

ZANZIBAR'S STORY: REMEMBERING THE PAST, SECURING THE FUTURE

ZANZIBAR, CHRIST CHURCH CATHEDRAL AND THE LAST SLAVE MARKET

The last permanent slave market in East Africa was in Zanzibar (Tanzania) and was closed in 1873. In 1879, British missionaries built Christ Church Cathedral at the site, and today it is the most significant marker of what occurred at this place. Zanzibar's tropical climate took its toll on the building and by the time World Monuments Fund Britain (WMFB) became involved, the cathedral was in danger of collapse.

In 2013, the Anglican Diocese of Zanzibar and the Zanzibar Government asked World Monuments Fund to help protect this site of conscience. WMFB was awarded a grant of €743,000 from the European Union to repair the cathedral and create a heritage centre commemorating the abolition of slavery.

This exhibition tells the story of the site and WMFB's conservation project.



Loose photograph of a boy with leg shackles; on the reverse is written 'runaway slave being returned'; Universities' Mission to Central Africa (UMCA) Archives, Box D4. © The Bodleian Libraries, The University of Oxford.



The island of Zanzibar is a semi-autonomous part of Tanzania. The archipelago includes Unguja (commonly referred to as Zanzibar) and Pemba. © Shutterstock / Peter Hermes Furian.



The cathedral in 2015 with conservation work underway.



The deteriorating condition of the cathedral before the start of the project, pictured in 2013 with plastic sheeting on the roof providing temporary protection.



Stone Town is the oldest part of the capital Zanzibar City, and a UNESCO World Heritage Site. © Gary Otte / Aga Khan Trust for Culture.



Part of a panorama of Zanzibar showing the town (left-hand section 1-5 of a total of 13). Taken c. 1875. © Royal Geographical Society (with IBG).

GATEWAY TO AFRICA

Zanzibar in the nineteenth century was the last outpost of the known world before the vast unknown interior of Africa. Merchants embarked for the mainland from Zanzibar's teeming wharves, disappearing for months or even years, and returning laden with bounty from the African heartland; ivory, gold, and more infamously slaves.

The island was the capital of the Omani empire in East Africa. Arab fortunes flourished and trade networks expanded across the Indian Ocean. After Europe realised the value of Africa and started claiming lands in the 1880s, Britain increasingly exerted its power and Zanzibar became a British protected state in 1893 until independence in 1963.

“We now come to the harbour of Keelwa; from this port a very considerable trade is carried on with Zanzibar and other parts, in Ivory, Gum Copal and other native produce; it is besides the principal place from which slaves are exported.”

From a report by the Commander of the HMS Gorgon of 1862.



Landing goods in the harbour of Zanzibar; Ny Illustrerad Tidning, 19 October 1872, page 332. © Mary Evans Picture Library.



Slave trade map of equatorial Africa, 1887, showing trade routes marked in red. © General Research & Reference Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations.



Sayyid Barghash bin Said (1837–1888) Sultan of Zanzibar 1870–1888; portrait, engraving after a drawing by Carl Kolb, 1887. © Mary Evans / INTERFOTO / Sammlung Rauch.

THE ZANZIBAR SLAVE MARKET

Slave trading continued in East Africa until the 1880s. Captives were taken from a vast area, extending south of Lake Nyasa (now Malawi) west of Lake Tanganyika (now DR Congo) and north of Lake Victoria (now Uganda). By the 1850s there were up to 70,000 slaves in Zanzibar. All ethnicities and creeds participated in the trade.

The market opened around four in the afternoon. The people to be sold were set out in rows according to age or gender, suitability for employments or perceived value. Buyers made detailed inspections of eyes and teeth, whilst intrusive examinations were carried out on women. Accounts mention a stick being thrown for retrieval to determine fitness.

“...my master...went off to war again, and left me at home with his own master. For he himself was only a slave.”

From ‘History of a Nyassa boy’ in Kiungani; or, Story and History from Central Africa, written by boys in the schools of the Universities’ Mission to Central Africa, 1887.



The Stone Town Customs House, where customs duty was collected and goods cleared for entering or leaving Zanzibar; UMCA Archives, Album 30, p.26. © The Bodleian Libraries, The University of Oxford.



The slave market at Zanzibar; from a sketch by Lieut. Henn of the Livingstone Relief Expedition, Illustrated London News, 8 June 1872. © Illustrated London News Ltd / Mary Evans.



Slave marketplace, Zanzibar, 1860, including photographer's description. © Royal Geographical Society (with IBG).



SLAVE-DEALERS AND SLAVES—A STREET SCENE IN ZANZIBAR

A street scene of slave dealers and slaves in Zanzibar; unnamed artist in the Graphic. © Illustrated London News Ltd / Mary Evans.

ABOLITION OF SLAVERY IN ZANZIBAR

Slavery became a mainstay of Zanzibar's economy. Plantation owners growing cloves and coconuts depended on slave labour. Slaves served as domestic servants, soldiers, caravan porters and concubines. Life for some was short and brutal. Others were assimilated into families, bearing children and eventually winning their freedom.

The Atlantic slave trade was abolished by an Act of Parliament in 1834 after a campaign by the Anti-Slavery Society led by English politician William Wilberforce. Scottish missionary David Livingstone's lectures on the trade within lands under British control caused public protest. Eventually, the British Government forced Sultan Barghash to abolish the trade, and the slave market was closed on June 5th, 1873.



It was of great importance to freed slaves to gain respect in society, to make personal choices in their lives and create a new identity which removed them from their past.

Following abolition, many freed people changed their mainland names to disguise their origins, as these ethnic indicators identified them as former slaves. They began to call themselves 'Swahili'.

Swahili woman posing with arms akimbo, flamboyantly dressed in printed kangas and turban and wearing jewellery.

© Image courtesy of the Melville J. Herskovits Library of African Studies Winterton Collection, Northwestern University.

In the Court of H. M. Consul General at Zanzibar
Case No. 25 of 1876
Admiralty Jurisdiction
Schedule A

Name	Sex	Tribu
1. Boudier	Male	Boudier
2. Tulee	Os	Os
3. Mteyene	Female	Yao
4. Fungu	Male	Yao
5. Mtabiki	Os	Kami
6. Mtabiki	Os	Yao
7. Fungu	Os	Yao
8. Mtabiki	Os	Pisa
9. Bwana	Os	Yao
10. M. uau	Os	Nyassa
11. Juma	Os	Yao
12. Mhamu	Os	Nandi
13. Mhamu	Os	Nyassa
14. Mhamu	Os	Nyassa
15. Mhamu	Os	Yao
16. Bwana	Female	Nandi
17. Mhamu	Male	Pisa
18. Mhamu	Os	Yao

(Signed) John Kirk
H. M. Consul General
True Copy
John Kirk
H. M. Consul General

List of rescued slaves from a dhow intercepted by HMS London off Zanzibar, 1876. © The National Archives.



Rescued East African slaves taken aboard HMS Daphne from a dhow, November 1868. © The National Archives.

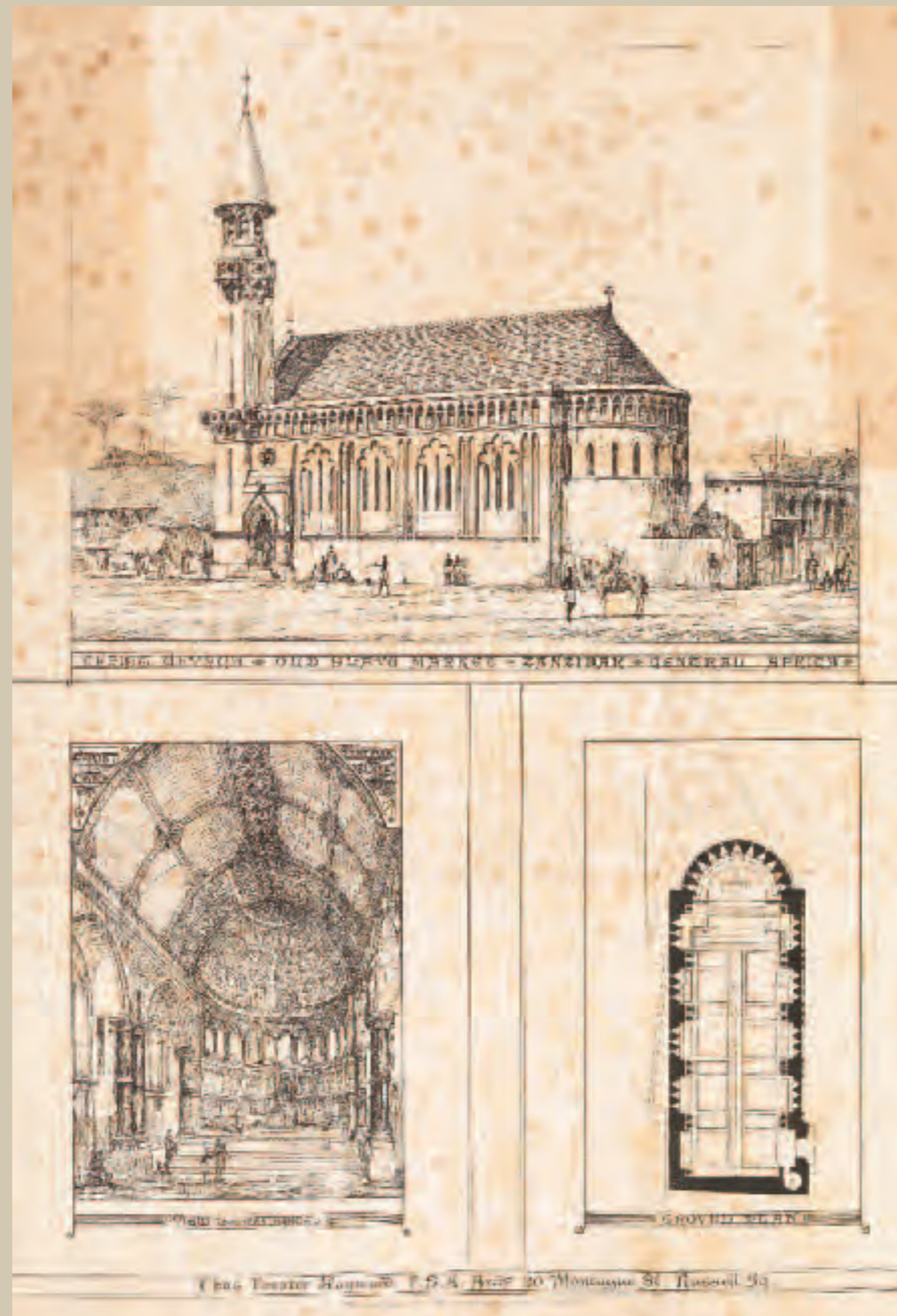


The Mangapwani shoreline south of Zanzibar features numerous coral limestone caves, some of which were used for holding slaves. Rescued slaves at the entrance to a slave cave, 1890s. © The National Archives.

PLANNING AND BUILDING CHRIST CHURCH CATHEDRAL

The Universities' Mission to Central Africa (UMCA) purchased the former slave market and built the cathedral under the leadership of passionate abolitionist Bishop Steere. Known as the 'Slave Market Church', it was conceived as a monument to the triumph of faith over human suffering, its high altar positioned over the whipping post.

Architecturally, the design combines influences from Zanzibar and the Middle East with Victorian Gothic and Arts & Crafts motifs. In a Muslim country, Steere's church needed to blend in. He built the top of the clock tower lower than the Sultan's Palace, and included a separate balcony for women in deference to local custom.



Left: English architect Charles Foster Hayward (1830-1905) produced designs for the cathedral; UMCA Archives, Album 30, p.27. Right: site plan of the property of the UMCA at Mkunazini, Zanzibar including the cathedral and former slave market; UMCA Archives, A4 (1). Both images © The Bodleian Libraries, The University of Oxford.



The high altar is said to have been built where the whipping post once stood, and is decorated with Arts & Crafts inspired mosaics. © Roderick Gray.



Christ Church Cathedral, Zanzibar, on the Site of the Old Slave Market. UNIVERSITIES' MISSION TO CENTRAL AFRICA.

A foundation stone was laid in 1873 and the first service held in the partially completed church on Christmas Day, 1877. Illustration on a postcard, c.1910. © Mary Evans / Pharcide.



The east end, partially cleaned and with scaffolding in place. The pointed crenellations (top) are common on Arab houses, and the cusped arches (centre), reminiscent of mihrabs (semi-circular wall niches in mosques).

CONSERVATION AT CHRIST CHURCH CATHEDRAL

Zanzibar Stone Town became a UNESCO World Heritage Site in 2000, and by 2013 the cathedral was in danger of collapse.



A crack ran the entire length of the roof continuing through the west gable and rose window. External plaster was decaying and roof materials rotten. Water streamed through broken roof tiles. The priority was to install stainless steel rods across the vault to tie the walls together. Cracks were grouted, pinned and re-plastered.



Limewash was used to revive the external fabric of the cathedral.



The rose window is a significant feature. Stained glass is rare in Africa and the cathedral's dates to the construction of the building. Once the stained glass was protected with paper, the decayed plaster was removed and cracks grouted. Here, the final coat of render is applied to the tracery (left) to match completed sections (right).



After: the restored rose window on the west gable wall.



A craftsman recreates historic moulding profiles using a template.



The entire roof structure over the vault was rotten and water streamed into the building through broken and missing tiles. Plastic sheeting provided temporary protection.



Removing the decayed roof tiles and rafters.



Roofers setting out tiles on new timber battens.



The organ loft ceiling was built using boriti timber mangrove poles, which became badly rotten and infested. New boriti were inserted, plaster ribs remoulded and small stones inset into the ceiling to reinstate the original decorative finish.



The team discovered that the apse parapet was originally finished with white 'Neeru' plaster made from crushed marble dust, a material used on fine buildings in Stone Town. The original finish was reinstated.



Plaster repairs on the apse parapet.

TELLING THE STORY OF SLAVERY AND ITS ABOLITION – THE HERITAGE CENTRE

The story of this period in East African history is still controversial. There is a myth that the slave trade was perpetrated by one ethnicity and creed. In reality, it permeated all parts of society. As long as misconceptions about the perpetrators and practice of slavery persist, it leaves room for controversy to stir up ethnic and religious conflict. One purpose of the project is to tell the story of the East African slave trade in an unbiased and factual way.

The heritage centre will include an exhibition and education facilities, and is aimed at Zanzibaris (particularly schoolchildren) and also tourists. It will encourage visitors, raise awareness, help the economy and create local jobs.



The ground floor of St Monica's Hostel – seen here on the left in the foreground of the cathedral – will house the heritage and education centre.



Oral histories of slavery will form an important element of the exhibition. Here local traditions are shared in a Zanzibari folk dance.



Monument to slaves: In the courtyard a graphic modern sculpture by Scandinavian artist Clara Sörnäs depicts five slaves standing in a pit in the ground with chains around their necks.

INVESTMENT IN HERITAGE HELPS BUILD THE FUTURE

Cultural heritage is an important catalyst for economic development, and protecting the legacy of Zanzibar's past is a fundamental part of building a successful future. Tanzania is one of the poorest countries in the world, and an estimated 70% of Zanzibar's residents earn a living from tourism. Creating an exhibition and training tour guides will be a valuable contribution.



Providing training for craftspeople is an important component of every WMF project in Africa. This approach provides employment, tackles poverty and ultimately ensures that trained craftspeople can maintain their historic monuments. The project funded a timber conservation course for craftspeople, and gave students the opportunity to attend a Heritage Management course at the University of Dar es Salaam.



Conservation was led by a master stone mason alongside a skilled team of local craftspeople.



Conservation training in joinery techniques to construct the new roof.



Timber conservation training: the practical component of the course took place at a house in Stone Town, and was implemented by Zanzibar Stone Town Heritage Society. The training involved instruction by a skilled carpenter in the repair of doors, windows, a balcony and staircase.

MODERN DAY SLAVERY

Today, slavery is still practised in virtually every country in the world. Human trafficking in the twenty first century is a growing epidemic and a multi-billion dollar industry with an estimated \$35 billion generated annually.

Courtesy of the Walk Free Foundation, the map (below) presents the global index ranking of the prevalence of contemporary slavery by region and country.

With the adoption of the European Union Anti-trafficking Directive in 2011, courts all over Europe are now judging crimes relating to human trafficking as equally severe, and EU countries are obliged to provide proper support to victims.

For more information, please visit: www.ec.europa.eu/anti-trafficking

28.9 million

Estimated number of people in modern day slavery
Global Slavery Index, 2014



Haiti, Port-au-Prince 10/2012; Amberline (7, right) with her three-month-old brother, Loubes. Their mother Adeline (32, left) cannot afford to feed her children or pay for schooling. She plans to give Amberline to a family as a 'restavek'. 'Restaveks' are children whose impoverished parents have contracted them into domestic labour in the hope that the child will get food and lodging, possibly even education. However, the children are subject to the whim of their hosts and are often treated as domestic slaves.
© Vlad Sokhin / Panos.



These men are forced to work 365 days a year in a brick kiln near Varanasi, India. Most have incurred a small debt or are trying to pay off the debt of someone in their family. They receive little or no pay, so their indebtedness can be passed down for generations. Violence and threats of violence are used to keep them in line. This form of debt bondage is rooted in the caste system and affects mainly Dalits, the lowest caste.
Photo by Kay Chernush
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