to do?) and positioning (what do they do to us?)*

### A note on African historiography

Colonialism and the trade of enslaved African people meant that much of African history has either been erased or told from the perspectives of colonising powers. Literature, and other fiction, has become one means to speak back to colonial power. That is, some African authors and historians might use historical evidence to tell stories that reveal the realities of people in and from across the African continent, exposing the effects of colonialism at different times. Or, some might re-tell historical moments and events from African perspectives to highlight the different ways that colonialism impacted different people, communities, and cultures. African historiography therefore becomes one powerful means to build knowledge about the colonialism beyond dominant white and/or Eurocentric perspectives.

Conduct a close-reading of the two excerpts (below). While reading, identify and take notes of the key information in each text (such as groups of people, dates, locations, religions, etc.):

**EXCERPT 1** - Thomas, H. B., The Death of Dr Livingstone: Carus Farrar's Narrative, Uganda Journal 14, No. 2, 1950.

*This primary source document is the transcribed oral testimony of Carus Farrar, a former East African enslaved boy turned Christian missionary in Nassick, India. His oral testimony is cross-examined by H.B. Thomas, a British colonial administrator and historian. Thomas lived from 1888 - 1971 and edited various historical documents for the Uganda Journal as he had an interest in East Africa, which arose from his 30 years spent in Uganda as a colonial agent. This source is one of few documents that tell the story of David Livingstone's attendants from their perspective, but it is prefaced with racist overtones and Thomas' own bias as a historian is quite visible. Additionally, this source displays how religious indoctrination leads to Farrar's prejudice against the peoples of East Africa.*

**EXCERPT 2** - Wainwright, Jacob, ?-1892. "Extract from Diary, May-June 1873." *Livingstone Online*. Adrian S. Wisnicki and Megan Ward, dirs. 2022. Web. 26 August 2022.

Wainwright, Jacob, ?-1892. "Extract from Diary, [November 1873-February 1874]." *Livingstone Online*. Adrian S. Wisnicki and Megan Ward, dirs. 2022. Web. 26 August 2022.

Wainwright, Jacob, ?-1892. "Letter to William O. Livingstone, October 1873." *Livingstone Online*. Adrian S. Wisnicki and Megan Ward, dirs. 2022. Web. 26 August 2022.

*These three primary source documents are two diary entries and one brief letter. These documents reveal details about Dr. Livingstone's decline, how his son was informed of his death, and how Wainwright, an East African Yao and formerly enslaved Christian convert, views non-Christian East Africans. These documents provide a better understanding of what the crew members had to do after Livingstone died and reveal details about the difficulties during the expedition. Additionally, these sources demonstrate how religious indoctrination leads to prejudice against the peoples of East Africa.*

*Copies of the excerpts can also be found in Appendix B, at the end of this workbook, along with links to online versions.*



Work in pairs and write your answers to the following questions in your jotter:

1. Who are the authors? Identify as much information within each of the excerpts that helps you create a 'portrait' of each of the following authors – such as groups of people, dates, locations, nationality, religions, etc. Work with your teacher to access additional information, where necessary.
  - Carus Farrar
  - H. B. Thomas
  - Jacob Wainwright (born Yamuza)
2. What part of David Livingstone's story does each text portray? (what point of his life is the text at?)
3. What was each author's goal/intention in writing their text?
  - Carus Farrar's testimony
  - H. B. Thomas' preface
  - Jacob Wainwright's diary excerpts
4. What is the genre and purpose of each excerpt?
5. For whom does each individual have prejudice or bias?/ Who does each individual from the texts have a bias against?
  - Pick 4 specific phrases that demonstrate bias in the texts: highlight them or underline them.
  - Why might these individuals, two of whom were African peoples and were former enslaved people, share the same bias? What did they all have in common?

**Share:** As a whole class, share your responses to the above questions. Take note of any information from your teacher and peers that is different to yours. This will help you keep a record of all the ideas from the class.

**Predict:** Think about what you expect to see when you visit the David Livingstone Birthplace Museum: How do you think these people, their writing, and their actions will be represented? Do you think the same biases in the excerpts will come through in the museum? What racial (and other) stereotypes or prejudices might be reinforced if multiple texts, people, and places represented the same/similar biases? Do you think museums have a responsibility to tell 'different stories' - if so, how?

**\*NOTE:** *Bias is inclination or prejudice for or against one person or group, especially in a way considered to be unfair (but not always).*

## Part 3



### C1: Explore the exhibition

#### A note on museums

Revisit 'a note on texts and objects' and consider how museums work in similar ways. That is, using texts and objects, museums are curated to mediate our relationship with history, historical moments or events, and historical figures. Museums tell stories. While these stories are carefully constructed using a range of sources (evidence), they are still a product of the interpretations and choices of the museum curators who design them. Museums can therefore be important sites for representing people (their histories, cultures, and perspectives) in ways that reproduce, maintain, resist, disrupt, or transform problematic stereotypes and assumptions. As you move through the David Livingstone Birthplace Museum, consider what assumptions about race/ethnicity, language, culture, colonialism, amongst other issues, are addressed (or not!) and what effect this has on you.

Upon arrival at the museum, tour the museum and explore the collection items (paying attention to those that directly relate to the people, places and ideas from the texts you have read).

Use Table 2 to record your observations of the two main floors (each representing the key places in David Livingstone's life). Take notes of anything that stands out to you and that might tell you something about how the stories of this time and place in history are being told through the museum exhibits:

- Who are the 'main characters' in this story?
- What identity characteristics are more/less prevalent? (look for gender, race/ethnicity, language, culture, religion, class, etc.)
- What questions do you have along the way?

TABLE 2: Investigating how people and places are portrayed		
	2nd floor: Scotland	1st floor: to Africa
People	Observtions	Observtions
David Livingstone		
James Chuma		
Abdullah Susi		
Place		
United Kingdom		
Africa		

# Part 4



## D1: Fiction and African Histories

After the tour, students will move into the education space where the fiction source will be distributed. Students will read the prologue of Out of Darkness, Shining Light (pages 3-7). Museum staff will lead a class discussion of the literature.

Conduct a close reading the prologue from Out of Darkness, Shining Light by Petina Gappah (2019). While reading, identify and take notes on groups of people, dates, locations, religions, etc.

See Appendix D

1. What is the genre of the text?
2. Who is the author, and what do you think their intentions were for writing this story?
3. Who is the narrator of the prologue?
4. What characters are we introduced to in this prologue?
  - Which names do you recognize from previous texts and which are 'new'? Why do you think introducing these names is significant?
  - Read p. 9 again and consider the order in which the names/people are listed. Why do you think the author has chosen this sequence? To what extent does it support their intentions in writing this story?
5. What characters are in the background and foreground? How do you know?
6. Read through the prologue and identify all the pronouns:
  - Who do you think 'we' refers to? Why?
  - When is 'I' used, and who does it refer to?
  - What patterns do you notice in how the pronouns have been used? What is the effect?
7. Names play an important role in this prologue. Indeed, names and colonial naming practices were one means for colonialists to extend the power of their empire. For each of these following questions, consider how names and 'naming practices' might be related to power:
  - How many times is David Livingston referred to as 'David Livingston' and how many times is he referred to as 'Bwana Daudi'? Why do you think Gappah has chosen to do this? What does it suggest about whose perspective is foregrounded in this story? How does this compare with the historical texts you have read and the museum texts you have viewed?
  - Similarly, p. 8 states about Chuma and Susi: "Seldom do their full names appear". Why are 'full names' important in historical records?
  - On p. 6 it stays "When asked to know what this Nile was, he [Bwana Daudi] said it was the world's longest river..." Research where the name 'Nile' comes from and discuss how this name is related to European conquest in Africa. Can you find any indigenous names for the river?
  - What other events can you think of where names were used to claim power?

8. On p. 7, Gappah states: "This story has been told many times before, but always as the story of the Doctor".
  - Reflect on your time at the DLBM. To what extent do you agree or disagree with this statement? How does it relate back to Chimamanda Ngozi Adichie's idea of 'the danger of a single story'?
  - Statements are often used to present information as a fact. However, does it make a difference if this statement appears in a literary text or a historical text? Which would be more 'believable'? Why?
  - Why do you think Gappah makes this statement so explicit in this piece of writing? What does it reveal about their intended purpose of the novel?
9. Identify all the descriptive words (adjectives) and actions (verbs) used for each of the following people:
  - Livingston/ Bwana Daudi
  - Chuma
  - Susi
  - Who is constructed and more/less active in the storyline?
10. Who is in control of the narrative? (Look out for who is telling the story, asserting an opinion or passing judgment)
11. On p. 8, Gappah asks a very important question: "What if we had known then what we know now?"
  - Read the next two paragraphs (after this line). What does Gappah say was the consequence of this historical series of events?
  - Identify as many emotive words as you can in this section. What does Gappah's word choice suggest about how this part of history is understood? How does this perspective/ understanding compare with that of the museum?

How does this text compare with the others you have read? How does it compare with the 'story' that the museum tells?

#### **Museum staff and student round table:**

Reflect on the work you have done (including preparing for the museum tour, engaging with the video, reading, observing the exhibits, and analysing the prologue). In groups, generate 2-3 questions that you can ask museum staff about how the museum exhibits were designed and developed, and why.

# Part 5



## E1: Exhibition activity

Students can undertake any of the hands-on interactive activities including critical and creative reflections, object-handling, investigation, and exhibition curation. The activities involve creating a museum installation that draws on what they have learned from the previous parts of this unit, thus contributing to how history is told. The activity should be carried out in groups with each group using various handling-objects, quotes from the sources, poster paper, reflections, sources (including images and notes learners have generated throughout their engagement), and other resources to craft a museum installation at their assigned table.

In groups, curate your own exhibition using ONE of the following options:

### 1. Creative response

Write a creative (non-)fiction account of your connection or disconnections to DLBM. Your response might take the form of poetry, a short story, a dramatic dialogue, a media presentation, an interview with family or community members, a photographic essay, etc.

#### S1-2

Reflect on the stories that this museum tells and what you think about them. You can focus on your whole experience or choose to focus on something (someone) that stood out for you. Write your reflection into a paragraph, a poem, or another creative piece that you can share with others.

### 2. A critical account

Turn the museum on its head by photographing items/objects, texts, spaces, etc., and representing them in a way that reveals how they are related to issues of power (such as race, colonisation, etc.). Include a written or spoken word component that tells the story of what you found interesting (or problematic), what you think might be different, and/or what you think is missing.

#### S1-2

Write a letter to other museum visitors explaining whether or not this museum tells 'a single story' or 'multiple stories', and why this is important when it comes to African history and colonisation. End your letter by stating what you hope visitors will learn at the museum.

### 3. Shared histories

What do you think are your own connections to the history that DLBM tells (and the other texts you have engaged with)? Write a critical reflection that explains how you, your own history, and your experiences at the museum are connected and how you feel about these connections. Use images of texts and objects from your previous activities to help you reflect and tell your story.

As a class, organise your group installations into an exhibition.

Reflect – How does your exhibition contribute to representing this particular point in history?

Part 1, 3, 4 (no questions, general discussion only), & 5 (creative response OR reflection on exhibit) = S1-2

Part 1, 3, 4 (selected questions only), & 5 (creative response OR reflection) – S3-4

Part 1-5 = S5-6

# Glossary



**Assimilate** - to be or become absorbed or incorporated into a group or community.

**Bias** - inclination or prejudice for or against one person or group, especially in a way considered to be unfair.

**Civilised** - having a high level of culture, education, legal sophistication, or knowledge.

**Colonisation/colonialism** - control by one power over a dependent area or people occurring when one nation subjugates another, conquering its population, exploiting its labour and resources, and forcing its own language and cultural values upon its people.

**Commerce** - the buying and selling of goods or services; trade; business.

**Community** - a group of people who live close together or have shared interests.

**Convert** - to take on a new set of beliefs or ideas.

**Counter story/ counter narrative** – To speak or write ‘back to power’; can involve foregrounding missing, erased, or marginalised perspectives or exposing the limits of existing, dominant perspectives; can also involve reclaiming words or identities in affirming ways.

**Cultural** - Something connected with the language, customs, ideas, and art of a group of people.

**Decolonisation** - a process to give more space to historically marginalized voices.

**Genre** - a style or category of art, music, or literature.

**Historiography** - the study of the writing of history and of written histories

**Economic** – Something connected with the money system.

**Function** - how something works and what it was made for

**Political** – There are two meanings to this word: 1) Something connected with the work, study, or action of the government, and 2) Related to power (including oppression, marginalisation, privilege, etc.)

**Social** - Something connected with the way that people live together in communities or groups.

**Superiority** - the quality or state of being better, higher, or greater.

**Position/ positioned/ positioning** – Perspective; Something is influenced (biased) toward a particular perspective, therefore that something is also influential (seeks to reproduce that bias).

**Prejudice** - dislike, hostility, or unjust behaviour deriving from preconceived and unfounded opinions.

# Appendix A: Transcript



## The danger of a single story (Adichie, 2009)

00:00

'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

00:27

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: All my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

01:00

Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. My characters also drank a lot of ginger beer, because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was. And for many years afterwards, I would have a desperate desire to taste ginger beer. But that is another story.

01:32

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

02:03

But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

02:24

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.



**02:47**

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

**03:31**

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

**04:01**

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey.

**04:33**

She assumed that I did not know how to use a stove. What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

**05:09**

I must say that before I went to the U.S., I didn't consciously identify as African. But in the U.S., whenever Africa came up, people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity, and in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country, the most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries."

**05:44**

So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family.

**06:23**

This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Lok, who sailed to west Africa in 1561 and kept a fascinating account of his voyage. After referring to the black Africans as "beasts who have no houses," he writes, "They are also people without heads, having their mouth and eyes in their breasts."

**06:53**

Now, I've laughed every time I've read this. And one must admire the imagination of John Lok. But what is important about his writing is that it represents the beginning of a tradition of telling African stories in the West: A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness, of people who, in the words of the wonderful poet Rudyard Kipling, are "half devil, half child."

**07:20**

And so, I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story, as had a professor, who once told me that my novel was not "authentically African." Now, I was quite willing to contend that there were a number of things wrong with the novel, that it had failed in a number of places, but I had not quite imagined that it had failed at achieving something called African authenticity. In fact, I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

**08:09**

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleecing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

**08:42**

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself. So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.

**09:25**

It is impossible to talk about the single story without talking about power. There is a word, an Igbo word, that I think about whenever I think about the power structures of the world, and it is "nkali." It's a noun that loosely translates to "to be greater than another." Like our economic and political worlds, stories too are defined by the principle of nkali: How they are told, who tells them, when they're told, how many stories are told, are really dependent on power.



**10:00**

Power is the ability not just to tell the story of another person, but to make it the definitive story of that person. The Palestinian poet Mourid Barghouti writes that if you want to dispossess a people, the simplest way to do it is to tell their story and to start with, "secondly." Start the story with the arrows of the Native Americans, and not with the arrival of the British, and you have an entirely different story. Start the story with the failure of the African state, and not with the colonial creation of the African state, and you have an entirely different story.

**10:40**

I recently spoke at a university where a student told me that it was such a shame that Nigerian men were physical abusers like the father character in my novel. I told him that I had just read a novel called "American Psycho" -- and that it was such a shame that young Americans were serial murderers.

**11:13**

Now, obviously I said this in a fit of mild irritation. But it would never have occurred to me to think that just because I had read a novel in which a character was a serial killer that he was somehow representative of all Americans. This is not because I am a better person than that student, but because of America's cultural and economic power, I had many stories of America. I had read Tyler and Updike and Steinbeck and Gaitskill. I did not have a single story of America.

**11:43**

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me. But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

**12:05**

But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under repressive military governments that devalued education, so that sometimes, my parents were not paid their salaries. And so, as a child, I saw jam disappear from the breakfast table, then margarine disappeared, then bread became too expensive, then milk became rationed. And most of all, a kind of normalized political fear invaded our lives.

**12:45**

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

**13:13**

Of course, Africa is a continent full of catastrophes: There are immense ones, such as the horrific rapes in Congo and depressing ones, such as the fact that 5,000 people apply for one job vacancy in Nigeria. But there are other stories that are not about catastrophe, and it is very important, it is just as important, to talk about them.

**13:33**

I've always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

**13:57**

So what if before my Mexican trip, I had followed the immigration debate from both sides, the U.S. and the Mexican? What if my mother had told us that Fide's family was poor and hardworking? What if we had an African television network that broadcast diverse African stories all over the world? What the Nigerian writer Chinua Achebe calls "a balance of stories."

**14:21**

What if my roommate knew about my Nigerian publisher, Muhtar Bakare, a remarkable man who left his job in a bank to follow his dream and start a publishing house? Now, the conventional wisdom was that Nigerians don't read literature. He disagreed. He felt that people who could read, would read, if you made literature affordable and available to them.

**14:44**

Shortly after he published my first novel, I went to a TV station in Lagos to do an interview, and a woman who worked there as a messenger came up to me and said, "I really liked your novel. I didn't like the ending. Now, you must write a sequel, and this is what will happen ..." And she went on to tell me what to write in the sequel. I was not only charmed, I was very moved. Here was a woman, part of the ordinary masses of Nigerians, who were not supposed to be readers. She had not only read the book, but she had taken ownership of it and felt justified in telling me what to write in the sequel.

**15:21**

Now, what if my roommate knew about my friend Funmi Iyanda, a fearless woman who hosts a TV show in Lagos, and is determined to tell the stories that we prefer to forget? What if my roommate knew about the heart procedure that was performed in the Lagos hospital last week? What if my roommate knew about contemporary Nigerian music, talented people singing in English and Pidgin, and Igbo and Yoruba and Ijo, mixing influences from Jay-Z to Fela to Bob Marley to their grandfathers.

**15:54**

What if my roommate knew about the female lawyer who recently went to court in Nigeria to challenge a ridiculous law that required women to get their husband's consent before renewing their passports? What if my roommate knew about Nollywood, full of innovative people making films despite great technical odds, films so popular that they really are the best example of Nigerians consuming what they produce? What if my roommate knew about my wonderfully ambitious hair braider, who has just started her own business selling hair extensions? Or about the millions of other Nigerians who start businesses and sometimes fail, but continue to nurse ambition?

17:02

My Nigerian publisher and I have just started a non-profit called Farafina Trust, and we have big dreams of building libraries and refurbishing libraries that already exist and providing books for state schools that don't have anything in their libraries, and also of organizing lots and lots of workshops, in reading and writing, for all the people who are eager to tell our many stories.

17:24

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

17:44

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."

18:05

I would like to end with this thought: That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

18:18

Thank you.

18:19

(Applause)

## Appendix B: Pre-Reading Excerpts



### Excerpt 1:

#### The Death of Dr. Livingstone: Carus Farrar's Narrative

By H. B. Thomas, O.B.E.

(Published in 1950)

The lonely death of David Livingstone in Central Africa is one of the best-known episodes of the nineteenth century exploration of Africa. Yet for the circumstances of this dramatic event we are ultimately dependent upon the testimony of two of Livingstone's faithful but illiterate followers, Susi and Chuma, as recorded twelve months later by Livingstone's devoted friend and comrade of his Zambezi days, the Rev. Horace Waller. Little reference is to be found to such evidence as could be given by Jacob Wainwright, the literate African follower, who, having accompanied Livingstone's body to the coast, was present at his funeral in Westminster Abbey on 18th April 1874.

There has recently come to light among the archives of the Church Missionary Society in London a contemporary account by another of Livingstone's African followers, which was seemingly unknown both to Waller when he edited *The Last Journals of David Livingstone* (2 vols., 1874) and to Sir Reginald Coupland when writing *Livingstone's Last Journey* (1945).

I have to acknowledge with gratitude the ready permission granted by the Church Missionary Society to print the text of this document. It is of some importance, for it seems to be the only known 'first-person-singular' narrative by one who was with Livingstone's caravan at the time of his death. Though often shaky in detail it affords remarkable confirmation of the story as elicited by Waller and incorporated in the concluding chapter of his edition of the *Last Journals*.

'The History of Carus Farrar of finding Dr. Livingstone in Central Africa' is a manuscript of some nine pages of foolscap, dated at Bombay, 9th September 1874, in clear handwriting probably by some C.M.S. missionary in India but there is no reason to doubt that the signature 'Carrus Farrar' in another well-formed hand is that of Carus Farrar himself.

We do not know the extent of Carus Farrar's knowledge of English, but his 'History' displays a quaintness and here and there a maturity of diction which suggests that its wording may in places have been prompted by someone to whom he narrated his experiences. Nevertheless a study of the text and a comparison of dates does nothing but confirm that this is a genuine and independent account related without reference to the story as pieced together by Waller.

Waller must have been cross examining Susi and Chuma in England during the summer months of 1874. His preface to the first edition of the *Last Journals* is dated in England, 2nd November 1884,

while Carus' History is dated Bombaby, 9th September 1874. It is thus unlikely that the account of either was known to the other. Again there are blunders in Carus' story which would hardly have been made if Waller's account had been consulted. For instance, Carus mentioned in more than one context that on the return journey from Unyanyembe (Tabora) to the coast they were accompanied by one of Cameron's party, 'Moffat.' But Robert Moffat, Livingstone's nephew by marriage, had died some months before on the journey up-country towards Unyanyembe. It was another member of Cameron's party, Lieutenant Cecil Murphy, R.A., who returned with the 'faithfuls' to the coast.

### Carus Farrar's narrative:

#### The History of Carus Farrar of Finding Dr. Livingstone in Central Africa (9 September 1874)

In February 1872, I was at Sharanpur School near Nasick. I heard a Mr. Price talk of an expedition going to Africa to find out Dr. Livingstone. I and many others were willing to go and join the expedition. Sometime after the Rev. W.S. Price received a telegram. Whether it was from London or Bombay I cannot tell, but I know, that I, Jacob Wainwright and four others were chosen for the expedition. We were ordered immediately to leave Nasick for Bombay. At Bombay the Rev. J. S. S. Robertson to the Secretary, got us all the necessary things for our journey from Bombay to Zanzibar. Having got ready, I and my fellow companions left Bombay per ship *Livinia* bound for Zanaibar.

After sailing twenty-one days we landed at Zanzibar. We anchored about half past 6 p.m. Next day, very early in the morning, the Captain of our ship took me and my companions to see the English Consul, Dr. Kirk. He was very kind to us and he got us a room where we lived in waiting for the remainder of the expedition. We were only four days in the island when the remainder of the expedition consisting of young Livingstone, Mr. Dawson and others arrived from England. After their arrival everything was got ready. The Livingstone Search Expedition then left the island of Zanzibar for Buagamoyo. At Buagamoyo while we were ready for leaving the country for the interior, Mr. H. M. Stanley at once made his appearance at Buagamoyo from the interior, bringing the news of Dr. L. being found.

At Buagamoyo we did not stay long for we remained there only two days and then commenced our long journey to Unyembe in the interior. In about two months and half we reached Uniembe. Here we found the great missionary and enterprising traveler, living with savage Africans and half barbarous Arabs. The Dr. was very pleased to see us little band of Christians. Many if not all of the nine boys who joined him at first in his long and adventurous travels had entirely deserted him. It was therefore natural for him to ask us whether we preferred going back to the coast or following him in his adventurous work. He was afraid we would prove ourselves the same as our brothers.

After marches and counter marches of many a long day we entered the Wemba country. Here we met with great difficulties arising from want of food. The natives had deserted their country owing to some petty wars and our whole expedition was thrown to the severest test as we lay for days without any means of sustenance.

We traveled three days without meeting the Dr.'s party. We then halted three days near a river which the natives of the country would not allow us to cross it owing to the war which was going

on in that part of the country. The Dr. while coasting the river in canoes took sickness. He then sent some of his men to find out where the second division was in order to get the Dr.'s donkey from them for him to ride as he was ill with dysentery which greatly weaken his constitution. He then soon came and joined with the second division. The Dr. then began to grow worse and worse every day. He was no longer able to ride on his donkey. When he could no longer ride or be able to sit on his donkey we then carried him on a cot. But time soon came when we could no longer also carry him about in the open heat of the sun of central Africa. His sickness increased every day which thing greatly alarmed us. We six Nassick felt more fear as we were the only Christians while the majority were Mohammedans.

We thought if our master died in this part of the world surely none of us that are Christians would survive to go and tell the story of our master's death. But our God ruled over the whole affair as it pleased Him. Majuara was his waiting boy in the booth. On the morning of the second day of our arrival at Illala, Majuara who always slept near our sick master was compelled by necessity to leave the booth for some minutes leaving the Dr. on the cot inside the booth. But on his return again he found the Dr. fallen on the ground already expired. This took place on the 4th May 1873.

The King of Illala soon heard of the Dr.'s death on the second day. To show how much he loved the Dr., he summoned all the chiefs, men and women of his country to come out with their drums and other materials of war to mourn for the Dr. after their custom. There was then the most devilish and fanatical mourning dance in which men, women and children promiscuously mingled. Three days after, the bereaved faithfuls of the great traveler held a council as to what should be done to the body of their deceased commander. After giving each his own private opinion it was unanimously carried out that the body of our master should not be left in the interior of Africa, but embalm it and carry it to the coast.

It took the group 9 months to reach the English Consul in Zanzibar, where they delivered Dr. Livingstone's body. Jacob Wainwright traveled to England to accompany Livingstone's body and attended the funeral along with Abdullah Susi and James Chuma. Carus Farrar returned to Bombay, India and arrived on July 1st, 1873.

#### Primary source:

Thomas, H. B., *The Death of Doctor Livingstone: Carus Farrar's Narrative*, Uganda Journal 14, No. 2, (September 1950). <https://original-ufdc.ufliib.ufl.edu/UF00080855/00028/11x>

*\*Note: some spelling changes were made to facilitate comprehension*

# Appendix C: Pre-Reading Excerpts



## Excerpt 2:

### Excerpts from the Diary of Jacob Wainwright By Jacob Wainwright

#### May - June 1873

Dr. Livingstone's death. Dr. Livingstone's disease increased from river Chambezi. After leaving river Chambezi came to the river Manikazi. The name of the Chief man of the place is Katenkera where his disease more and more increased. From here we came to Kopa; the chief man on river Mitikira. From river Mitikira we came to Lawamba, the chief man. The river name is Lookulu. From Mayawambe we began to carry him in a cot. From here we proceeded to Katangandyofu on borders of Wabisa country. The river here is Lulimala. After crossing the river Lulimala we entered on another and new country. The native chief of this place named Kutumbo and the name of his country is Muilala.

*[Page (1) written by my uncle, Dr. Christie who at the time, was physician to Burgash, Sultan of Zanzibar]*

Here after lodging one day the next day the night he died on May 4th 1873. Next day that is on May 5th we had no other remedy than salting his body to preserve it from corruption and when his belly was examined nothing was found except black blood and also his lungs were found wasted up. On the following day we made ready a box or coffin. We generally 10 made our cottages around a large shady tree. The name of this tree of this time is Mbura on which we carved an inscription as Dr. Livingstone; May 4th 1873. And also the names of three leaders Jazuza, Manyasere & Chopere.

Onward March to home. When we saw our master was dead we had no need to proceed further, but return to Zanzibar carrying with us the corpse. We had lived 12 days in the town of Veitumba, and in the following day we began our march at length. We came to a town the important chief is Manawam-Gungu. We had lived several days here for the sake of sickness. All the people in our caravan were sick, by the exception of five or six. On the 25th of June we had arrived on the banks of Lwapla the same river Chambezi.

This river is very broad and important. It flows Eastward or towards the sunset. The Chief or Sultan of this place named Kasaramarama. When we were crossing this river we nearly came upon a fighting, and the natives would hardly give their canoes. When we were arrived on the other side of Lwapla, that is the country of Kawenday. This country is reported to be full of wild animals, as lion, tiger, & elephants, & it is very true. For in the same night about 10 o'clock, when we were all asleep, two or couple of lions came & killed our fine donkey, which had been useful to us for the

sick persons. That night we did not have any sleep by the roarings of the lions. But we kept watch & fired at them when they attempted to come near. We had some fear that they might come again & fall upon human-beings. The natives and all the people sleep.

*[Part of original diary of the men who carried Livingstone's body down to the coast.]*

#### Letter to William O. Livingstone Ukhonongo, October 1873

Sir

We have heard in the month of August that you have started from Zanzibar for Unyenembe, and again and again lately we have heard your arrival - your father died by disease beyond the country of Bisa, but we have carried the corpse with us, 10 of our soldiers are lost and some have died.

Our hunger presses us to ask you some clothes to buy provision for our soldiers. And we should have an answer that when we shall enter there shall be firing guns or not, and if you permit us to fire guns, then send some powder.

We have wrote these few words in the place of Sultan or King Mbowra.

The writer Jacob Wainwright  
Dr. Livingstone Expedition

#### The Character of Wabisa Tribe November 1873 - February 1874

The Wabisas are one of the bow & arrow tribes. Some of them use spears without shields. They are deficient in courage, cleanliness, and honesty. In some part of the country industrious people are to be found in agriculturing. The principal corn are meze or Indian corn, millet, Ulazi (a kind of corn with small round seed). Numerous beans of different sorts are to be found; but rice is not to be found in any part. Cucumber, pumpkin, in some parts bananas, sweet potatoes & some esculent roots.

They generally never build permanent habitations like other other nations, in two years or four the houses are abandoned to inhabit another place. When they salute their Chief, they kneel or role - down, clasping hands, their garments are skins & prepared bark of trees. Every sort of beads are useful on this region - lead, & even shells are both used for exchange. The people are so ignorant that they take the tins' pieces for lead.

When they, their sultan dies, never bury him in the same day. After 15 or some days passes away and in the meantime a large or deep sounded drums is beating at interval of every minute and when the appointed time comes, when everyone gather to attend the ceremony of burying. When a common person dies the body is made into a bundle, after that is made to bury in the grave. Two months had passed away in crossing the country of Marungoo, & Fippa. The rivers are more or



less important, their banks are covered with impenetrable thick wood, in which the natives themselves stores their whole provisions; which in the time of war are useful to them. Some dig wells & bury their corn in it. The country of Fipa is very mountainous. The rivers & productions are same as in Maronigoo. Rice is unknown except where there are residences of caravan from the coast. In the center of the region, there are very large fertile districts of immense level and almost uncovered with wood commanding tiresome & gloominess to the eyes.

On the 8th day of October we arrived in the country called Unkonongs or Unyawezi. When we had reached in the town of Sultan Mboua, hearing the interesting news, about the arrival of Oswell Livingston, the son of great explorer we wrote him a letter for Unyemnyeambe. After some days when the messenger returned to us informed us, that he was not Dr Livingston's son but other different gentleman by name of Lieut. Cameron. When we heard this our hearts sunk within us, or we rather were in despair. But Lieut. Cameron had rescued us by sending a bale of cloth and two tins of gun-powder. Nearly at the beginning we at Unyanyembe Lieut. Cameron had accompanied two gentlemen Mr Moffie & Dr Dillon the later died or killed himself with a gun, when he was suffering with painful disease in his hands & was buried November 24th 1873. We had spent half a month or more in Unyanyembe for the sake of business.

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Wainwright, Jacob, ?-1892. "Letter to William O. Livingstone, October 1873." Livingstone Online. Adrian S. Wisnicki and Megan Ward, dirs. 2022. Web. 26 August 2022.

\*Note: some spelling changes have been made to facilitate comprehension