

A MOSQUE AT ZANDVLIET, NEAR FAURE,
CAPE OF GOOD HOPE.

Research in preparation for the design of a mosque
and shrine at the tomb of Sheikh Yussef at Zandvliet
on the Macassar Downs, near Faure in the Cape Province.

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Thesis for the Degree of Bachelor of Architecture
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To design a building, one must first study the purpose for which it will be used. To design a mosque, one must first study the revelation of God to its users - that history and way of life which makes the Cape Malays what they are. Many have helped me, and among the sheikhs and imams of Cape Town none more than the following:

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Photograph: Cape Argus.

The Feast of Light, Cape Town, 1967.

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THE CAPE MALAYS

It is not certainly known when the first of the Cape Malays arrived at the Cape of Good Hope from the East Indies. Some believe the first arrival to have been that of a Batavian nobleman exiled to the Cape by the Dutch for his political activities who arrived here in July, 1654. However, later research suggests that this man was actually a Chinese, and that the first Malays landed here from the ship *Polsbroek* in 1667. They had been rich and influential men in their own country, but were sent because of their antagonism to the Dutch to work in the forests of Table Mountain (1). The tombs near Klein Constantia are supposed to be of several of these men.

Other and later political exiles were the Rajah of Tambora (after whom Tamboers Kloof may have been named), the King of Madura, and various others arriving in groups in 1701, 1710, 1725, and even as late as 1737 and 1749 (2). But by far the most eminent and most famous was Abidin, Tadia Tjoesoep, or Sheikh Yusef, who came to the Cape in 1694 in the ship *Voetboog*. A man of great piety and culture, he was both priest and nobleman, and was already during his lifetime revered almost as a saint by the Muslims both of the East Indies and of the Cape.

(1) Lawrence G. Green, *The Tavern of the Seas*, 194-?

(2) John Schofield Mayson, *The Malays of Cape Town*, 1861.

Besides educated men such as these, other Malays came to the Cape as slaves, sold to the burghers at the Cape by the Dutch East India Company. These came mostly from the Malay Archipelago and Bengal. Still other slaves arrived by the custom of their European owners, travelling from Batavia to Europe, of taking their Malay slaves as far as the Cape and there either freeing or selling them.

It is probable that the descendants of all these several groups of people are those who have come to be known as the Cape Malays, whose distinct culture, customs and religion have imparted their own flavour to the life of Cape Town and the neighbouring districts.

These men and women had been brought up in the faith and belief of Islam. Their faith was strengthened in their new home by several notably good and pious men among the early settlers. Chief among these were Sheikh Yussef and members of his company, Tuan Guru, and others whose names have been handed down by word of mouth such as Nurman, or Oupa Skapie as he was affectionately known, and Nureel Mobeen.

Islam is a strict and ascetic faith. Muslims are directed to:

Establish worship at the going down of the sun
until the dark of the night, and the recital
of the Koran at dawn. Lo! the Koran at dawn
is ever witnessed ...

(Sura XVII, vv. 78/9, tr. Pickthall)

At first the Muslims held their services in the quarries which may still be seen on the left at the top of Strand Street where it joins the High Level Road to Sea Point, or in the houses of their imams or priests. Later, particularly after the freeing of the slaves in 1834, they came to build mosques and shrines. Until well after 1700 at least they had actually been forbidden to build mosques (3), though it is believed that the congregation of the Masjid Owai (First Mosque) in Dorp Street was founded by Imam Achmat as early as 1697, and Tuan Guru himself is said to have founded that of the Masjid Noorul Islam (Mosque of the Light of Islam) on the Buitengracht early in the eighteenth century.

During the nineteenth century, the Cape Malays' allegiance "shifted its centre of gravity from Indonesia to Arabia, so that the original Malay language came to be replaced by Arabic for religious purposes. The Arabian orientation was further strengthened in the latter part of the nineteenth century by the distribution of religious pamphlets printed in Arabic and early Afrikaans." (4) The first Muslim to write Afrikaans was Abu Bakr Effendi, and it is interesting to note that he wrote it in Arabic letters (5)! At this time there was a great deal of Arabic influence at the Cape through Arabian missionaries, and it has had a very marked effect on the architecture and design of the mosques.

(3) Lawrence G. Green, *The Tavern of the Seas*, 194-?

(4) I.D. du Plessis and C.A. Lückhoff, *The Malay Quarter and its People*, 1953

(5) Information from Rodney Harber, Esq., of Durban.

This becomes particularly clear when the mosques are compared with those in Indonesia, though naturally the style of these had been long forgotten by the Malays at the Cape. The style obtaining here until about a hundred years ago was probably a simplified and unsophisticated version of the Dutch style of building, employing plaster and whitewash over soft-baked brick. Today the only evidence we have of this is photographs (especially those of Arthur Elliot) and drawings of some of the shrines near Cape Town, such as the tombs on Signal Hill and at Zandvliet near Faure. Even those mosques which may indeed be more than a hundred years old (the Masjid Owal, the Masjid Al Jami a in Chiappini Street, and the Masjid Noorul Magamadiah in Vos Street) have been altered to incorporate Arabian inspired designs and decorations.

Yet never for one minute have the Cape Malays lost their essential independence of spirit and of action. Stern Arabian missionaries have sent grave injunctions to veil the womenfolk, to curb excessive levity, and to be more serious and studious. But the people remain as they have always been - hard working, upright, honest and devout, yet gay, light-hearted and fond of picknicking and music. The mosques are regularly filled, men and boys may be seen at any time devoutly bowing in prayer before the mihrab, some older women do indeed wear a veil out of doors, but their irrepressible spirit can be seen in the happy scribble across a wall in Rose Street -

'Salie Toffie was hier !'



Photograph Elliot 9181.

Bilal in Cape Town circa 1850.

O all ye who believe !
When the call is heard
To prayer on Friday
(The Day of Assembly)
Hasten earnestly to the Remembrance
of God
And leave your trading:
That is best for you if ye but knew !
And when the prayer is ended
Then may ye disperse through the land,
and seek of the bounty of God:
And remember God
Often (and without stint)
That ye may prosper.

(Sura LXII, vv. 9/11)

THE TOMBS OF THE HOLY CIRCLE

Some may think the following mainly historical account to be irrelevant to this research. This is not so. With such accounts of history, custom and religion is the stage set. Against this background - within this characteristic emotional milieu - must the design of the mosque and shrine be conceived, grow and be born. Without these tombs - these men - there is no mosque.

Even before 1684, it is said, a prophecy had been made that there would one day stand about the Cape Peninsula a 'Circle of Islam' and that those who dwelt within the circle would dwell always in peace and safety. By stretching the imagination slightly as to the shape of the 'circle', it can indeed be held to exist in the presence of a number of tombs of various holy men, some of whom are known and others not. Today 'making the circle', praying, meditating and perhaps leaving an offering at each of these shrines, is held to be an act of sanctity and piety.

The circle is made up of these six shrines:

- (i) Three special graves in the old Malay cemetery on the slopes of Signal Hill just above the quarries at the top of Strand Street where the Malays held their first services. After about 1866 this cemetery was no longer used.
- (ii) Two graves on the ridge of Signal Hill, further South and nearer to Lion's Head than the cemetery.
- (iii) A solitary grave above Oudekraal beyond Bakoven.
- (iv) Two graves at Tokai on the road to Klein Constantia.
- (v) The famous tomb of Sheikh Yussef, the most venerated of all, on the dunes at Zandvliet near Faure.
- (vi) A grave on Robben Island.



Elliot 3928

The grave of Tuan Guru on Signal Hill



Elliot 3936

Malay graves are simple affairs. Indeed, according to Muslim law they may not be in themselves elaborate, and they consist generally of a low mound, or better a low, flat platform, with only an inscribed headstone and sometimes a footstone too.

The three graves in the old cemetery (number (i) in the list above) are said to be those of Tuan Guru ('Lord Teacher') himself, to whom are attributed several miracles and who almost certainly transcribed from memory the first copy of the Koran at the Cape; Nurman or Oupa Skapie, a simple old man who lived a hermit's life on Signal Hill and seemed eternally provided with food and necessities, famous for his love of children and kindness, and of Said Alawi of whom little is known but that he came from Arabia. Travellers pray at the grave of Oupa Skapie before setting off on their journeys, and take with them a handful of soil to ensure their safe return. Oupa Skapie never passed a child without opening his old rucksack and bringing out a delicious sweetmeat made by himself. None ever knew where he got the ingredients, for he had never been known to work !

The two graves further South on the ridge of Signal Hill have no inscription, and although it is said that the bones of two of Sheikh Yussef's followers lie there, this is not known for certain. A modern shrine with a domed roof has recently been built over one of them.



Elliot 3934

The tomb of Tuan Guru

Allah, the All-knowing, alone knows who lies here on the saddle of Signal Hill.

Elliot 3927





The kramat at Tokai, with the dome erected by Hadji Sulaiman Shah Muhammad.



Beyond Bakoven, before the road to Hout Bay passes Oudekraal and about 150 yards up the mountain is 'Bootjiesbos', traditionally the grave of Nureel Mobeen. Nureel Mobeen was banished to Robben Island from the East Indies, but escaped and lived here as a hermit. This too is a venerated shrine.

The graves at Tokai are supposed to be those of political exiles who came to the Cape in the Polsbroek in 1667, but their names are unknown. In 1927 Hadji Sulaiman Shah Muhammad commissioned a Cape Town architect to design a domed, open shelter over the most important grave. The open sides have since been enclosed with glass. Nearby is a second grave beneath a tree. A mile away, on the banks of a stream are four more graves, all much honoured. Only one of these is covered by a small building of no architectural merit and not more than a few years old.

The grave on Robben Island is believed to be that of a third exile who arrived in the Polsbroek with those buried at Tokai. His name too is unknown. About forty years ago a building was begun under the direction of Hadji Shah Muhammad but left unfinished. Today it is being completed by prison labour with materials given by the Malay community.

The most famous and most revered of the tombs of the Holy Circle is that of Sheikh Yussef at Zandvliet, between Faure and Macassar Strand. Sheikh Yussef was born at Macassar in Indonesia in 1626, a brother of Kraeng Bisei, the King

of Goa. A pious and cultured man, he made a pilgrimage to Mecca in 1644, and on his return married a daughter of the Sultan of Bantam and became a priest in the royal household. This was a time of great commercial rivalry in the East between the Dutch and the English, both of whom tried to enlist the help of the natives in their struggle against each other for a trade monopoly with the various independent states. There was much fighting and unrest, and much ill-feeling, particularly against the Europeans.

In 1683 the aged Sultan of Bantam was forced by his elder son (aided by the Dutch) to flee with his household and followers, including his son-in-law Sheikh Yussef, in all about five thousand people. With prices on the heads of the Sultan, of his younger son and of Sheikh Yussef, they lived for a time as fugitives, and suffered hardship and starvation. At length the Sultan was captured by his enemies, while the others were able to retreat yet deeper into the mountains. After further retreats and fighting, with losses on both sides, Sheikh Yussef was eventually forced to surrender. He was well treated by the Dutch, but after some time in detention, including a period in Ceylon, and despite appeals by his brother, the King of Goa, and others to free him, he was sent to exile at the Cape of Good Hope in the ship Voetboog in 1694. His influence with the people, who revered him almost as a saint (even carefully collecting and preserving his 'sapa' or chewed betel nut) was feared by the rulers. He was accompanied to the Cape by his two wives, two concubines,

twelve sons and daughters, fourteen friends and various servants and slaves, forty-nine persons in all. At the Cape he was settled on the farm Zandvliet, the property of the Rev. Pieter van Kalden, and allowed twelve rix dollars a month for personal use; the authorities were responsible for his maintenance, though only on terms of strictest economy. It is pleasant to know that he was allowed to receive parcels from his friends in the East Indies. Three parcels at least were sent on from Ceylon, having arrived there after he had left.

Curious miracles are attributed to Sheikh Yussef, the most notable being that he saved the lives of all on board the Voetboog when the fresh water ran out. He dipped his foot into the sea, and upon the sailors drawing up water from that point as he told them, it was found to be fresh ! The existence of fresh water streams off the coast of Natal, well known today at least, has no doubt helped this story on (6), but I personally do not think it detracts from its charm at all.

All requests for the repatriation of Sheikh Yussef were refused, even the rather pathetic one from the King of Goa sent in 1699 with the message that if Sheikh Yussef were not sent home soon the brothers would not again see each other alive. Alas, this was the case; for Sheikh Yussef died on the 23rd May, 1699.

(6) M.K. Jeffreys, The Tombs of the Holy Circle, in The Cape Naturalist, 1937.

He was buried on a ridge of the dunes at Zandvliet, and the neighbourhood has been called the Macassar Downs in his memory.

In 1704 his family was sent back to the Indies, all except a daughter who had married the as yet unpardoned Rajah of Tambora and who chose to remain with him. But they too eventually returned to the islands, in 1710.

There does exist the possibility that Sheikh Yussef's remains were taken back to Batavia in 1704. His followers certainly requested this, and the Batavian authorities sent a strange direction to those at the Cape that although no formal permission was to be given for the removal of the remains, if his followers were seen to be digging them up, they were not to be stopped ! Perhaps they had relented at last, and in the islands it is certainly claimed that Sheikh Yussef was re-buried in 1705 at the foot of the burial hill Bonto Biraeng in Macassar, where his supposed grave is as much esteemed as is that at Zandvliet (7). But we shall never know the truth.

The site of the grave of this saint is believed to have been long forgotten. Legend says that it was rediscovered when a herd-boy lost his cattle and was afraid to go home without them. He fell asleep and saw in a dream a tall figure in a green robe and white turban. The figure led him to where the

(7) S.A. Institute of Race Relations, 1946, I.D. du Plessis, The Cape Malays.

cattle were browsing round the forgotten grave.

In 1909 Hadji Sulaiman Shah Mohammad commissioned the architect F.K. Kendall to extend and elaborate on the simple whitewashed and plastered brick shelter above the grave. A shrine, small mosque and minaret were designed in the Arabic style, but only the shrine was built which we see today.

Within the shrine, below its traditional bright coverings, the grave is marked by an inscribed marble slab, and is surrounded by a railing. Bottles of water from the Eerste River (said to have sprung miraculously from the ground at the saint's behest on behalf of his followers) are still left overnight to gain a special sanctity, believed more effective than any medicine.

But these Arabic inspired shrines are very different from the original tombs as they were left by their makers. As described before, the graves were simple low platforms, perhaps a foot high, with a low retaining wall and a head- and footstone. Offerings of little bottles of scent, oils and balsams are habitually poured on, or food left. Round the headstone may be wound white or orange cloths, knotted firmly and stained with scented oils. These cloths are good for the sick and wounded, and in their folds may be inserted 'rampies' - little sachets made from circular pieces of tissue neatly folded and pinned in a triangle, and enclosing freshly cut and scented orange leaves. These are prepared by the women in the mosque once a year at the festival of 'Rampie sny'.

Dressed in satins and embroideries, the women come to the mosque for the Feast of Rampie sny. This photograph was taken in 1960, and here they are with laughter, chat, tea-cups and little boards and knives chopping up the orange leaves.



Photograph: Cape Times.

This charming custom is characteristically Malay, though the veneration of the graves of saints is a universal Muslim habit, not always entirely approved of by ecclesiastical authority.

The three graves in the Malay cemetery above the quarries - those of Tuan Guru, Oupa Skapie and Said Alawi - remain still in their lovely simple state in which they were built, apart from necessary repairs. Two are surrounded by whitewashed walls, with a small gate and narrow steps leading up to the platform within. Most of the graves in Tokai are still marked only by a low railing about them and perhaps a piece of satin reverently laid over and carefully kept down with large stones on the corners.

A Muslim grave is prepared by digging a deep shaft - up to eight feet deep - with a groove hollowed out on one side at the bottom. The body is laid directly on the ground within the groove - no coffin is used - and is arranged lying on its side, facing Mecca, with its legs drawn up as if asleep. The shaft is then filled in. Graves at the Cape lie on a North-North-West to South-South-East axis, and it is clear that with many early burials it was not easy to fix the exact points of the compass. But the graves rarely vary by more than a few degrees.

Within those shrines which have been built, one finds joss-sticks, candles, carpets, texts from the Koran on the walls, and copies of the Koran for the

very devout. Miss M.K. Jeffreys has written: 'To the Westerner, these kramats, with their tawdry finery, their untidiness and the incongruity of East and West jumbled together, may strike a discordant note. Let us look upon them rather as the homely aspiration of a simple people after something good and ennobling in the midst of their workaday lives. We find in these tombs the bright colours beloved of these people, the simple foods they enjoy, the flowers and silks, the lights and scents they prize, the easy comfort of a shabby mat, the pen and ink with which to record a holy thought or the name of a pilgrim ...' (8) and indeed, this is true. Yet one may also mourn the passing of those quiet simple graves, possibly more in keeping with the austere lives of the saints.

In spite of his simple life here in exile, Sheikh Yussef was a prince and a nobleman, and for him perhaps a noble shrine is fitting; but up on Signal Hill, standing on a windy, sunny slope with the daisies at one's feet, one may be glad that the tomb of simple, kindly Oupa Skapie remains what he was himself - unpretentious, homely; this is its very beauty.

(8) The Cape Naturalist, April, 1937. The Tombs of the Holy Circle, M.K. Jeffreys.



Elliot 8063

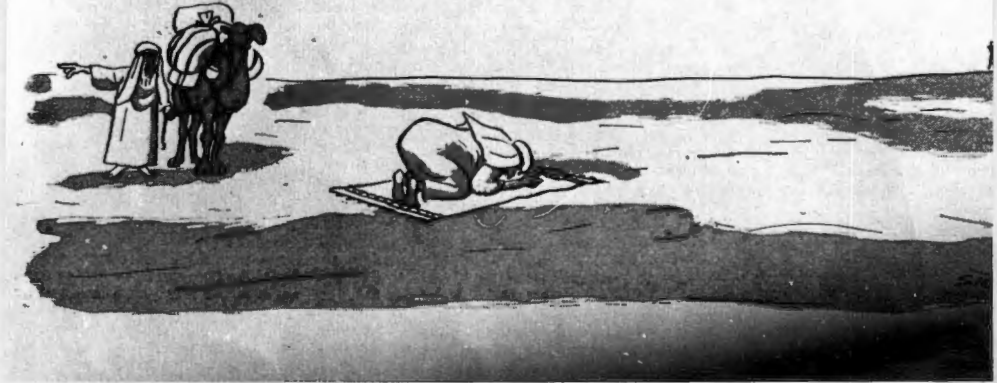
The kramat of Sheikh Yusef as it was before the rebuilding by Shah Muhammad.



The Kramat of Sheikh Yussef as it is today, rebuilt by Hadji Sulaiman Shah Muhammad according to the design of F.K. Kendall.

PUNCH, June 28 1967

"Mecca's this way."



ISLAM

The faith of Islam (meaning 'God's will be done') is the most recent of the three monotheistic religions to have arisen. It follows the teachings of the prophet Muhammad, who was born about 570 A.D. at Mecca, and its core is that there is no God but Allah, and Muhammad is his prophet. This is the very essence of the faith - faith that requires the total subjection of man to the will of God. Islam has five articles of faith. These may be summarized in the dogma given above and the four requirements which follow:

Prayers must be recited five times a day (Salaah)

Almsgiving in the form of a set religious tax must be paid (Zakaah)

Fasts must be observed, especially that of Ramadan, during which no food or drink may be taken between sunrise and sunset

Every Muslim must try to make a pilgrimage to Mecca at least once in their lifetime (Haj).

The holy books of the Koran were recited by Muhammad to guide mankind into the way of God. The books are held to 'correct and confirm' the earlier teachings of Judaism and Christianity, and Islam has much in common with these creeds. The Koran is supposed to be a direct transcript of the books of God preserved in Heaven, revealed to Muhammad by the angel Gabriel (Jibrieel) and it contains various laws and directions on the conduct of daily life. The manner of washing the hands, head, beard, rinsing of the mouth, nostrils and

ears, the clothes people may wear, the way they should salute each other are all adumbrated if not formally described, and matters of law and inheritance etc. are specifically laid down.

The holy day of the week is Friday, when services are held in the mosque ('place of prestration'), but prayers are said five times daily, roughly at the times of sunset, during the night, at dawn, and twice in the afternoon - once during the time between noon and when the shadow of everything is as long as itself, and again during the time between when shadows are so long and sunset.

Each Salaah or prayer has a set number of raka-aats or movements. The morning prayer has two raka-aats, the afternoon and late afternoon four each, after sunset prayer three and the evening prayer four. Facing toward Mecca and having silently 'made his intention' or Niyah (such as 'I intend to pray the present two Fard Raka-aat of Subuh for the sake of Allah') the worshipper begins his prayers.

Praise be to God,
 Lord of the worlds,
 The Compassionate, the Merciful,
 King of the Day of Judgement !
 'Tis Thee we worship,
 And Thee we ask for help.
 Shew us the straight path,
 The path of those whom Thou hast favoured,
 Not the path of those who earn Thine anger
 Nor of those who go astray.

(Sura 1)

As he prays, he performs the set raka-aat, standing, bowing, kneeling, laying his hands and face on the ground. As the Imam leads, the congregation follows, and uniformity is achieved.

Prayer is preceded by ritual ablution in running water, and parts of the body are washed in set manner and order. Dispensations may be granted in cases of need such as illness, and in the event of a complete lack of water, clean sand may be used instead.

O ye who believe ! When ye rise up for prayer, wash your faces, and your hands up to the elbows, and wipe your heads and wash your feet up to the ankles. And if ... ye find not water, then go to clean, high ground and rub your faces and your hands with some of it. Allah would not place a burden on you, but He would purify you ...

(Sura 5, verse 6)

Friday services are simple, consisting of prayers and a sermon. Shoes are not worn in the mosque nor on any holy ground such as that within a shrine. One's head is covered, though not in such a way as to prevent one touching the floor with the forehead during prayers. Many devout Muslims will take off their ordinary clothes and put on a special praying robe.

In the time of Muhammad women attended the public services in the mosque, standing behind the men (9), but a tradition exists that Muhammad said that it was better for them to pray at home. Today they do not attend prayers at the mosque, though at the Cape (less strict regarding women than are other countries) they occasionally attend as onlookers at times of fasting or for the festival of the Prophet's birthday. They then sit apart in a gallery or an adjoining room.

During the seventh and eighth centuries A.D. the Muslim Arabs conquered all Arabia as well as Persia, Iraq (Mesopotamia), Syria, Palestine, Egypt, North Africa and Spain, and these countries all came within the sphere of Islam. Islam is today the major faith of all these countries with the exception of Spain and Palestine, and also of a large part of India, of the East Indies and wherever people from these countries have settled. So it is the faith of the Cape Malays.

Four main sects or schools exist in Islam - the Hanafi, the Maliki, the Sha'afi and the Hanbali. The differences between them are chiefly concerned with ritual practice, and a man belonging to one sect may worship at a mosque of another sect if necessary. In Cape Town the main sects are the Sha'afi, which includes mostly those of Malay descent (this school is still particularly well represented in Indonesia (10)) and the Hanafi, which includes mostly those of

(9) Alfred Guillaume, Islam, 1954.

(10) Alfred Guillaume, Islam, 1954.

Indian descent.

Mosques everywhere are not only religious centres, but tend also to become community and educational centres. At least one mosque in Cape Town has a school adjoining where the ordinary South African school syllabus is taught, and all mosques have classes where both boys and girls are taught the tenets of their faith and to read and write Arabic, the language of their faith. The mosques are also social centres, with weddings, fasts, rampie sny and other activities, and the imams have become the social leaders of their people.



Photograph: Cape Argus.

All little boys and girls must go to school ... here they are at the Daroel Ielm (House of Knowledge) School in Pope Street, Salt River, with their teacher Hafez Y. Gabier.



Little boys in Cape Town a hundred years ago were also taught their Arabic, as this water-colour of Angas clearly shews. It is interesting to know that the same system of teaching is in use today - the long pointer to mark the place while the class follows.

THE ARCHITECTURE OF ISLAM

This subject has been dealt with also in the Special Study 'The effect of the Doctrine of Islam on its architectural form'.

After the death of Muhammad in 632 A.D., the temporal and spiritual direction of Islam passed into the hands of the Caliphs or deputies who, chosen at first from among the companions and family of Muhammad, by 661 A.D. had become hereditary dynastic rulers. A theocracy such as Islam soon became led, in the course of time, to the erection of many religious buildings, though at first Muslims were content to use and adapt existing buildings. Eventually, however, a 'Muslim architecture' did develop which, though shewing differences in treatment from country to country, nevertheless came generally to exhibit many distinctive features. This style of building is found in all countries where there are Muslims. Many of these features and characteristics were not native to Arab design. Although mosques and religious buildings are often built in this so-called 'Muslim' style, it is certainly not essential to them. These points are dealt with more fully in the Special Study.

The simple, nomadic Arab soldiers, who, conquering new countries, brought to them the faith of Islam, had no architecture of their own. Islam required only that they should pray at certain times of the day, wherever they were or whatever they were doing, and that when they prayed they should turn toward the Quibla (the direction of Mecca and the holy shrine). No building is needed for this. The Arabs adopted the architecture of the countries they came to, introducing modifications culled from various sources and finally so bringing about a certain 'Arabic' similarity and style.

When Muhammad fled from Mecca to Medina in 622 A.D., he there built himself a house which according to the descriptions given (11) was of the type still seen today in North Africa and the Near East well suited to a hot desert climate. This house became the prototype for succeeding mosques. It consisted of a square enclosure of mud brick walls, probably with a roofed colonnade on the North side, where he said his prayers (praying in those days towards Jerusalem, not Mecca, see Special Study). The roof was flat, made of palm trunks and branches covered with clay. There was no architectural planning or design about this building in the modern sense of the words, however.

'Throughout the history of Muslim architecture, the principal type of building was the mosque ... Such mosques normally had a large open court corresponding to the early Christian atrium, and surrounded by arcades or colonnades ... affording protection from the sun. The liwan (arcade on the quibla side) was of greater depth than the other three, and constituted the sanctuary. In the middle of the wall toward Mecca, the ... direction for prayer was indicated by a niche (the mihrab). By the side of the niche stood the pulpit (mimbar) and a reading desk (dikka) from which the priest read passages from the Koran and intoned the prayers ... One or more tall towers, minarets, (Arabic manara) were invariably provided, from which the muezzin (Arabic muadh-din)

(11) Fletcher, Sir Banister, A History of Architecture ...

chanted the call to prayer at prescribed times. All the above requisites apply to a modern mosque. In the centre of the open court stood a fountain ... often sheltered by a dome, for ritual ablution.' (12)

Mosques may almost be said to be of more importance architecturally inside than outside, and at a later period they became very richly decorated; indeed, Muslim architecture is considered by many to be more striking from a decorative point of view than from any other. It is important to realize, however, that motifs of decoration are affected in Islam by the prohibition of reproduction of natural forms such as men, animals, flowers or leaves. At the Cape certainly, this prohibition has been very much ignored, but it may nevertheless be held to have had an effect on the general style of Islamic architecture. A system of decoration based on geometrical design was developed and perfected, often carried to incredible extremes of lightness and delicacy, which is employed in a wealth of surface decoration of many colours and materials.

H.V. Morton, in his book 'In the Steps of the Master', says 'Arabic art always reminds me of mathematics. It is like algebra set to music, or, if you prefer, recurring decimals with wings on them ... the sublimated multiplication table that rises up all round in arches and stained glass and peacock-tail mosaic ...' (13)

(12) Fletcher, Sir Banister, A History of Architecture ...

(13) Morton, H.V., In the Steps of the Master, 1934.

THE MOSQUES AT THE CAPE AND A COMPARISON WITH SOME OTHERS

The mosques of the Cape Malays have not, as in most of the countries so far mentioned, been built by wealthy rulers and princes, or even by wealthy groups of citizens.

Far from Mecca and the Muslim world, they have been built by numerically small congregations, many of the people poor, and none of them belonging to the ruling classes. This naturally applies also to the tombs, which were, indeed, mostly without any covering at all, or without any protection except perhaps a wall about them until quite recently.

When the ancestors of the Cape Malays left the East Indies, from a hundred and fifty to three hundred years ago, the mosques there were, moreover, quite unlike the magnificent edifices of Arabia, Persia and India, with decorations in marble, faience tiles, precious metals, glass and mosaics, and with domes, minarets, sparkling fountains and rich tapestries and carpets. In Batavia, by far the larger number of mosques were built of soft baked brick and plaster, or timber and bamboo. They had verandas round them and tiled or thatched roofs. There was little or no decoration and no minarets. The faithful were called to prayer by the beating of a large drum on the veranda. The prayer house at Ternate is a typical East Indian village building of bamboo with a timber frame and a thatched roof.

In pre-Muslim days in Batavia, the native manner of erecting important buildings was with a stack roof of two, three, or more stacks (14). Buildings such as the village meeting houses where the elders discussed village affairs were built in this way. (One is tempted to compare this custom with the similar style of important buildings in China, notably pagodas.) Later the stack roof was adopted for mosques, and the Ternate mosque is a simple example of it.

Inside, the East Indian mosque consisted of an open space with the mihrab in the quibla wall as was usual everywhere, and no furnishing except the mimbar standing beside the mihrab (15).

At the Cape, it was not until the middle of the nineteenth century, well after the freeing of the slaves, that the Malays were able, or indeed allowed, to build mosques. Laidler says: 'After the emancipation of the slaves (16) one section rapidly shewed their worth. Malays disappeared from domestic service and became independent labourers, and even hirers of labour. Soon they built mosques in which to perform the rites of their own religion ...' (17)

- (14) R.L. Mellema, *De Islam in Indonesië ...* 1947.
- (15) Ditto
- (16) 1834
- (17) P.W. Laidler, *A Tavern of the Ocean*, 1926.



Mosque at Gang Orpa,
Djarkarta.

A sixteenth century summer-
house built by the Dutch in
use as a mosque, with a
drum to call the faithful
to prayer.



Village prayer house at
Ternate in the Moluccas.
Seventeenth century.

The first mosque specifically built as such was probably the Masjid Al Jami A (Mosque of the Assembly) in Chiappini Street, built in 1850. The Malays believe the Owal Mosque in Upper Dorp Street to be older, but this is probably a converted house. The Masjid Noorul Muhammadiéh in Vos Street (Mosque of the Light of Muhammad) is probably also a converted house, although the congregation is said to have been founded in the 1840's and from brickwork exposed during alterations a few years ago it could be seen that the carcass of the building was possibly well over a hundred years old. However, by this time the old Batavian style had long been forgotten, and the emphasis of the Malays' faith was on Mecca and Arabia, from where there was a strong missionizing influence at that time. It was almost inevitable that the new mosques should therefore be built - simply, as best they could afford - in a style reminiscent of that which had become general in Muslim countries. A good example is the Masjid Kuantul Islam in Loop Street - the Mosque of the Might of Islam, built about 1890. At the Cape the style was diluted with an unsophisticated admixture of the prevailing European style, using whitewash and mouldings, etc. Indeed, so skillful were Malay plasterers at contriving these mouldings, and so successfully did they adapt and modify the European taste and design to their own taste and uses, that the term 'Malay plastering' has come in modern South African lay speech to denote any softly curving plaster decoration !

Masjid Kuatul Islam -
 Mosque of the Might of Islam,
 Loop Street, approx. 1890.



Masjid Kuarhaanol Islam - Mosque of the
 Symbol of Islam, Longmarket Street,
 1886 and 1950.

Although not built round an open court with a fountain (see page 35), yet the Cape mosques do follow the traditional pattern in other ways. They consist of an enclosed, roofed space for assembly with a mihrab and mimbar, usually a gallery for the women, a minaret, often with a dome above, and a place for ablution. These elements are discussed in greater detail below.

(1) A place for ritual ablution:

Opening usually from an ante-room or porch, the ablution room has a row of taps against the wall with cold water (the more modern and wealthier mosques have hot water as well), a channel below and a bench before them, and wooden batten mats on a tiled or screeded floor. Muslims must wash for prayer in running water, so no basins are provided. There is a closet. Towels hang on the wall and there are kaparangs for use between the ablution room and the sacred carpeted part of the mosque so that one need not walk barefooted on the cold floor.

The ritual for ablution is strictly laid down, and to be ritually clean for prayer is to have 'taken Wudu'. It is good, as well as those acts of Wudu which are required, to perform the 'Sunnats' of Wudu. These are 'practices of the Prophet' which are desirable but not compulsory, and include blowing the nose, gargling, cleaning the ears, etc.

(2) A place of assembly:

This is a carpeted space where men come together to worship Allah

Praying in congregation is twenty
seven times better than praying alone

said the Prophet (translated by Sheikh Abubaker Wajaar).

In the main part of the mosque no shoes are worn, for this is a sacred place, and neither are shoes worn in the shrines of the saints. In one wall is an empty niche, the mihrab, shewing the quibla, the direction of Mecca, North-North-East of the Cape. Here the imam stands with his back to the people, facing Mecca (where Ibrahim and his son Isma'il prayed) and leads the congregation in prayer. The mihrab is the focal point of the mosque. Small carpets are often laid before it, sometimes several one above the other. These are usually gifts from the people, and often bear woven pictures of Muslim shrines such as the Ka'bah at Mecca. The mihrab may sometimes lie at an angle to the main body of the mosque, because owing to the grid-like street plan of Cape Town it is seldom possible to orientate the mosques exactly to Mecca. This is the case with all the mosques above Long Street, for example.

Facing the mihrab on the right hand side is the mimbar, or pulpit. A flight of steps (three always in Cape Town, though elsewhere very high

flights may be seen) leads up to a seat at the top. The mimbar is usually of wood with a canopy above resembling the tester of a four-poster bed. Sometimes the mimbar may be constructed of bricks and built in, as in the Masjid Zinutal Islam (Mosque of the Beauty of Islam) in Muir Street, where, also, it has no canopy.

At the appointed time in the service on a Friday, the imam ascends the mimbar, right foot first, carrying in his right hand the tonga (staff) as a mark of the resistance of Islam to persecution. He turns at the top to the people and greets them with words of peace and the blessing of Allah. He sits while the bilal gives testimony of the greatness of God and then, changing the tonga to the left hand, stands to deliver the sermon.

Very often strips of white material or tapes are placed or pinned across the mosque to guide the congregation in forming straight rows facing the mihrab and Mecca.

There may be a chest or cupboard for sacred books, and perhaps a small stool and a clock on the wall; these form all the furnishing in the main part of the mosque. Hanging near the door is a board with five clock faces painted upon it and movable hands on each. These are set daily to give the times of the daily prayers, which vary with the sun through the year.

Mihrab and mimbar,
 Masjid Noorul Hamedia,
 Mosque of the Light of
 the Praised, Long Street,
 1884.



Masjid Kuatul Islam - Mosque of the
 Might of Islam, Loop Street, Cape
 Town. Approx. 1890.

Mimbar, Masjid Azzavia -
 Mosque open to all, Perth
 Road, Cape Town. 1920.

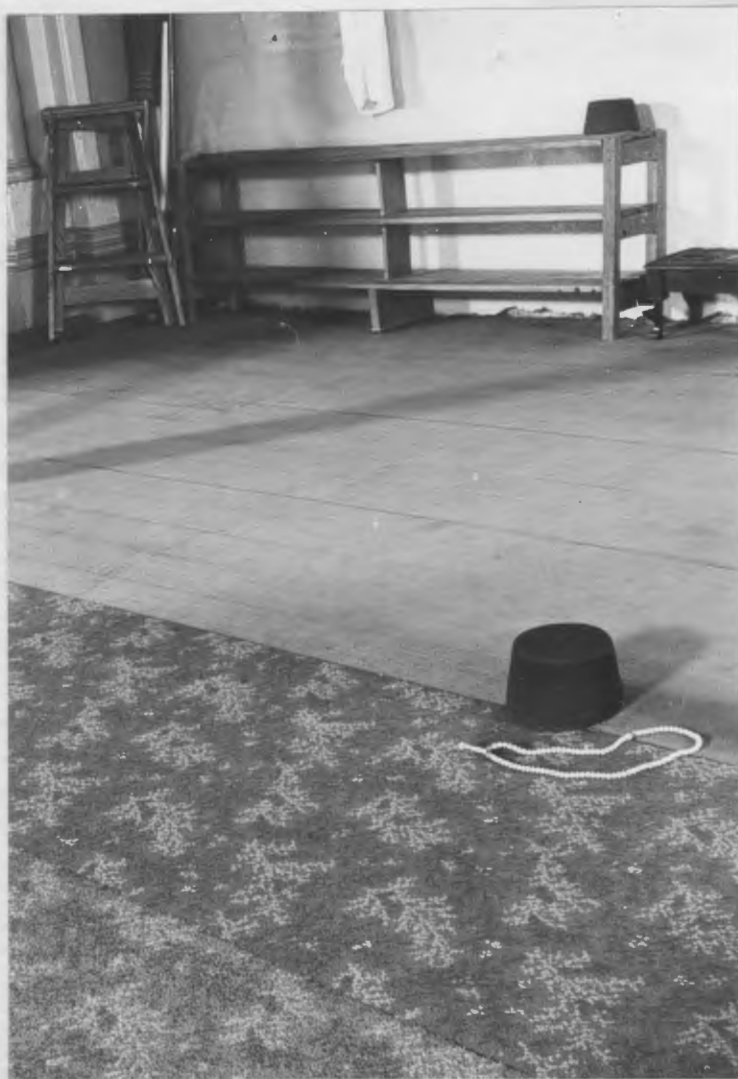


Mimbar, Masjid Al-Azhar,
 Aspeling Street, 1905.



Entrance of the Masjid
Noorul Hamedia - Mosque of
the Light of the Praised,
Long Street, Cape Town.
1884.

Rosary.



At the back of most mosques, just within the door, are shelves with spare kofias (fezzes), kaparangs, and praying robes. Here men leave their shoes and outer garments upon entering. Often there is a rosary left lying on the floor for any who may wish to use it. It has either thirty-three or ninety-nine beads arranged in groups of eleven with one bead attached separately to mark the end. These represent the ninety-nine attributes of God.

(3) The gallery:

Most of the mosques of Cape Town have a gallery 'for the women', though it is seldom used by them. More often the men use it when the floor below is full, for women pray at home rather than attend the mosque. The gallery has no furniture and is carpeted as the ground floor, for this too is sacred ground.

(4) The minaret:

Almost all mosques have one or more minarets, from where the bilal calls the faithful to prayer. This is not a sacred part of the mosque, and shoes may be worn. The minaret has no specific position, though often they are built upon the corners. It may even be entirely free standing. The minaret is dealt with more fully in the Special Study.

Mosque at Uitenhage,
Cape Province.



Elliot 1898.

Minaret of the Masjid Al-Azhar - Mosque
of the Magnificent, Aspeling Street,
Cape Town. 1905.



The decoration of Cape mosques, particularly inside, is on the whole austere and simple, and without that delicacy and rich surface texture of the Near East and India. This is partly for financial reasons and partly too because the Malays believe that there should be no distraction from the worship of God. The depiction of anything that 'casts a shadow' and of living creatures is forbidden by Islam, as has been mentioned, but this injunction is often not strictly adhered to ! There is a quite charming painted mural on the North wall of the kramat on Signal Hill showing dozens and dozens of little men, each in a white robe and each with a camel tethered to a palm tree and a neat white tent on the plain outside Mecca. One knows it is Mecca because the great black Ka'bah can be seen on one side. It is one of the most delightful murals the author has seen and is painted with a beautiful child-like simplicity eloquent of the deepest faith. Conventionalized leaves and flowers are often used in decoration and several Cape Town mosques have plaster ceiling roses of sailing ships in bright colours. Indeed most decoration at the Cape takes the form of moulded plaster pilasters, fluted and plain, balustrades, geometrical arrangements of rectangles, curves and roses.

Colours have no ritual significance, but bright colours are beloved of the Malays and are much used. The Prophet was fond of green, which is often seen (perhaps together with white) and other favourite colours are shades of pink, orange, red and yellow as well as silver. Outside decoration is usually concentrated on the minaret and front facade, and there may be mouldings around

the doors and windows. Inside there are coloured carpets, dadoes, ceiling roses and mouldings, and the walls may be hung with framed texts from the Koran or pictures of Mecca and the sacred shrine. The mihrab is emphasized, with wide bands of colours, quotations in Arabic script and mouldings. Muslims are as much affected by fashion and modern building techniques as anybody else, and they use encaustic tiles, terrazzo and mosaics, etc. For festivals such as the Birthday of the Prophet the mosques are gaily decorated inside with coloured paper streamers.



Friday prayers in the Masjid Zinatal Islam - the Mosque of the Beauty of Islam, Muir Street, Cape Town. 1919 and 1939.



Photograph: Cape Argus.

Friday service, Cape Town.

MOSQUES OF VARIOUS COUNTRIES GIVING PRECEDENT AND EXAMPLE

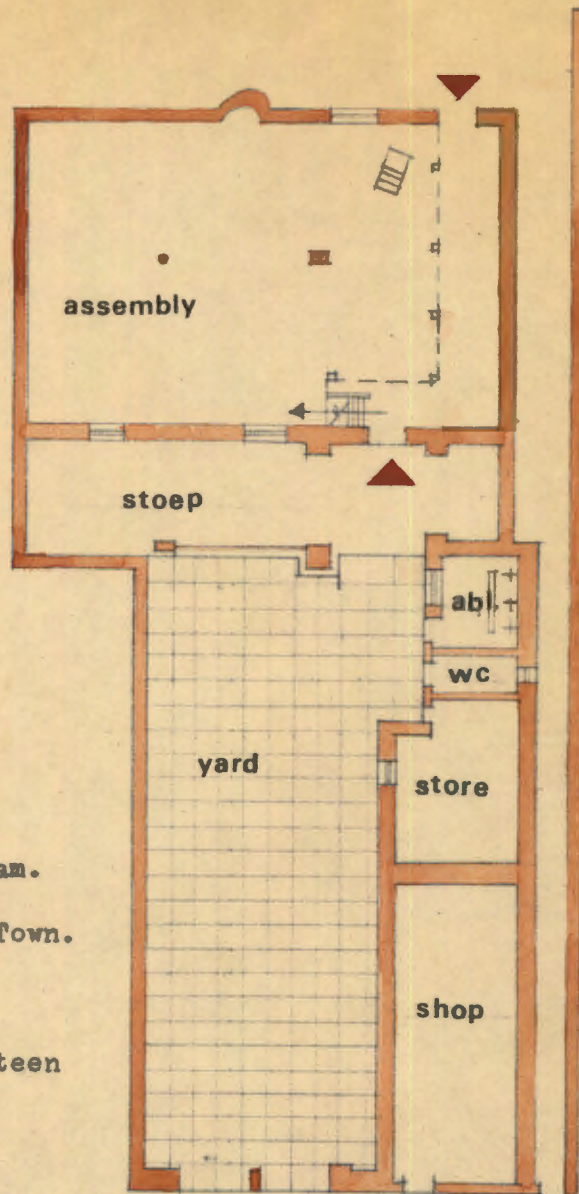


Elliot 3136

Luxuriance and simplicity - on the left, the Mosque of Mahmoud II at Tophana, in Turkey; below, the Masjid Noorul Islam, the Mosque of the Light of Islam, on the Buitengracht in Cape Town.

This simple mosque, one of the most beautiful in Cape Town in its very lack of decoration and almost stark whiteness, is that said to have been founded by Tuan Guru in the eighteenth century.





Masjid Noorul Islam

Mosque of the Light of Islam.

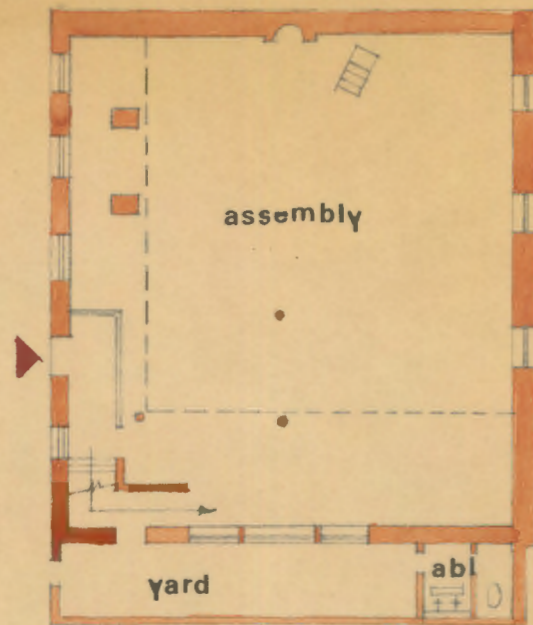
On the Buitengracht, Cape Town.

Date uncertain.

Scale: One inch equals sixteen
foot.

The broken line within the assembly area shews the 'sacred area'.

The stairs lead up to the minaret, as there is no gallery.



Masjid Koorhaanol Islam

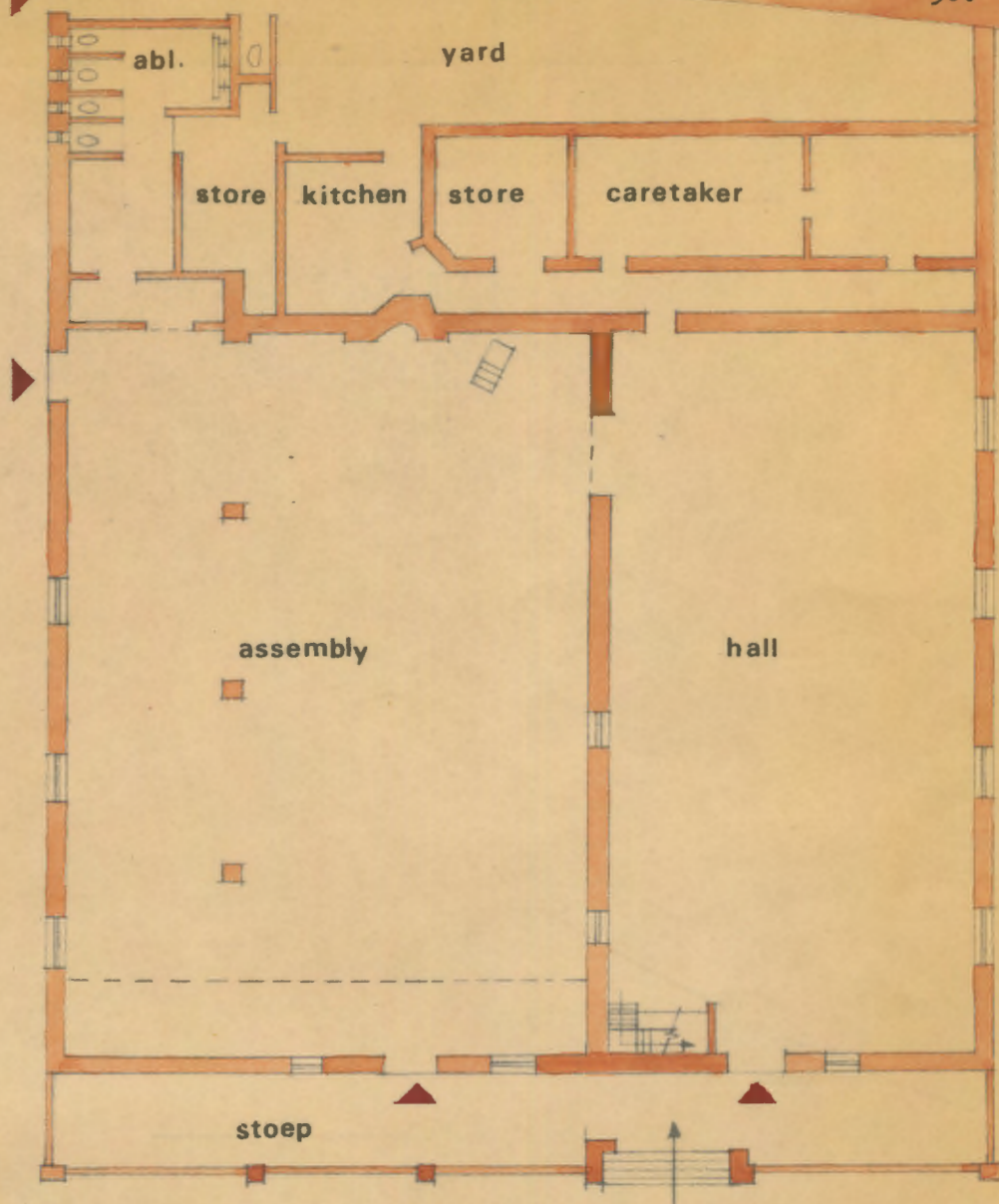
Mosque of the Symbol of Islam. Longmarket Street, Cape Town.

1886 A.D. Scale: One inch equals sixteen foot.

The broken line within the assembly area shows the overhang of the gallery above, reached by the stairs in the corner.

School classes are held in the gallery.





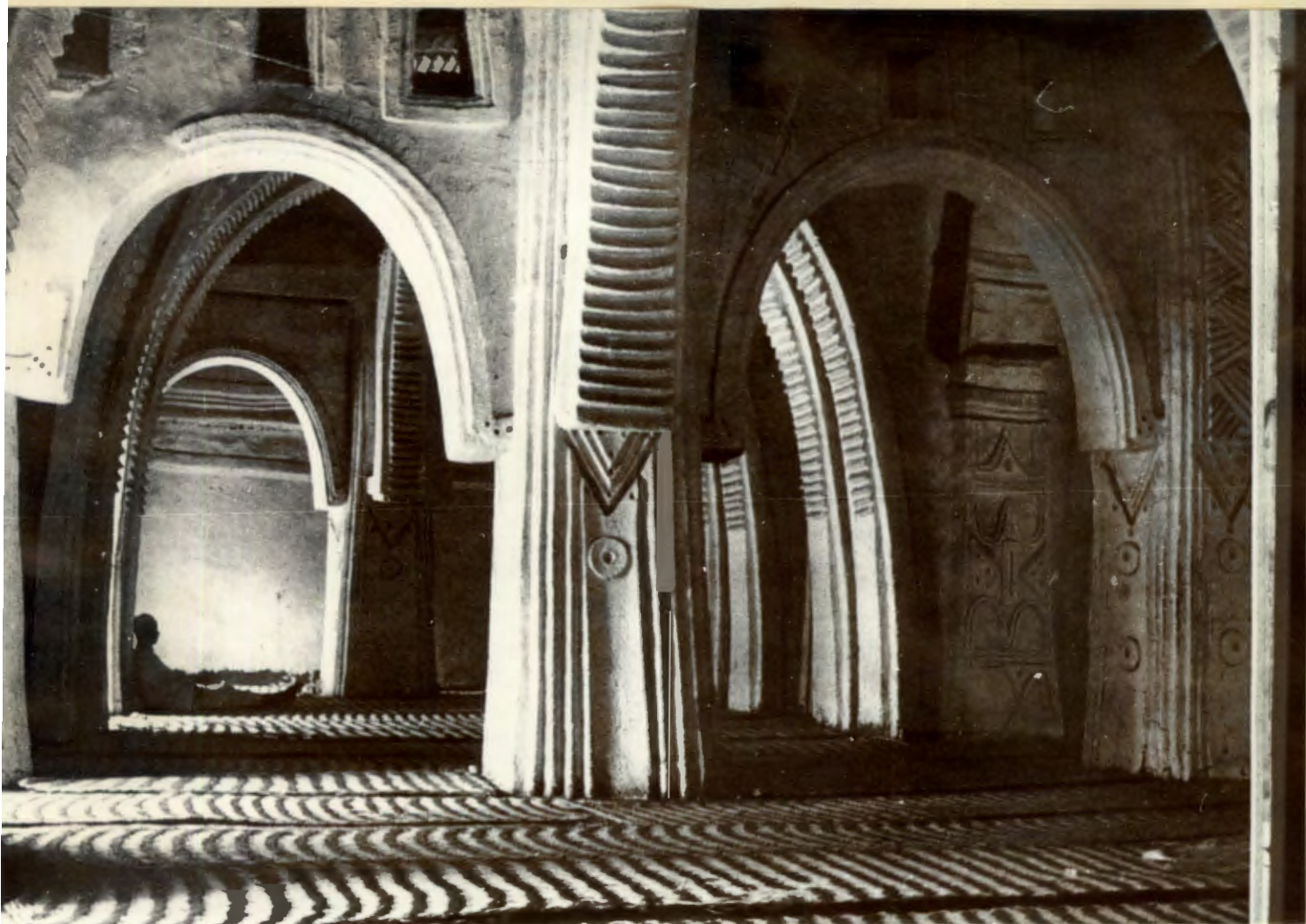
Masjid al Borhan-Nudien

Mosque of Faith's Conviction. Chiappini Street, Cape Town.

1847 A.D. Scale: One inch equals sixteen feet.

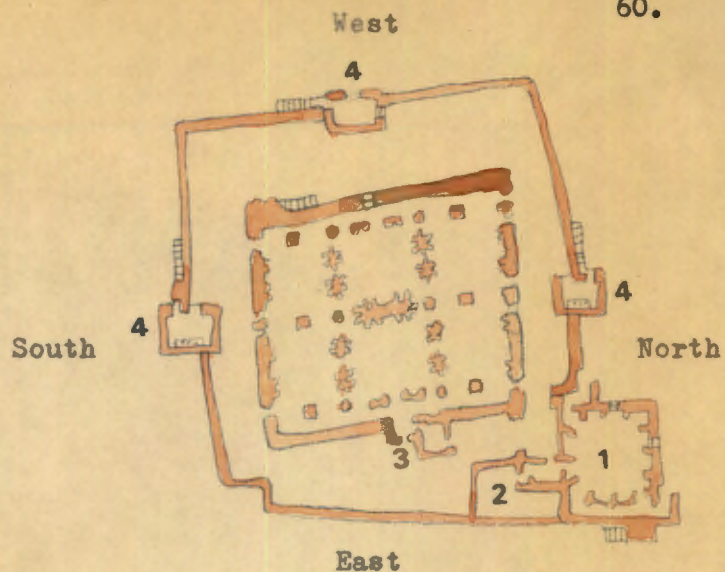
The broken line across the back of the assembly area marks where the 'sacred ground' begins. Shoes are left behind this line. Women, when they attend, sit in the hall - this mosque has no gallery. The hall is also used as a schoolroom.





Friday Mosque, Zaria, Northern Nigeria.

This Hausa mosque was built entirely of mud (mud architecture being of a particularly high standard at Zaria) by Babban Gwami Mallam Mikaila for the Emir Abdulkerim, who ruled between 1834 and 1846. The photograph is taken looking towards the quibla wall (East). As will be seen from the plan on the next page, there is a small entrance to the mosque actually through the mihrab itself.

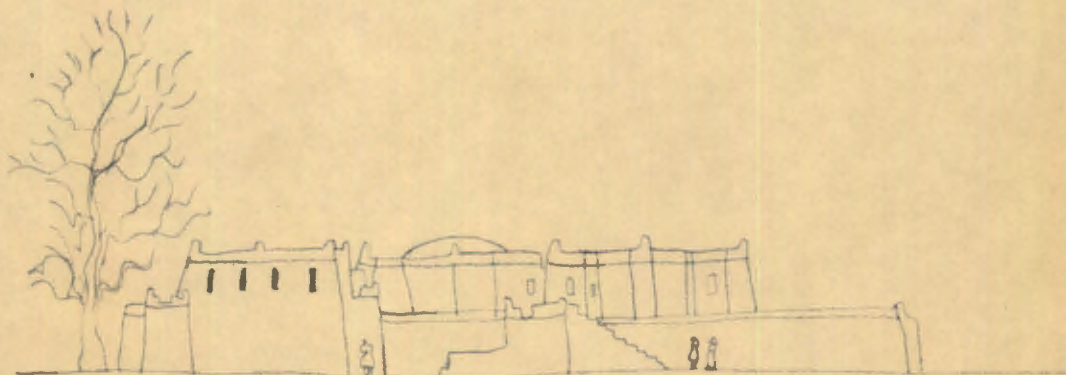


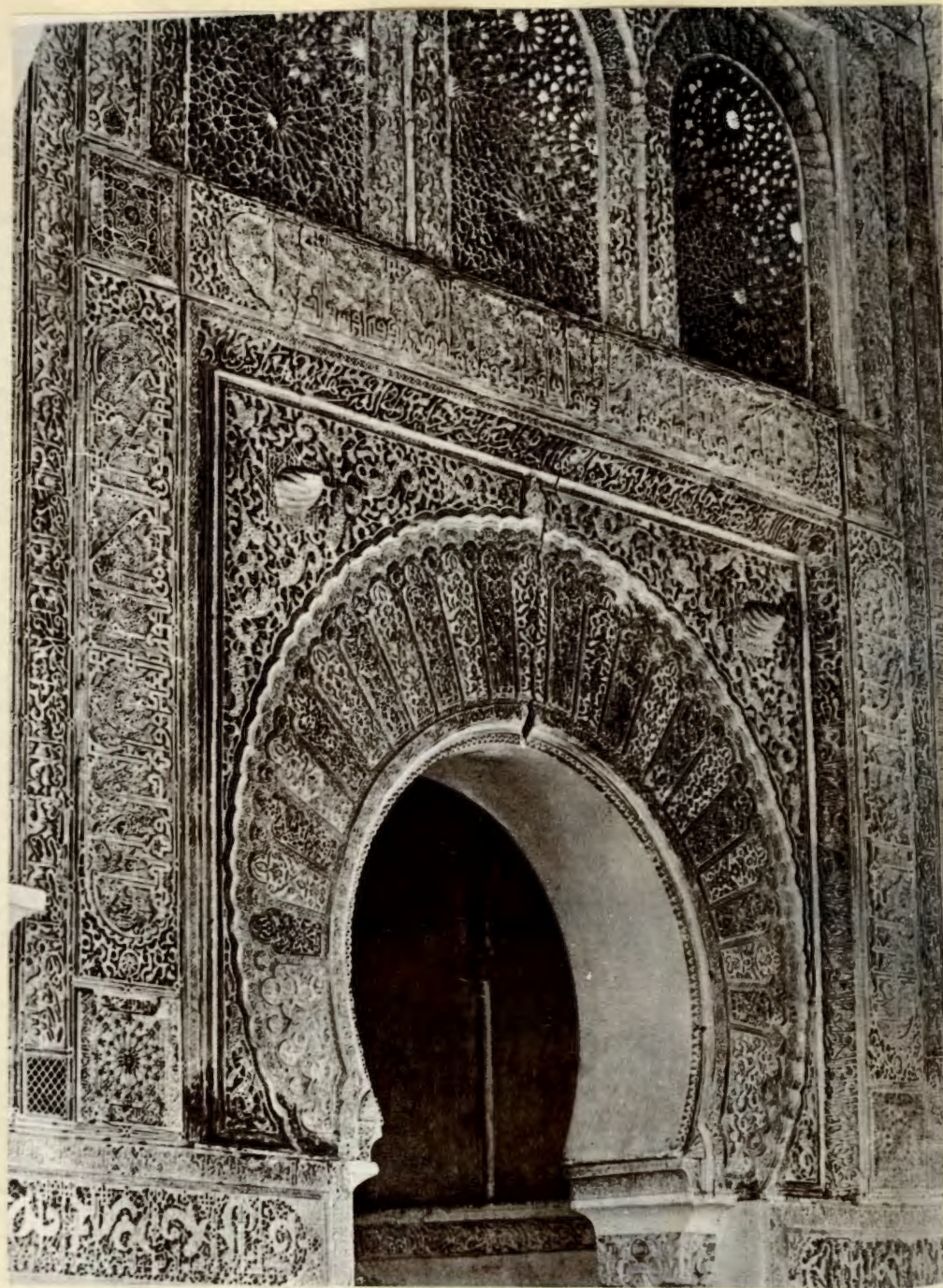
Friday Mosque at Zaria, Northern Nigeria.

Approx. 1840 A.D. Scale: Approx. One inch equals forty foot.

1. Court
2. Latrine
3. Mihrab in quibla wall
4. Ablutions

North elevation. Scale: Approx. One inch equals twenty foot.





Decoration of the mihrab, Mosque of
Sidi Bel Hasan, Algiers.

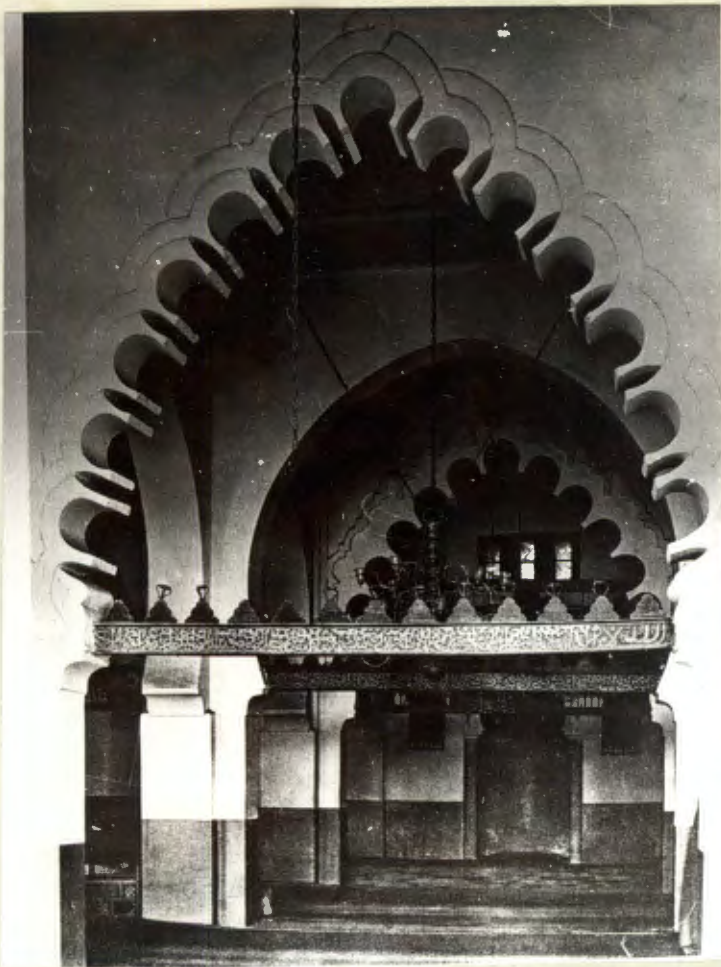
Photographs from Algérie Médiévale,
by Georges Marcais.



Entrance to the tomb of Sidi Bou
Medien, at El Eubbad. To the right
may be seen an arrangement for
drawing up water to make ablution.

Attached to the mosque at El Eubbad
is a theological school, built in
1347. Here again is the colonnaded
square court so much favoured by
Islam.

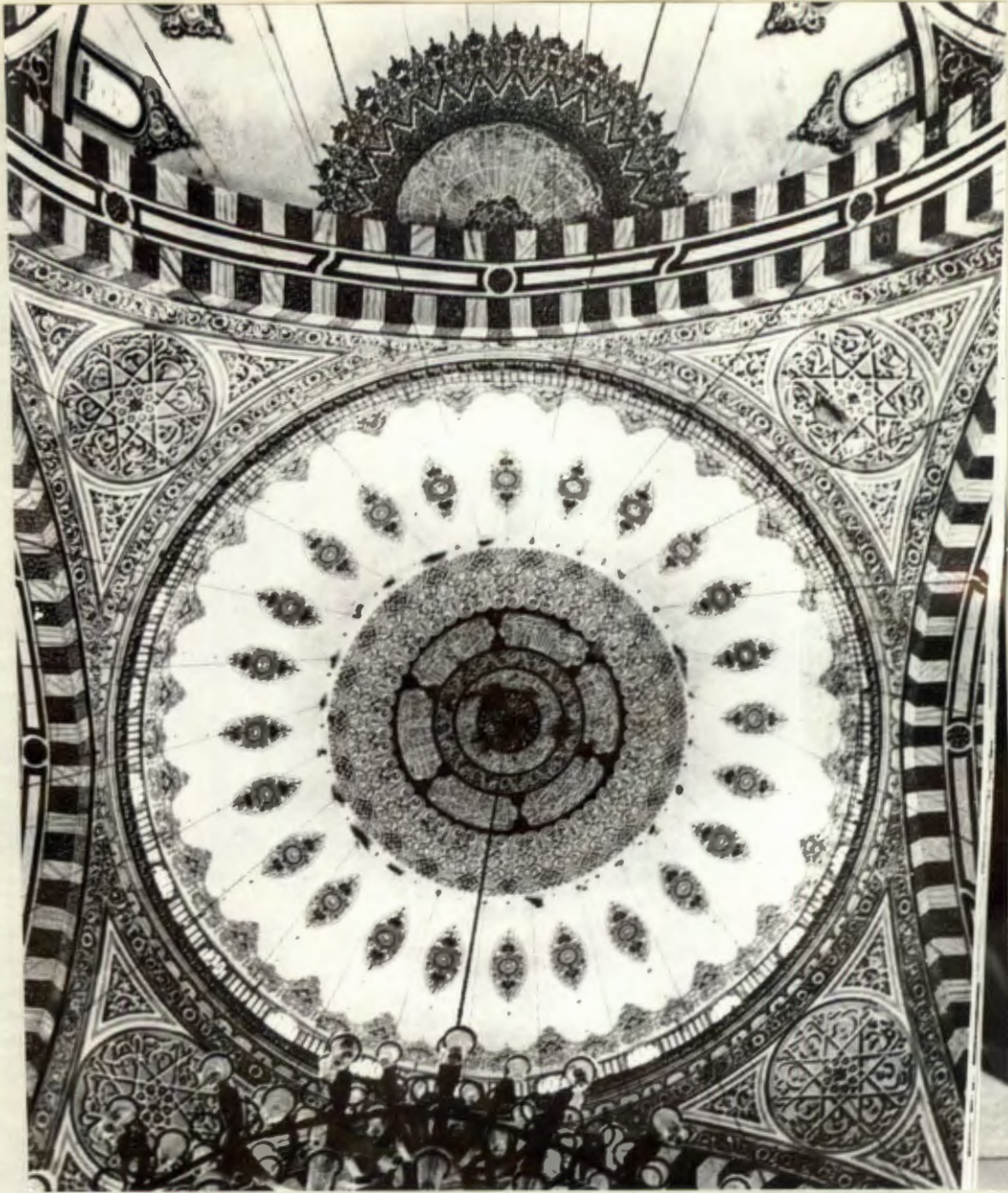




Looking toward the quibla wall and the mihrab in the Great Mosque, Algiers. Note the peculiarly beautiful interior decoration of the arches with their long protruding tongues.



The easily portable mimbar of the Great Mosque in Algiers, mounted on wheels. This mimbar conforms to the Eastern pattern of having a high flight of steps.

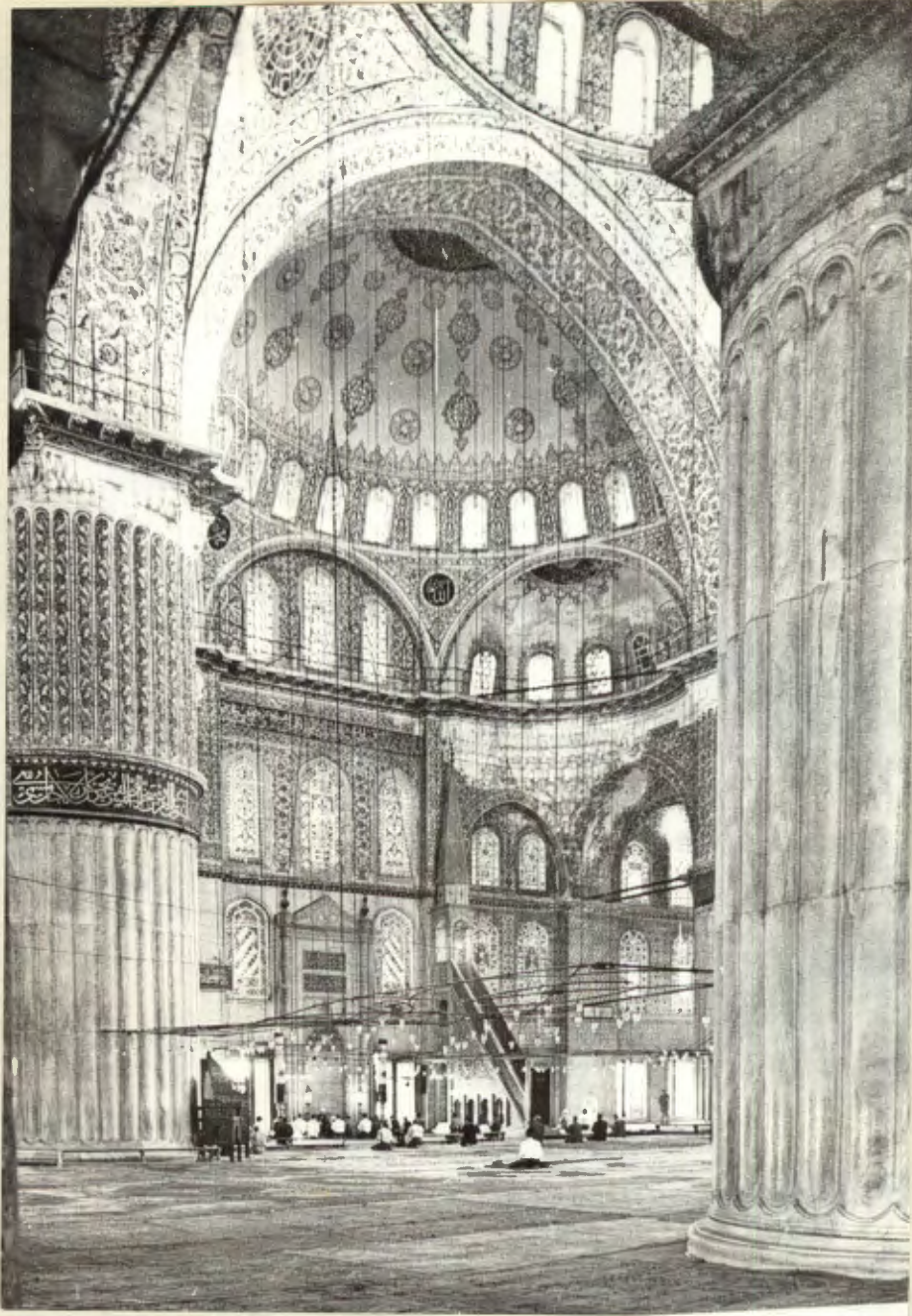


The dome of the Sehzade Mosque, Istanbul. 16th. Century, A.D..



The tomb of Mehmet I, in the Green Mausoleum, Bursa, Turkey.

Tombs at the Cape are not unlike this - the same cloths laid over the graves as can be seen here, the same decoration with texts from the Koran.



Prayers in the Mosque of Sultan Ahmet,
Istanbul.



Photograph: Rosemary Sturgis.

Mosque in Shiraz, Saudi Arabia.

The technique of building used in Saudi Arabia and shown here is the laying in a mud mortar of large sun dried bricks made from clay and straw. The climate is exceedingly dry. Nevertheless the walls are generally plastered. The bricks are made in forms approximately 18 inches long by 7 inches deep and 9 inches broad. (Information from Mrs. Sturgis).

Photographs by R. Sturgis.

Minarets in Saiyun, Saudi Arabia.
A beautiful architecture of soft mud brick,
plaster and lime wash.





Elliot 3128

Entrance to the Mosque of Al Azhar, Cairo. The theological school of Al Azhar is one of the most famous in the Muslim world, and at least one Cape Town imam, Sheikh Ehsan Gamielien, received his training there. The name has been freely translated by Sheikh Abubaker Najaar as 'The Magnificent' (Allah). It is the superlative form of an adjective meaning 'bearing many flowers'. The mosque in Aspeling Street, Cape Town, of which Sheikh Gamielien is in charge, has been named after the University of Al Azhar.

This picture shews well that style of arches - flat, trefoil, round - which have come to be typical of the 'Arabian' style, with the characteristic fine decoration.



2

KUALA LUMPUR, MALAYSIA The devout—10,000 of them—gathered for the opening of Malaysia's Masjid Negara, or National Mosque, in Kuala Lumpur. Although only 58 per cent of Malaysia's population is Moslem, it is the official state religion, and Malaysia would like to become an important Islamic center. As recently as January 1964, the World Muslim Congress decided to make Kuala Lumpur its Southeast Asian headquarters. The National Mosque, which was con-

1 looks a little like a corporate pavilion at a World's Fair. It has showmanship. Its relationship to a traditional mosque is comparable to that of the Vatican Pavilion at the New York World's Fair in relation to St. Peters. There is no moving walkway to carry a visitor past a blue-lighted statue; but the



Photograph from Progressive Architecture, November, 1965.

The National Mosque in Kuala Lumpur, Malaysia, 1964.

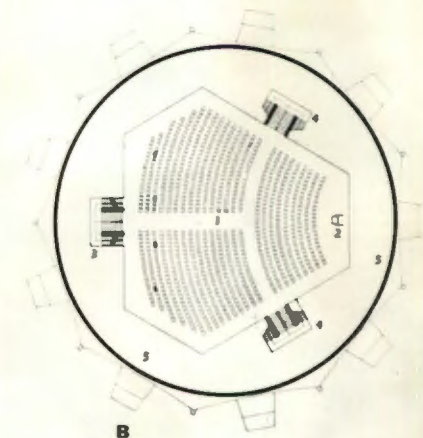
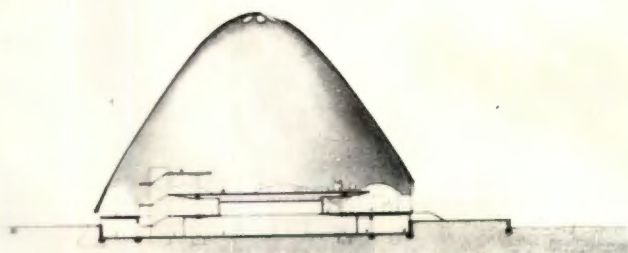
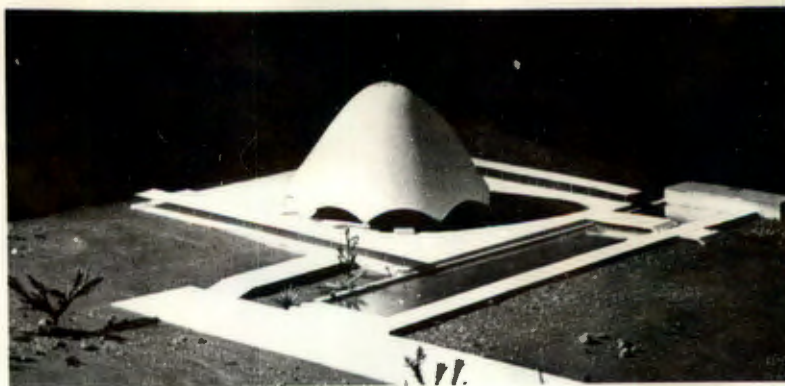
This mosque holds 8000 people. The bilal is carried aloft to the minaret by lift, and his cry is broadcast through a public address system from the summit.

The third picture shows a colonnaded pool approaching the minaret.

PROJET DE MOSQUEE,
FRANCFORT SUR LE MAIN,
ALLEMAGNE

PAUL SCHNEIDER ESLEBEN ARCHITECTE

1. Deux vues d'ensemble de la maquette 3. Vue
d'ensemble de la maquette
CROQUIS LONGITUDINAUX
PLAN
DÉTAILS DES PRISES 2. Recitant 3 et 4. Escalier
5. Vues des pas perdus



Dans la région du Tamas et sur un terrain déjà acquis un concours demandait des projets prévoyant une construction en forme de coupole sur un plan rond avec neuf entrées (chiffre aya) indiqués dans la religion musulmane.

Un jury présidé par les professeurs Otto Böttling et E. Eberlein a décerné le premier prix au projet que nous publions. Celui-ci prévoit une plate-forme carrée délimitée sur deux côtés par une terrasse et placée devant une pièce d'eau allongée. Au centre s'élève une structure en coupole parabolique reposant sur neuf piliers. Le solle comporte l'insertion de dalles en béton fondu.

On accède d'abord au niveau du rez-de-chaussée à une immense salle des pas perdus avec vestibules et ascenseurs et de là, par trois escaliers monumentaux, à une plate-forme sur laquelle sont disposés 300 places assises. La hauteur de l'édifice est de 40 m. Dans un des bâtiments annexes se trouvent l'habitation du gardien et les services.

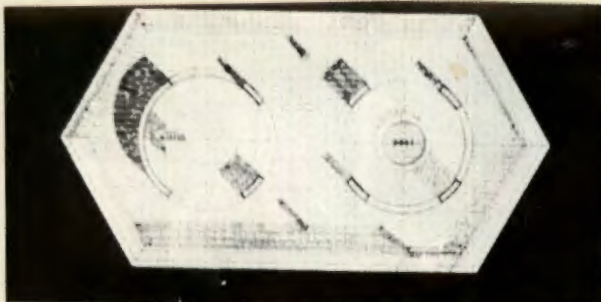
Project for a mosque, Francfort-sur-le-Maine, Germany. 1957.

Architect: Paul Schneider Esleben.



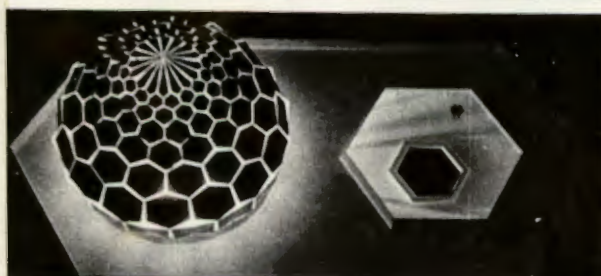
Photograph: Keystone Press Agency.

The first Danish mosque, opened in Copenhagen in July, 1967.



MOSQUE
 University of East Africa
 Dar es Salaam, Tanganyika

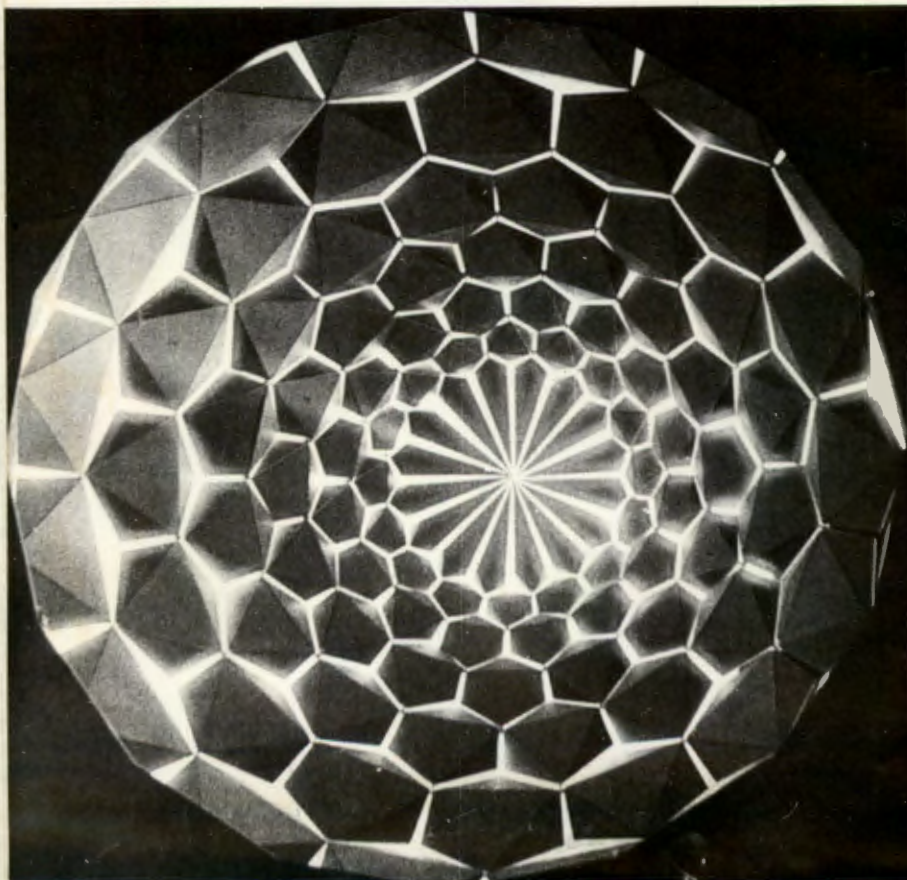
(Project executed in English language and feet inches.)

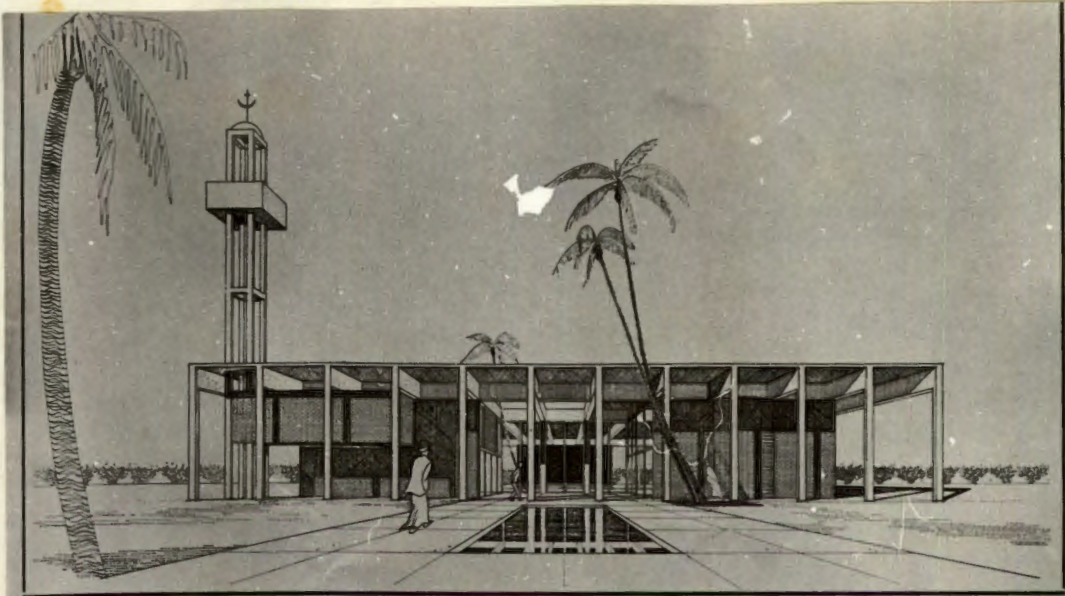


Use of the traditional dome and a capacity of 200 persons were the only requirements given the architect for this mosque, a gift to the University College from the Aga Khan and his community.

The dome rests on a base, which is in the form of an elongated hexagon. An open air court with a central pool forms the approach to the sanctuary.

The architect states that the design approach "rephrases" the traditional onion shape of the dome by use of contemporary precasting technology. The 70 ft diameter dome consists of 8 tiers of 16 mosaic-faced precast panels each. The units are joined together at three points with steel dowels and epoxy cement; at each tier, steel cables laced through the junctions are post-tensioned to relieve the dome's thrust. The interstices between the panels are filled with stained glass fastened directly to the panels with zipper gaskets.



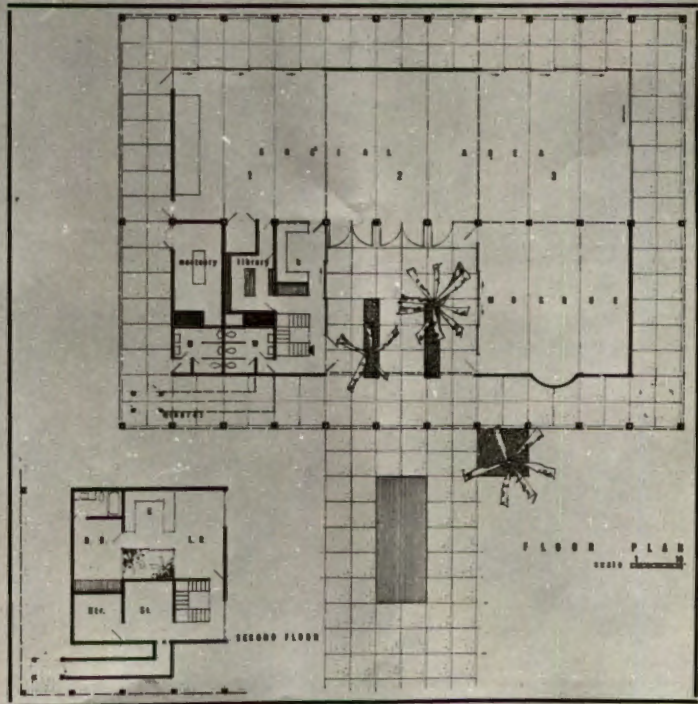


ISLAMIC MOSQUE BY PIERRE KOENIG, ARCHITECT

The flexible plan of this mosque, designed for the Moslem Association of America in Los Angeles, will allow it to be used for classes and social gatherings in addition to religious observances. Vertical sliding walls permit division of total interior space into four areas, each with a capacity of 128 persons. And sliding glass exterior walls can be opened to accommodate larger crowds on special occasions. The entrance court also serves as overflow space and visitors' area. A covered colonnade will provide communication among and around the various areas.

A second-story apartment is planned for the functionary in charge of the mosque with an elevator to the top of the minaret. Other facilities to be contained in the religious center are community kitchen, library, baths and funeral preparation room.

The structural frame is reinforced concrete with brick filler walls and sliding glass doors. Each bay is 10' by 30' with 20' ceilings. The covered walk provides sun protection on the south, and solar screens control the sun to the west.





God is most great.

I testify that there is no God but Allah.

I testify that Muhammad is God's Apostle.

Come to prayer!

Come to security!

God is most great.

Prayer is better than sleep.

Bilal, Masjid Al Jami A - Mosque of
Assembly, Chiappini Street, Cape Town.

Photograph from du Plessis and Lückhoff,
The Malay Quarter and its people.

THE EFFECT OF THE DOCTRINE OF ISLAM ON ARCHITECTURAL FORM

Special Study

At the rise of Islam in the seventh century, A.D., Arabia had no 'architecture' of her own as we know it. Most of her population was nomadic, living in skin tents, and the small part of her people who were settled lived for the most part in the simple, mud-brick houses which can still be seen in the Near and Middle East today.

A pre-Muslim sanctuary at Mecca consisted, in the time of Muhammad, of a small, roofless, oblong enclosure surrounding the sacred well of Zemzem. This enclosure was known as the Ka'bah, and lay at the bottom of the valley, closely surrounded by the houses of Mecca. According to the Arab historian Azraqi (died 858 A.D.) the walls were about 9 cubits high (15 feet) of dry-laid rough stone. The North East wall was 32 cubits long (54 feet), the North West 22 cubits (36 feet), the South West 31 cubits (51 feet), and the South East 20 cubits (34 feet).

Due to its dilapidated condition, the Ka'bah was rebuilt in 608 A.D. (Muhammad was then about 38 years old and had not yet received the revelation of God) again according to Azraqi, in alternate courses of stone and wood, and rather larger than before - 18 cubits high, that is about 30 feet. K.A.C. Cresswell traces the origin of this technique to Abyssinia, where there are many examples of it, such as the churches at Debra, Damo, Asmara, etc. Even from pre-Muslim days the Arabs, far from being averse to imitating non-Arabian ideas, were prepared to do so even for their most sacred building.

The pre-Muslim religious practice consisted nominally of the veneration of Allah and of the memory of Abraham, from whom the Meccans held themselves to be descended through Ishmael. The Ka'bah was supposed to mark the place of the attempted sacrifice of Isaac by Abraham, a belief held today by Islam. However, the Meccans' worship had long degenerated into the worship of a number of primitive idols known as 'the daughters of Allah', one of whom, Al-Lat (feminine form of Al-Lah, meaning the goddess), may be identified with the great mother-goddess who was worshipped all over the ancient world under various names (Cresswell).

Muhammad, even before his revelation, belonged with others to a group who despised such idolatry and whom we might today call agnostics. After Muhammad had begun to teach, he fled in 622 A.D. to Medina because of the hostility of the unbelieving Meccans. This was the 'hijra' - the flight - and Muslims count their years from that event. In Medina, he built himself the usual mud-brick house of Arabia. It consisted of an enclosure about 100 cubits square (168 feet), with walls 7 cubits high (11 feet). On the South side a portico with palm trunks as columns supported a roof of palm leaves covered with mud. Against the outer side of the East wall a row of rooms for his wives opened into the court. The internal partition walls were of palm branches plastered with mud. The doors were merely curtains. In the South West corner a primitive shelter against the portico provided a home for various 'poor followers'. Muhammad himself is described by Cresswell

as having been entirely without architectural ambition, and is reported by Ibn Sa'd to have said that 'the most unprofitable thing that eateth up the wealth of a Believer is building.' However one may be forgiven for suspecting that this remark was made after bitter experience !

The leading community at Medina were the Jews. Muhammad made advances toward them in the hope of converting them, and at first prayed toward Jerusalem, probably because the Jews venerated it so much. But he was unable to convert them, and finally abandoned the attempt and turned to Mecca, substituting the Ka'bah in place of Jerusalem, and reciting the verse:

And now verily we shall make thee turn
toward a quibla which is dear to thee.
So turn thy face toward the Inviolable Place
of Worship, and ye, O Muslims, wheresoever
ye may be, turn your faces when ye pray
toward it ...

(Sura II, verse 144)

Some consider the main reason for this change to have been the fact that the Jews were trying to convert the Muslims, so that Muhammad felt it better to sever all relations with them.

There are no further requirements of Islam regarding prayer and where it should take place than are embodied in the verse just quoted. As there were no mosques as early as the lifetime of Muhammad, there were also no minarets. But possibly influenced by the horn (shofar) used by the Jews, and the clapper used

by the Christians, and wanting some similar public demonstration of Islam, Muhammad ordered Bilal to call the faithful to prayer from the highest roof in the neighbourhood.

Muhammad died on the 8th June, 632 A.D., and was buried in the room he had occupied during his lifetime. But his house remained a house for many years, and did not become a sanctuary or mosque before 674 A.D.

Most of the very early mosques, for example that founded at Basra in 635, did not consist of a building at all, but merely of a marked out space for assembly. This may have been enclosed by a reed fence, as was recorded by Baladhuri. At Kufa a 'mosque' was founded in 638, of which the boundaries were fixed by the throwing of an arrow first toward the qibla and then to the North, East and West. A square with each side the length of two arrow-casts was thus formed, and enclosed by a ditch only. The sole architectural feature was a covered colonnade 200 cubits (330 feet) long on the South side, open on all sides. This 'mosque' was placed immediately adjacent to the Governor's residence. This was because thieves had formerly made a hole in the wall of the residency and broken into the treasury. But 'the mosque has people in it day and night,' said Khalif 'Umar, and 'they are the best safeguard' for the treasure.

This very early grouping - a square mosque with a governor's residence abutting the qibla side - became a standard which persisted for more than two centuries.

For nomads, tents are enough, and the Arab soldiers carried no architecture or art of their own with them. They soon found themselves in new and different cultural environments, for example Syria, with a thousand years of Greek influence, and Iraq with more than a thousand years of Persian influence. Also they found building materials which were both better and more plentiful than in Arabia, such as Syrian limestone and Lebanese cedarwood. For the first time, the invaders saw great and noble architecture.

In the early days, the invading Muslims often adopted churches or temples or (if the conquered Christians had not resisted them) parts of churches, such as the quarter part of the Church of St John at Homs, as mosques. New entrances were pierced, old ones blocked up, and a quibla marked. This was the case, for example, with the Great Mosque of Hama, where the West front of the church became the West end of the sanctuary. The three Western doors became windows, and today the entrance is on the North, Mecca lying just East of South. Only in Iraq, where the Arabs founded new towns, did they construct new mosques. The mosque at Kufa - an area surrounded by a ditch - has already been described. This was typical, as the Arabs of the time had neither the inspiration nor the ambition to build.

The first mosque in Egypt was the Mosque of 'Amr, built at Fustat between 641 and 642 A.D. It measured 95 by 65 feet, and had two doors on every side except the quibla side. The roof was low, there was no interior court, the floor

was unpaved and strewn with pebbles. The roof was probably a thatch of palm leaves covered with mud, as with the house of Muhammad in Medina, supported by palm trunks used as columns.

It was in the new Iraqi towns of Basra and Kufa that Muslim design, having passed the early stage of being simply a marked out square on the ground, began really to develop. By the 660's, the mosque had become a general place of assembly and of decision-taking, etc. Caliphs and governors were installed there, meetings were held at any time and trials were conducted. The mosque thus acquired a political importance, and in it were concentrated both the political and the social life of the community. It was Ziyad, Governor of Basra from 665, who first realized the importance of the main mosque at Basra and therefore the political expediency of diminishing the importance of the local tribal mosques. Under his direction the main mosque was greatly enlarged and embellished, burnt brick and mortar being used, and a teak roof added. The floor of the mosque was still covered with pebbles, and the congregation used to remove the dust from their hands by clapping. To Ziyad is attributed the witty remark that 'I am afraid that in the course of time the clapping of hands will be taken as part of the religious ceremony !' However the later custom of spreading mats and carpets seems to have prevented this.

At the same time as extending the mosque, Ziyad moved the official residence from the North East to the quibla side of the mosque (South West), so conforming to the plan already mentioned. His own explanation was that 'It is not fitting that the Imam should pass through the people.' This may perhaps be regarded as a rationalization of an already accepted plan form.

At Kufa, Ziyad called designers and workmen of the 'Days of Ignorance' (i.e. non-Muslims) to build a mosque that would be 'without equal'. The result he described as 'what I desired, but I could not express it.' This shews clearly that the Arabs had in those early days neither knowledge nor skill in architectural design, and that they exhibited the greatest respect and admiration for those who had, and did not hesitate to call on the services of 'heathens' to build their sacred buildings. The roof of the new mosque is said to have been 49 foot high, and there were porticoes all round. The columns used are said to have been those 'from Jabal Ahwaz' (probably modern Ahvaz in Persia) and Cresswell remarks that 'it is obvious that its roofing system resembled that of an apadana, or Hall of Columns of the old Persian kings.' The designers were very likely themselves Persians, specially brought for the work, which was done in 670 A.D.

To summarize the first seventy or eighty years of Islam as regards architecture, it is apparent that the Arabs had no architectural resources of their own. Most of the population were nomads, who knew nothing of permanent building and whose principal sanctum, the Ka'bah, consisted only of four walls and a roof enclosing the sacred well of Zemzem. During their first seventy years of conquest of the neighbouring countries, they were content to use either churches or parts of churches or, as at Kufa and Basra, simply a demarcated space. Cresswell considers that when the Muslims did at the end of this time begin to develop some architectural ambition, it was chiefly for political reasons. This is shewn by Ziyad's enlargement of the mosque at Basra so as to diminish the importance of the tribal mosques, by 'Abd al-Malik in Jerusalem, afraid of Meccan influence, forbidding the pilgrimage to Mecca and erecting the Dome of the Rock primarily as a substitute for the Ka'bah, and, according to Muqaddasi (writing in 985), by al-Walid's building the Great Mosque at Damascus to prevent the Muslims being 'dazzled' by the 'splendour' and 'magnificence' of the Christian churches. Even then, the Muslim buildings were designed and erected by non-Muslim designers and builders.



DAMASCUS: the Great Mosque. interior looking west



The Great Mosque at Damascus with a detail of two window grilles of marble in the Western vestibule.

Photographs from Cresswell, Early Muslim Architecture.

THE MINARET

In 673 A.D., under the orders of Khalif Mu'awiya of Damascus the Mosque of 'Amr in Egypt was enlarged by additions on the North East and North West, with an open court on the latter side. The walls were plastered and matting was laid on the pebble floor. Four towers were also built at the four corners for the call to prayer, and this is the earliest reference we have to the specific building of minarets. These four were probably inspired by the four low square towers of the old sacred Syrian temenos or temple at Damascus (from there the Khalif Mu'awiya was directing the rebuilding), this temple being in use by the Muslims as a mosque. These pre-Muslim towers at Damascus were, in fact, the first minarets, for Bilal, under Muhammad's orders had called from a house-top. Ibn al-Faqih, writing in 903 A.D., says 'the minarets which are in the Damascus mosque were originally watch-towers in the Greek days ... when al-Walid turned the whole area into a mosque, he left these in their old condition.' (1)

It is interesting to note that in the East Indies the minaret was not a general feature until comparatively recently when the 'Arabian' architectural style became common for mosques within the last hundred and fifty years or so. The native East Indian way of calling the faithful to prayer was by the beating of a large drum slung on the roof beams of the veranda. The Arabian historian Mas'udi, who saw the mosque at Damascus in 944 A.D. says of the corner towers

(1) Reconstruction of the Mosque, by al-Walid, 706 to 715 A.D.

that they 'were not changed, they serve for the call to prayer at the present day.'

In 684 A.D. the Ka'bah at Mecca, having been burnt down the year before, was rebuilt entirely of stone with walls two cubits thick (3.3 feet). By this time Mecca had yielded to Islam, and the Ka'bah had become a purely Muslim sanctum. Persians were employed for this very special work, who sang in Persian while working. According to Mas'udi glass mosaics from a Christian church at San'a in the Yemen dating from about 550 A.D. were used for the decoration of the new Ka'bah. This was the earliest use of mosaics for Muslim decoration and their next use was in the mosque of the Dome of the Rock at Jerusalem, built by the Khalif 'Abd al-Malik in 691 A.D.

As the Muslims were not particular about who built their mosques or what used materials were employed, they were also not very particular about where they prayed. The historian Euty chius, writing in 939 A.D., records that when 'Umar, who conquered Jerusalem in 637, visited the Basilica of Constantine, he prayed at the top of the flight of steps leading up to the entrance, after which he went to Bethlehem and prayed in the Southern apse of the Church of the Nativity. As late as Euty chius' own day the Muslims were using half the narthex of the Basilica of Constantine in Jerusalem.

THE MIHRAB

The first concave mihrab on the quibla wall was introduced for the first time in 707/9 A.D. when al-Walid rebuilt and enlarged the mosque at Medina. This was the mosque which had formerly been the house of Muhammad. The court was enlarged on the East by the addition of the area previously occupied by the rooms of the Prophet's wives, and a sanctuary was built. Of dressed stone, the final measurements were (according to Tabari) 200 cubit by 200 cubits, i.e. about 332 foot square. The new mosque was decorated with marble panelling and mosaic, and had four minarets, one at each corner as at Damascus. The builder who performed this work was 'Umar ibn 'Abd al-Aziz, who here first made a mihrab in the form of a niche. The workmen employed on the job were Copts, on the sanctuary, where the mihrab was, and the Greeks on the other three sides. This, according to Cresswell, suggests a Coptic origin for the Mihrab (see page 44 of his book 'Early Muslim Architecture'), which would certainly be in keeping with the Arabian facility for absorbing and using foreign ideas. In the writings of the Arab historian as-Suyuti, at the beginning of the second century of the Hijra, i.e. about 725 A.D., the 'traditions' forbade the use of such niches, as they were a feature of Christian churches ! However, this evidence may be regarded as doubtful, for the Arabs never shewed the slightest reluctance to use materials from churches or even the actual churches. Between 710 and 712 A.D. the Mosque of 'Amr was again rebuilt, with such a niche as a mihrab. This and the mosque at Medina are the two earliest examples of the Mihrab as we know it.

ABLUTIONS

The ritual ablution necessary before prayer in Islam is doubtless a survival of old hygienic practices (cf. Mosaic law and Judaism), rationalized as being 'pure' in order to communicate with God. A Muslim must take regular baths in running water as well as performing the special ritual washings of the head, hands and feet before prayer with special ritual movements and words. Ritual ablution is not necessarily done at the mosque, but is very conveniently done there. In early days and often today too a fountain in the court was used for this purpose, and several examples in East Africa are herein illustrated where a well supplies a cistern in the court from where the water spills over into a conduit. The well may also supply the whole village with water, as shewn. However, no specific form for washing facilities is laid down by Islam.

WOMEN

The separate accommodation which may be provided for women in mosques is doubtless the effect of the custom of many Eastern countries of keeping women apart in all possible activities. It obtains mostly in polygamous societies and pre-dates Islam, as is shewn by the provision for the Prophet's wives of four mud-brick houses and five other timber and daub rooms along one side of the court of his house away from the men's quarters. Contrary to popular non-Muslim belief, women, 'wherein Allah hath placed much good' (Koran, Sura IV, verse 19) are much honoured in Islam, though 'men are in charge of women, because Allah hath made the one of them to excel the other ... so good women are the obedient ...' (Sura IV, verse 34). Women, too, are believers, for the Koran speaks of believing women taking an oath of allegiance to Muhammad (Sura 60, verse 12). But women are to be modest and withdrawn. They are 'to lower their gaze and be modest' (as are, indeed, all Muslims) 'and to display of their adornment only that which is apparent'; nor are they, in fact, to be seen by any men beyond their own and their husband's family and their servants. What constitutes 'adornment' is open to various interpretations, varying between countries where the entire head and face are veiled, and countries like South Africa where the majority of Muslim women dress and behave like any other women. Yet even in Cape Town the women will sit in a separate room to chat, though men - friends as well as relatives - will go freely through to join in their conversation.

In the time of Muhammad, as was mentioned in the preceding research, women did attend the mosque, standing behind the men. But Muhammad considered it better nevertheless for them to pray at home.

From such an attitude toward women, it is not surprising that separate provision is made for them in mosques today. Indeed, in most Muslim countries women do not attend the mosque at all, and South Africa is the exception rather than the rule in this respect. Even here, it is seldom used by the women, and the men often sit in the gallery themselves when the mosque is crowded.

With local variations, the form described has come to be widely used, with the addition of arches, domes and pinnacles, in a style loosely called 'Arab'. The plan is quite clearly based on the general Middle Eastern house, and more particularly on Muhammad's own house at Medina, which was the first mosque to exist in just that form; the Mosque of 'Amr was probably copied from this house, even although the house was not yet in use as a mosque. Characteristic of these early mosques was the large number of columns supporting arches under low, flat roofs. This probably arose for constructional reasons - as soon as large spans were able to be spanned, the Muslims did so. The pointed arch, differing from the Gothic arch in its lack of external moulding, and formed either of two segments of a circle or as a four-centred arch, was much used to symbolize Islam (symmetry being symbolic of the equality of men). The favoured square plan form

may also carry this idea within it; the word 'azzavia' means square, but mosques are often called 'Azzavia' with the idea that they are 'Open for All', for example the Masjid Azzavia in Perth Road in Cape Town, which also has four mihrabs standing for the four sects of Islam. Horseshoe, multifoil and ogee arches are also used. The dome, a traditional feature of Middle Eastern architecture today, having come, via Byzantium, from Rome, has become especially typical of Muslim architecture, particularly in a pointed or onion-shaped form. 'This, however, need cause us no surprise, for the vital discoveries of vaulted architecture were essentially a legacy of the West,' says G.T. Rivoira. The influence of the Hagia Sofia in Constantinople, which very early became a mosque, was very great.

Bannister Fletcher has said 'Mahometans were fatalists, to whom the present was everything, and thus it was natural that they should have cared more for the transient beauty of decoration than for the permanent nature of buildings, whether religious or secular. They were satisfied on occasion to use poor or flimsy materials, such as plaster, provided it was disguised by abundance of surface ornament.' Whether one agrees or not with the reasons given for the Muslims' preference for such materials (in a dry climate with comparatively little wind they may be sufficient), the abundance of surface treatment, after the first delighted discovery of the glass mosaics in the church at San'a which were used on the new Ka'bah, became characteristic of Islamic architecture.

One way in which the doctrine of Islam has affected the style of building is in the matter of decoration. Muslims are forbidden to make representations in any way of natural forms. This is loosely interpreted, for it is only very strictly orthodox Muslims who object to photography, for instance, and at the Cape the injunction is almost totally ignored. The mosques here are full of plastered reliefs and encaustic tiles and even painted murals shewing leaves, flowers, trees, animals and even men in the kramat on Signal Hill (see page 51). The system of geometrical design which arose and became characteristic of Islam often achieves an almost unbelievable delicacy and intricacy, and infinite variations. Many colours and materials are used in mosaics, tiles, grilles and lattices over openings, glass, marble, carpets, tapestries and hangings. Some of this is shewn in the accompanying illustrations.

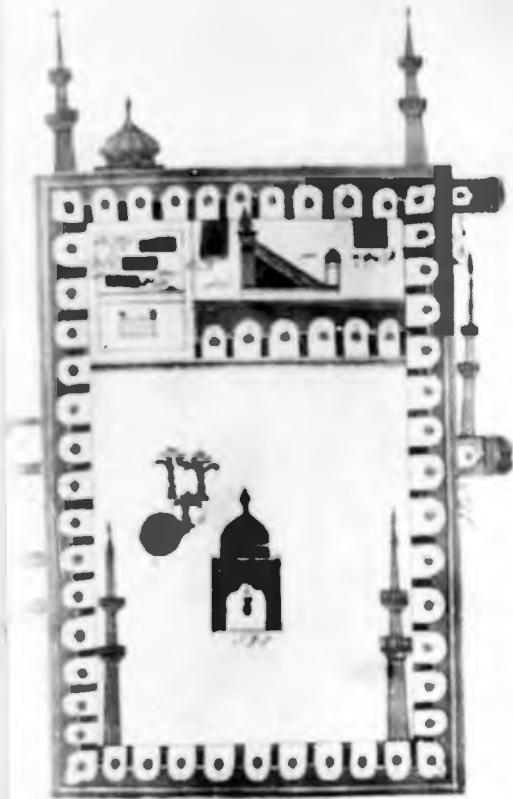
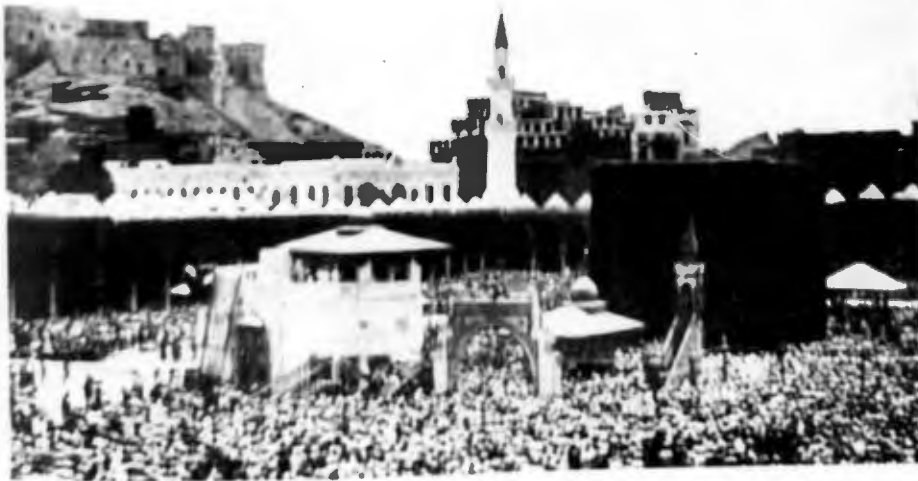


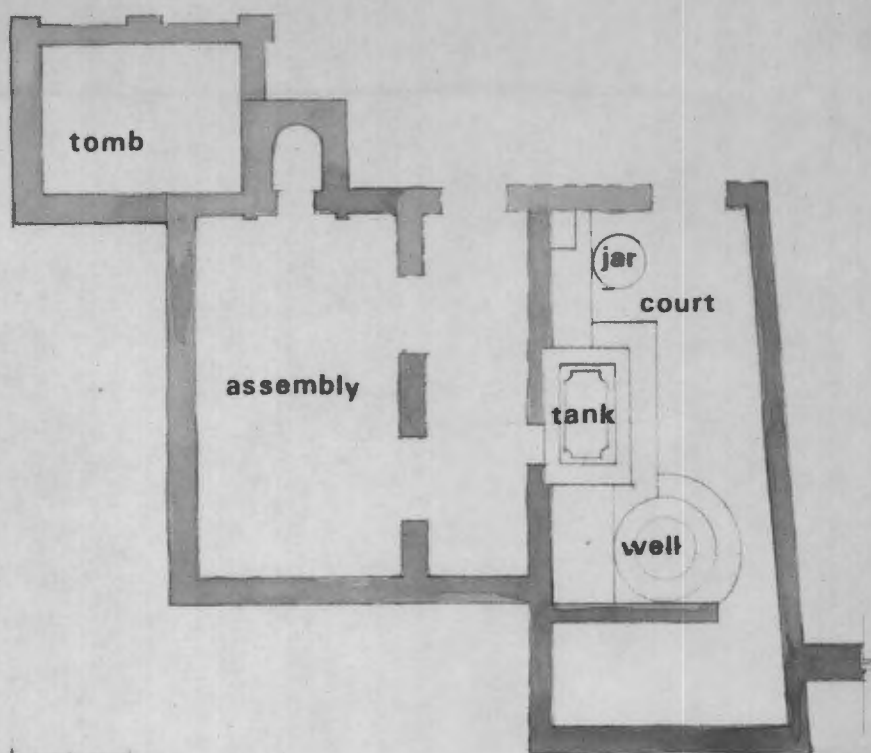
Fig. 1. Medina. Mosque of Muhammad.
 (From a drawing of the XVI century.)



Fig. 2. Mecca. Mosque of Mecca. (From a drawing of the XVI century.)



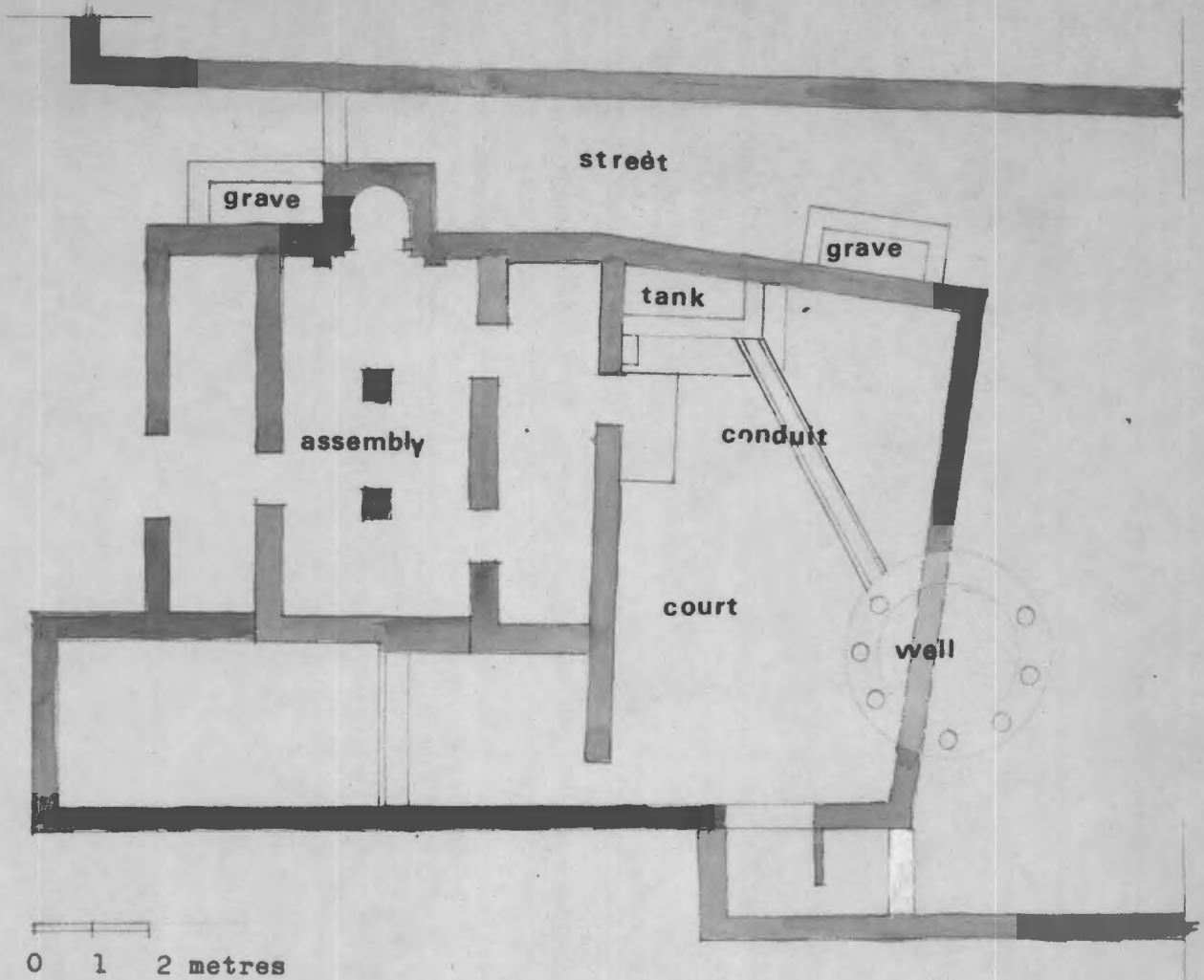
Drawings made in the sixteenth century A.D. shew (left) the mosque at Medina (Muhammad's house) and (right) the mosque at Mecca with the Ka'bah. The photograph below shews the crowds of pilgrims to be seen today at the Ka'bah.



0 1 2 metres

Mosque on the South Wall, Gedi, East Africa.

Date unknown; post 13th. Century A.D.



Mosque of the Long Conduit, Cedi.

Date unknown; post 13th. Century A.D.

That portion of the exterior wall shown in a broken line across the well is in fact supported on a lintol above the water level. The well is thus divided in order to supply water outside the mosque as well as within.



The Great Mosque at Cordova in Spain (now a cathedral) was built by Abd ar-Rahman I between 785 and 786 A.D.. There have been various later additions and alterations, including the minaret built by Abd ar-Rahman's successor, Hisham.



(a) QAIRAWĀN: the Great Mosque, the *sahn*, looking north



(b) QAIRAWĀN: the Great Mosque, the sanctuary, looking east

The Great Mosque at Qairawan built in 836 A.D. by Ziyadat Allah and extended between 862 and 863 by Abu Ibrahim Ahmad.

The lower picture shews the court seen from the minaret.





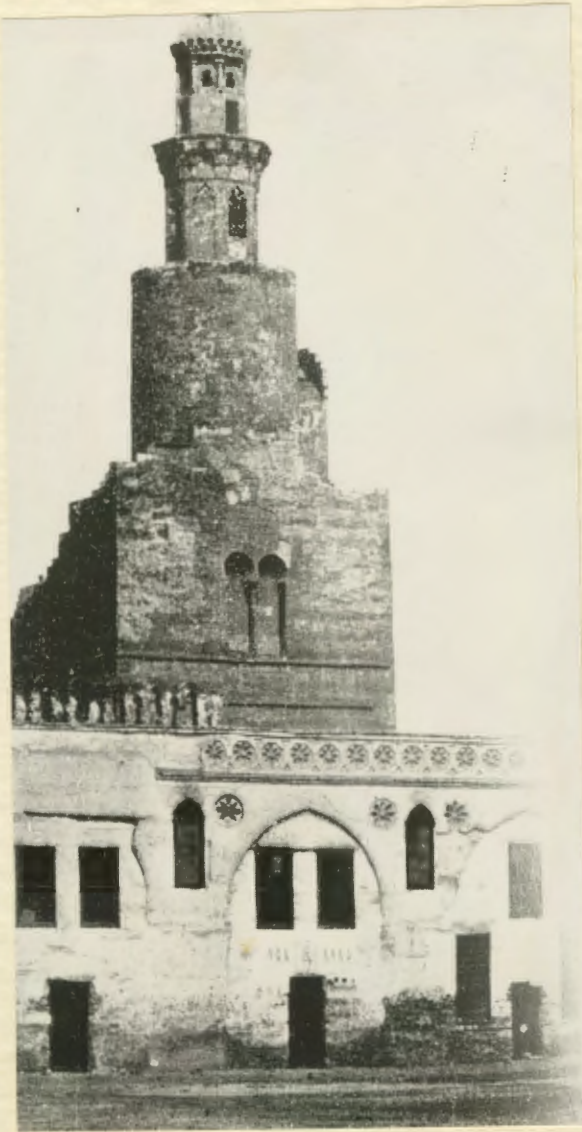
QAIRAWĀN: the Great Mosque, mihrāb

The Arabic historian al-Bakri says of this mosque '...the mihrab, as well as all that surrounds it, from top to bottom, is constructed of white marble open work covered with carving. Part of this decoration consists of inscriptions, the rest forms arabesques of various patterns. Round the mihrab are extremely beautiful columns of marble. The two red columns... are placed in front of the mihrab, and serve to support the (semi-) dome of which they form part...'



SUSA : the Great Mosque

The Great Mosque at Susa, built between 850 and 851 A.D. by Abu'l-'Abbas.



The Mosque of Ibn Tulun built between 872 and 879 A.D.. Cresswell writes 'This famous mosque, the greatest work of Ibn Tulun, still stands today in a remarkable state of preservation... The people having complained that there was not enough room in the Old Mosque, i.e. the Mosque of Amr, on Fridays, Ibn Tulun decided to build a new one, and chose an outcrop of rock called Jabal Yashkur as the site.' The architect was a Christian, for the historian al-Balawi wrote 'The news reached the Christian, who was then in the dungeon, and he wrote that he could build it for the Prince as he would like and choose without any columns except the two for the mihrab. Ahmad had him brought and said: 'Come, what is it you say about building the mosque?' The Christian replied: 'I will draw it out for the Prince, for him to see with his eyes, without a column but the two for the mihrab.' Ahmad ordered skins to be brought him... and he drew the mosque. Ibn Tulun was so pleased that he set the man free and entrusted him with the work. This man may have been a Copt, Ibn Katib al-Fargani, according to Cresswell.

CONCLUSIONS

It is apparent from the foregoing that one cannot argue any doctrinal basis for the architectural forms which Islam has favoured. Within a century or less after the death of Muhammad in 632 A.D., the mosque complex had come to take a particular form, viz. a square place of assembly with an adjoining open court, minarets on the four corners, some facilities for ritual ablution and possibly some separate place for the women. The last is the only feature possibly influenced by definite doctrine ('women must be withdrawn') but its existence can only be postulated and is not certain.

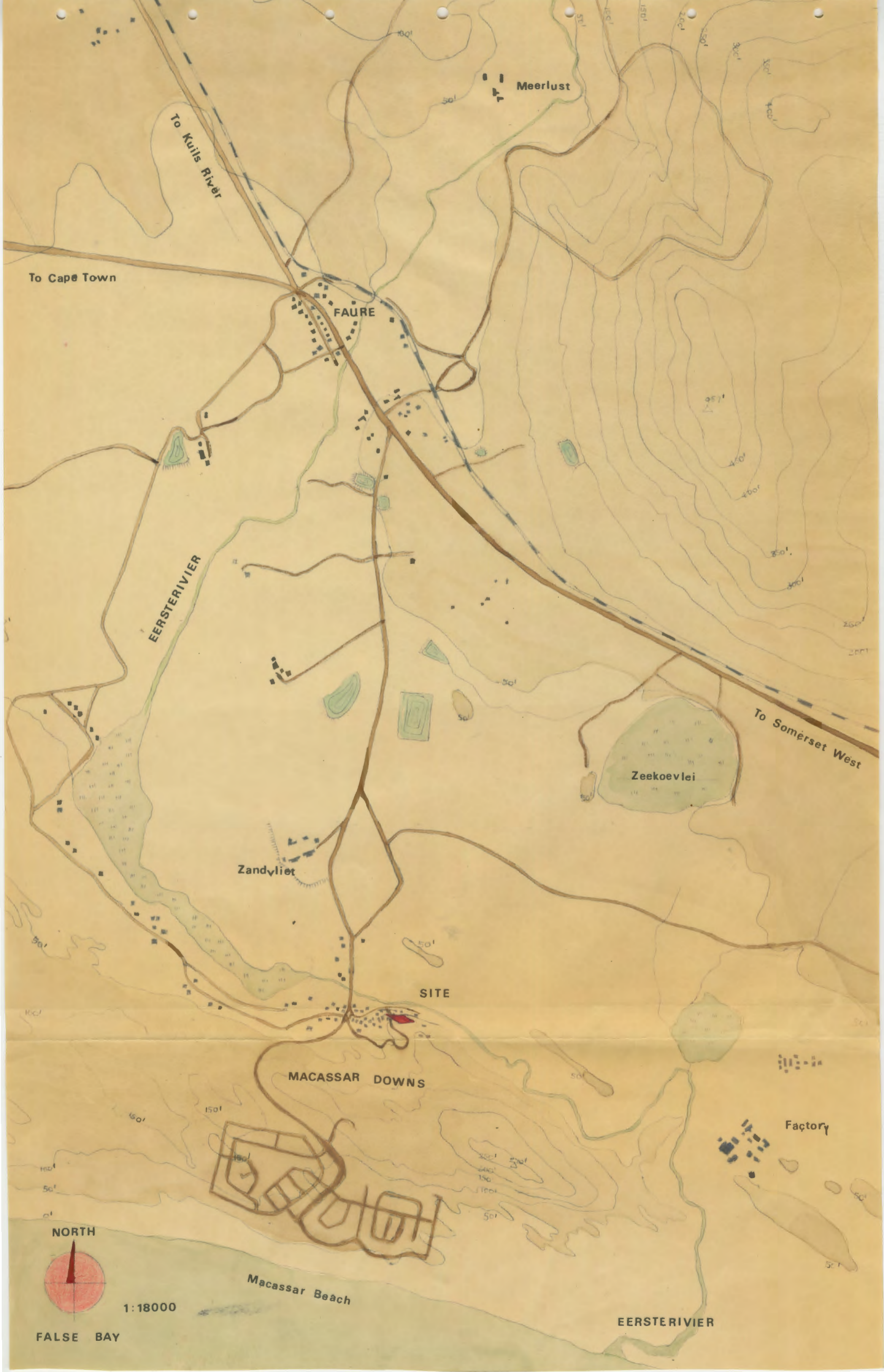
From the readiness with which the Muslims used churches as mosques, employed non-Muslim builders and re-used materials even for their most sacred buildings such as the Ka'bah and the Mosque of Medina, it can be seen that they had no special beliefs nor directives concerning their mosques. They shewed an eminent common-sense approach to their design and what has previously been described was merely a matter of custom, because it was convenient. Indeed, most of the elements seem to have originated in nothing more than convenience. Not one of these elements is necessary, as is shewn by the fact that the first mosques had no walls at all, no mihrab, no minarets, nothing. With clean soil, even the water for ablution is not necessary.

Yet the reason such a form was convenient was because it suited the ritual of Islam. The call to prayer from a high place, the ablution before prayer,

the place of assembly in which to pray, the niche in the quibla wall giving a focal point, the special provision for women - these are indeed influenced by ritual need, though not determined by doctrinal direction. One must remember that the prevalent mosque-form was not a new Muslim creation under the influence of doctrine. It was a gradual adoption by Islam of initially foreign forms which were specially suitable to the carrying out of their ritualistic observances. Neither did Muslim ritual lead to the creation of a new form (except possibly that of the minaret). But the ritual did influence the choice from among already existing forms, and the combination of these - basically a desert-type of house with open court, with four towers from a Greek temenos on the four corners and a Coptic niche in one wall - can be regarded as a specific 'architectural form'. In the hands of the Muslims the corner towers did develop into minarets, which are perhaps a new form, though some may hold it to be closely related to the Christian steeple, which serves the same purpose.

THE SHRINE AND MOSQUE OF SHEIKH YUSSEF:

THE SITE AND DETAILED ACCOMMODATION



Meerlust

To Kuis River

To Cape Town

FAURE

EERSTERIVIER

To Somerset West

Zeekoevlei

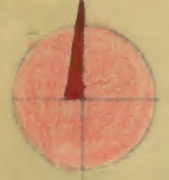
Zandvliet

SITE

MACASSAR DOWNS

Factory

NORTH



1:18000

Macassar Beach

FALSE BAY

EERSTERIVIER

The farm Zandvliet lies about two miles South of Faure on the road to Macassar Beach on the False Bay coast. The kramat of Sheikh Yussef lies roughly three-quarters of a mile further South on a Northern spur of the dunes that here run East West along the coast. It is a mile from the Eerste River mouth and there is yet another parallel range of dunes before the sea is reached. Here a diamond-shaped area of land is the property of the Sulaiman Shah Muhammad Trust and is administered by its trustees through the Moslem Judicial Council with its headquarters in Cape Town. There are several holy graves here.

The entire area from the coast Northward, which is a low-lying plain almost all being farmed, falls under the Stellenbosch Divisional Council and is classified as the Cape Flats Rural Area of Macassar/Zandvliet. Official population figures are only obtainable for an area stretching as far North as Kuils River. As far as can be ascertained by counting the houses in the immediate vicinity of the site (i.e. the village which has grown up round the kramat and the farm labourers' dwellings nearby) and allowing eight people to a house, there are about 600 people living within a mile of the tomb. Most of these are Muslims.

The Government envisages that by the year 2,000 the whole area will support a population of 97,800 at a density of 30 people to the acre. The neighbour-area of Zeekoevlei will then have a population of 38,000 at 40 to the acre. The implementation of this plan is to begin shortly with the latter area, and the

necessary land is already being bought by the Government. Not all these people will be Muslims, however.

As men and women do not attend the mosque together, or at least only very occasionally may do so, the potential congregation at present may therefore be reduced from 600 to 250 at any one time, i.e. the resident congregation. This includes all male Muslims - the babies, the young children, the ill, the infirm and the very old, as well as all the others. A mosque to accommodate a regular congregation of about 200 seems reasonable.

The Kramat of Sheikh Yussef is an exceedingly holy and revered shrine, and an object of pilgrimage to many, as well as a popular place for a day's outing. On a recent cold, wet Sunday afternoon in winter, there were two touring buses and eight large cars parked nearby. Together with people who had walked from the neighbourhood it was estimated that there were about 200 people there, though many were picknicking. Some provision must be made for these extra worshippers in the mosque, and also for women and others who may wait but not join in the prayers. It is not proposed to provide picknicking facilities for them as this falls outside the scope of this subject. Each member of the congregation must have room to prostrate himself completely.

Classes are held in the afternoons for both boys and girls in religious instruction and in Arabic. The method of instruction is traditional: each child

has a copy of the Koran before him and in chorus the class recites aloud from it, while the teacher moves between them with a long stick pointing out the place to those who are learning to read or who have lost their place ! Two classrooms, for a junior and senior class (say 8 to 11 and 12 to 14) are enough. Lectures for adults on religious topics and also study groups are popular.

The site:

The site is a diamond shaped area of land with the dimensions and angles shewn on the accompanying map.

Levels and contours:

It lies approximately between the 37 and 75 foot contours and rises gradually towards the East and South East. For some distance along the North Eastern boundary there is a sharp drop of about 10 to 15 feet and the Eastern corner of the site lies about 15 to 20 feet below a similar sharp drop.

Access and approaches:

The first approach to the site is along a narrow road on the margin of the Eerste River through the village. From the end of the road (where there is a considerable area of commonage suitable for off-site parking) a flight of steps about four foot wide ascends to the site on its North East side. There are 64 steps extending from about the 20 foot contour to about the 65 foot contour.

An existing road from the village makes a loop round to the South side of the site and forms a second approach; one suitable for vehicular access.

On the Western side of the site there is a means to make a sloping road or ramp up through the village among the houses. This would link up very conveniently

with the road just mentioned.

Orientation and prospects:

The orientation of the main body of the mosque to Mecca (North North East) if it is possible is laid down by Islam. The other elements of the design - the auxiliary buildings - are not required to conform to this.

To the North East, the North and the West the prospect is exceedingly fine, looking across the plain with farms and river to the Helderberg, to Kuils River and across the Cape Flats to Table Mountain. To the East, the ground rises gradually covered with bush and scrub, and the Hottentots Holland Mountains stand on the horizon. To the South across an intervening sandy dip is another row of dunes.

Existing structures and adjacent pavements, etc.:

There are four existing structures on the site proper and a fifth off-site:

- (i) The flight of 64 stone steps on the North approach, which it is proposed to retain.
- (ii) A group of four revered graves of followers of Sheikh Yusef which will be preserved.
- (iii) A square, whitewashed building erected in 1927 over the grave of Sheikh Yusef - the present shrine. It is intended to replace this building or even to include the grave within the mosque itself.
- (iv) A memorial obelisk of sandstone, erected at the same time as the shrine. It has no particular architectural merit and will not be kept.

- (v) At the foot of the steps on their East side is a small country cottage - Rahima Cottage, at present occupied by the caretaker of the shrine. It is proposed to modernize this without changing its character and re-use it for the imam's residence.

Adjacent pavements and roads are non-existent.

Existing natural features, etc.:

The vegetation is the usual dune bush and rough grass, with a few larger gum trees about the foot of the steps. There is a sharp drop from the North Eastern edge of the site, already mentioned, and a drop across the site towards the Eastern end, in both cases of between eight and twelve feet. The major feature of the site is the superb view. There is no water on the site.

Although the site lies on the spur of what may be called a sand dune, its base is solid, with firm rock beneath. Drainage is good, and there is no shifting sand. The site partakes of the character of the argicultural plain to the North, rather than of the sandy-coastal-strip character of the Macassar Beach.

Restrictions, regulations, etc.:

The area falls under the Stellenbosch Divisional Council. Drainage and sanitation will be by French Drain and Septic tank. Water can be brought by pipeline from the Macassar Strand supply and electricity (for lighting) also from the Macassar Strand supply.

The effects of custom and tradition on the design of a mosque - orientation, facilities for women, etc. - have already been mentioned.

Looking South East towards the site from the bridge over the Eersterivier. The existing kramat rises high above the trees. The green commonage on the river bank is presently used for parking by visitors to the shrine.



The steps up to the site from the North. Rahima Cottage, on the left, is the existing residence of the caretaker.





Looking back down the steps.

Looking North across Zandvliet.



THE SITE

Memorial obelisk commemorating the rebuilding of the kramat by Hadji Sulaiman Shah Muhammad.



Looking South East across the site from near the graves of four followers.





The graves of four followers of Sheikh Yussef. The walls and memorial were erected by Shah Muhammad.



DETAILED ACCOMMODATION:

Mosque:

Main assembly space for 200	2,400	sq. feet
Gallery for 150	750	
Ablution space - congregation	850	
Ablution space - pilgrims	700	
Ante-room (shoe removal etc.)	700	
Shrine	300	

Auxiliary buildings:

Imam's office	200
Committee room	270
Caretaker's office	100
Waiting space	150
Library	600
Library store	100
Two class rooms	1,050
Store room for classes	200
Hall/lecture room	1,100
Store for hall	150
Kitchenette for hall	80
Men's toilet facilities (for hall)	170
Women's toilet facilities (for hall)	170
Large store for mosque (for shrine coverings, etc.)	140
Boiler room	50
Garden shed and tool room	80
Pilgrim's toilet facilities, men	200
Pilgrim's toilet facilities, women	250
'Sheltering place' for women and others waiting during prayers in inclement weather	300

Imam's residence:

Living/eating room	150
Larger bedroom	150
Smaller bedroom	150
Kitchen	70
Bathroom	60
Yard	120

Caretaker's flat:

Living/eating room	150
Larger bedroom	140
Smaller bedroom	110
Kitchen	120
Bathroom	60
Yard	150

Courts - various 2,700

Minaret 350

TOTAL, APPROXIMATELY 17,500 sq. feet.

Allah ! There is no God save Him,
The Alive, the Eternal;
Neither slumber nor sleep overtaketh Him.
Unto Him belongeth whatsoever is in the heavens
and whatsoever is in the earth.
Who is he that intercedeth with Him
save by His leave ?
He knoweth that which is in front of them
and that which is behind them,
While they encompass nothing of His knowledge
save what He will.
His throne includeth the heavens and the earth,
And He is never weary of preserving them.
He is the Sublime, the Tremendous.

(Sura II, v. 255.)

GLOSSARY

- Bilal - The man who calls the faithful to prayer five times daily. The first man to do this at the direction of Muhammad was called Bilal.
- Fard - Compulsory.
- Guru - A learned man.
- Hadith - A tradition of what the Prophet did or said.
- Hadji - A pilgrim.
- Haj - Pilgrimage.
- Hijra - Flight, or migration.
- Imam - Priest.
- Ka'bah - The sacred shrine at Mecca.
- Kaparrang - A wooden sandal (Javanese Gamparan).
- Kofia - A fez.
- Masjid - Mosque.
- Mihrab - A niche in the wall of the mosque shewing the direction of Mecca towards which the people turn in prayer.
- Nimbar - Pulpit.
- Muezzin - Bilal (Arabic Muathien).
- Niyah - Intention.
- Quibla - The 'direction of Mecca'.
- Raka'a - Bending the body in prayer.
- Ramadan - A month of fasting between sunrise and sunset.

- Rampie sny - A yearly festival at the Cape when the women come to the mosque to prepare sachet of chepped, scented orange leaves.
- Salaah - Prayer.
- Sheikh - A title of respect accorded to a learned scholar. One might compare it to the European titles 'Doctor' and 'Professor'.
- Sunnat - Practices of the Prophet which are desirable but not required to follow.
- Sura - A chapter, especially of the Koran.
- Tuan - Lord.
- Wudu - Ritual cleanliness.
- Zakaah - Almsgiving in the form of a tax.

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