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At the time of van Riebeeck's settlement, traders and colonisers from Europe had been active for over a century and a half in the two oceans which the Cape divides, so that if the venture was new to South Africa, in the overall pattern of colonial development the Cape was but one more colony amongst many, and amongst permanent European settlements, it was one of the last: already five great maritime nations had established colonies around the Atlantic and Indian Oceans, from North to South.

Something of the diversity of their European origins could be seen even in the primitive state of these colonies as their modest cultures, though still firmly rooted in the old continent, now flowered in a strange climate. The change of air alone might lead one to expect in the colonial blossoms some difference from the European stock, and to look to three sources from which the differences could originate.

Seemingly then the most obvious influence on colonial culture would appear to be the new physical environment, its climate and materials. However, it was characteristic of the early colonists, coming as rulers and not as subjects, that they were not too easily impressed by their new surroundings. They may have been too conscious of their own enterprise and initiative and too strongly attached to their native countries, lightly to make concessions to anything foreign. The first generation as a rule transplanted the traditions of the homeland and maintained them, intact.^[1]

For these reasons the influence of indigenous cultures, where they were encountered by the colonists, operated neither immediately nor decisively on them. Only at the end of the eighteenth century when the tide of European culture had fallen to a lower ebb, did the current flow backwards in the colonies and to the mother-country.^[2] During the age of expansion the colonisers were both politically and

culturally aggressive, and in both spheres they acknowledged as equals only their European rival.^[3]

It was in rivalry and cooperation with their neighbours that the colonial cultures probably differentiated themselves most from their European prototypes. In the sequence of conquest and occupation which was the lot of most colonies, there would occur in the course of political change a blending of everyday social experience as could not easily happen in Europe.^[4]

The one social activity in which by virtue of its permanence, common usefulness, and perhaps, impartial functions, this blending of experience became embodied and thus survived, was the vernacular architecture of the colonists. The official architecture would tend under any regime to follow loyally the authoritative pattern of the administering power; but the work of the anonymous craftsman would tend to follow what was to hand, what had been done before, and what best seemed to do the job.^[5] No doubt these travelling craftsmen were also to a large extent the innovating agents, for in their trade they combined with a sense of tradition a professional awareness of practice in other countries.

The travelled men of the time were widely travelled, and as the less intricate technics of the day allowed a man to master more than one specialised calling, the more versatile among them acquired in the course of their voyages, experiences which for all their diversity, they could still direct to a single purpose. Doubtless they contributed largely to making the vernacular architecture a common heritage of the widely scattered colonies.

Jan van Riebeeck was a man of this calibre and in a great measure it was probably owing to his wide experience of the colonial empires in the Northern seas and West and East Indies that the architecture of the Cape at an early stage fell into the worldwide pattern of colonial building.^[6]

While on the one hand, in the field of practical experience with

materials and methods of construction, the buildings in the colonies tended to differ from those in the homelands, and on the other, the design of official buildings maintained at least a superficial likeness to their prototypes, a third factor operated to differentiate the buildings in one colony from those of another. Wherever the colonists were free to do so, they upheld their own regional traditions and expressed them in their buildings, so that where conditions were favourable, their architecture acquired a distinctive character.

This character would distinguish the architecture of one colony not only from that of another, but, while the origins of its forms lay in the homeland, different social, economic, and even political conditions obtaining in the colony could so affect the builders and their architecture that it might grow out of all recognition to its prototypes.

This change in form occasioned by differences in the social organisation distinguishes the architecture of the Cape from that of Batavia; [7] the change in degree makes it difficult to recognise the splendid homesteads of the Hottentots-Holland in the bleak little huts of the Nether-German peasant. [8]

It was however from the humbler Gothic farmhouse that the Cape heerenhuis derived its character, as its population was drawn from Nether-German peasant stock: it would not be easy to find such another parallel between society and architecture as in the growing splendour of the Cape homestead while its builders were improving their social and financial standing. As life at the Cape tended to raise the status of the burger nearer that of his governor, so the peasant house acquired the graces and proportions of the classicist palace. That this enlargement and enrichment did not entirely submerge its own character, is due to the fact that between the peasant cottage and the manor house of the seventeenth century the difference was not one of proportion alone but also one of style. [9]

In the European background from which the early settlers were

drawn, there had been a differentiation from the time the styles of the Renaissance were introduced to the North at the beginning of the sixteenth century,^[10] between the buildings put up by the conservative bulk of the population and those built for the ruling classes who followed the changes of fashion. For the majority of people daily life in the period from the middle ages to the eighteenth century did not change so much as to call for drastic changes in their way of building, which was still very near the mediaeval in the countries from which the early settlers emigrated. At that time, in the middle of the seventeenth century, classicism had been adopted by the ruling class in the Netherlands, and as the official style it came out to the Cape. It was very much a formal style, culled from pattern books, and used self-consciously, as when Simon van der Stel made additions to the Castle "on the Italian plan".^[11]

The style of the buildings in the Castle was one admirably suited to the needs of a widespread administration: severe standardised and efficient, the classicism of the seventeenth century served alike the military engineer, the empire builder and the merchant prince. In Amsterdam the houses of the wealthy and the town hall were being built to the new style, and the aspect of Capetown at the end of the century was completely classicist - both the houses and the public buildings conformed to it. This discipline was not lost during the next century.^[12]

Beyond the limits of the town, the aspect of the colony changed rapidly as the once dense thickets on the mountain slopes receded and the foresters' wooden shacks were replaced further out by mud-brick huts with thatched roofs. Within a generation the background, at first so akin to that of Northern Europe, had changed to bare veld dotted with occasional thorn trees, in which the stockfarmers, grown wealthy, fell back on the way of building developed in the town. The utter dependence of the colony on its port was to be reflected in the buildings: the great homesteads were merely town houses built

in the open country, and building in the settlements of the expanding hinterland was merely a diffusion of the activity concentrated in the Table Valley. [13]

During the first half of the eighteenth century that activity brought about a change in the appearance of the town, following the adoption of flat roofs with elaborate parapets, urns and balustrades. It was the period of the ^{late} Baroque, of sensual richness after the austere intellectual discipline of Classicism, and welcome to a community grown rich and now ready to enjoy the display of its wealth. The desire for ostentation in a new style was however not the only nor perhaps the main motive for the wholehearted acceptance of the ^{late} Baroque and, shortly after, the Rococo styles at the Cape.

Classicism had remained foreign to the Northerners. Baroque forms were on the other hand not only popular in the Netherlands, but linked up directly with those of late Gothic which had never died out in the Renaissance and classicist interval, and their acceptance was spontaneous. [14] The sense of continuity is particularly strong in the gable-forms; those built at the Cape and in Curacao during the eighteenth century, in England and Germany during the seventeenth, recall the forms in which Flanders during the sixteenth century introduced the curvilinear gable to the North. [15]

Though it was a popular form, unsanctioned by the classic authorities on architecture, the gable had been made the subject of designs in pattern-books by various Northern masters, and craftsmen calling at the Cape would as a matter of course make up their own designs from current editions. [16] The Hollanders were indiscriminate in the application of projects for jewellery, furniture, or interior decorations of various periods, to their gables; and the diversity of their designs (which do not excite universal enthusiasm) gave the scene at the Cape a Gothic richness and variety in contrast to the uniform severity of the previous century.

It was in the parapets of the flatroofed townhouses at the Cape and in the wing gables of the Curacaon house, however, that the colonies achieved forms new to the motherland and probably unique in colonial architecture. They resulted from the direct application of designs for houses in Amsterdam to the special problems of the colonies. Thus Capetown and Willemstad acquired architectural features which are probably unknown elsewhere. Even the late gables in the hinterland of the Cape called for distinctive solutions since the problem of gables to steep roofs was at that time rarely presented to designers in Holland. Curious though they were - at times even beautiful - these distinctive forms of the eighteenth-century buildings at the Cape could not claim for its architecture much more than anti-quarian interest. The greatness of Cape-Dutch architecture lies in its totality. [17]

In a greater measure perhaps than any other culture, that of the Cape-Dutch period realised the late Baroque ideal of imposing on buildings and their surroundings a universal harmony. Probably nowhere else in western culture were so many diverse elements welded into one recognisable whole and impressed on a wild landscape to tame and transform it into a background for sophisticated living. Certainly in no other colony had the grand manner, the architecture of Louis XIV and the German princes, been inspanned as the vernacular of a community of cattle ranchers and innkeepers. Through the gamut of four centuries of continental styles, the Cape was populated with monumental houses which commanded from their stoeps flanked by seats, wing walls and buttresses, a succession of stairways, patterned terraces enclosed in chain walls broken by elaborate gateways leading to an assembly of cellars, stables, slave bells, ovens, fowlruns and dovecotes, and beyond, bridges, sluices and fountains inside a boundary wall which set the order within as a

foil and a challenge to the barbarous chaos without; and which raised to a dark sky above laden pergolas a profusion of gables, parapets, balustrades, heavy urns and twisted chimneys. Yet these diverse elements in their motley styles all bore the unmistakable impress of a single culture and conveyed themselves to the most casual observer as belonging to the Cape. It was no mean achievement, and came close to the realisation of a timeless architectural ideal. [18]

To this end the means were simple, and in part directed by circumstance. The method of walling adopted from the Portuguese was at once everywhere applicable, cheap, suited to unskilled labour, and quick in execution. It consisted in the indiscriminate massing together of earth in the form of boulders, broken rock, plain clay, or unburnt bricks, and protecting the mass with a layer of soft lime plaster. This form of construction forced the builders' hand in building massively - which they would not have done on their own account - and thereby providing for themselves good accommodation for the summer, while the winter climate compelled them to maintain the protective limewash and thereby, perhaps unwittingly, to endow their buildings with that visual unity which is their chief claim to greatness. [19]

They had available a plastic medium which served its purpose well and could be readily employed to express any whim and fantasy they chose. That this facility did not lead to licence was due to the immanent discipline in planning and fenestration which had been introduced simultaneously with the material in van Riebeeck's day - the heritage of classicism.

While the buildings of the town were still simple structures, the limitations imposed by the boundaries of the narrow sites enforced a neatness and tightness on the plan which it otherwise might have lacked, and when the unconstrained houses in the country grew in size, they had the pattern of the Classicist

country house to follow, as in the plan of Groot Constantia. It was here too that the climate and the materials available guided the formation of the plan, and by limiting the height and span of the thatched roof, evolved from the standard colonial house plan, one peculiar to the Cape - the classic H and double H. [20]

The new type of plan in turn afforded opportunities for building gables, and created a sharper distinction between an elaborate centre and simpler end gables than obtained in the other gabled architecture. So strong did this practice become of showing the wall in silhouette beyond the thatch that it survived the introduction of the flat roof, and served to harmonise two opposed constructional systems - the one Northern Gothic, the other Mediterranean. [21]

Beneath the undulating silhouettes of both parapets and gables, the strict fenestration of the classicist period induced an orderly rhythm in the street scene, and introduced a welcome note of severity in the more flamboyant houses. Indeed for so long did the square double-casement and the double-square sash windows hold sway in the colony that they have come to be regarded, at times perhaps erroneously, as the hallmark of the style. For over a century and a half they passed as a standard piece of joinery from one generation of craftsmen to the next. Their noble proportions and scale, the massiveness of the walls they were built in, and the blinding white limewash which set off their dark green painted frames, linked van Riebeeck's fort across the centuries with the great country house of the French and British occupations. [22]

It was the white limewash, that compelling colour, which maintained the continuity of the style into the final chapter of its history, and the great oaks, planted to shade those white walls, which in their maturity provided the setting essential to the romantic revivals. The acorns of van der Stel had become enormous trees and had changed the aspect of the colony to an extent difficult to visualize, and possibly too rarely appreciated. The

bare African veld was tamed by the hand of man; that, and not the climate alone, gave the Western Province the cultivated maturity that sets it apart so strongly from the rest of the country. As the bleak cattle ranges of the Hottentots Holland and the Drakenstein gave way to groves of oaks, vineyards, shady irrigation furrows and spreading orchards, the cultivated soil yielded more intensively and homesteads stood up closer to each other, as they did in Europe. It was into this European scene that the British came in the beginning of the nineteenth century, bringing with them the last style of the disintegrating European culture: the picturesque, final phase of romanticism. [23]

In Europe the romantic revival had seen the emergence of the eccentric individual and with him private enterprise; democracy, and a breakdown of the traditions of the old traditions; at the Cape this spirit had manifested itself in the republican movements for which the current classical revival afforded an appropriate background. A return to the severity of a century before was not difficult, especially as many of the older buildings were then still standing, while a seasonable earthquake early in the nineteenth century removed with a thoroughness and despatch worthy of the guillotine, the great urns and frivolous parapets of the old regime, and levelled the skyline for the more sober times ahead. [24] Sobriety, indeed austerity, was the aim of architecture at the beginning of the nineteenth century.

The stylistic revivals of the period put Cape Dutch to the test and proved it a vernacular in its own right: the cavalcade of styles were all assimilated behind the whitewash, in their purity or in that strange mixture of motifs which has characterised Northern architecture since late Gothic times. In its ability to absorb foreign influences while maintaining its own identity the vernacular again gave a true reflection of society at the Cape: the buildings of the nineteenth century are a placid

panorama of gradual change until at the advent of the railways they could with reason be termed Cape English. Where the old way of life survived, however, the old ways of building continued, in the remoter villages and farms. Only at the end of the Dutch period at the close of the century did the vernacular become extinct. [25]

NOTES

"Dat het Bataviasche huis het Hollandsche tot model heeft gehad, ligt wel in den aard der zaak. Een zoo taai uitgesproken en zoo taais nationaliteit moest vanzelf hare gebruiken en gewoonten slechts zeer langzaam wijzigen, onder den invloed eener vreemde omgeving."(i) Hence the similarity in topographical views of the Dutch settlements: early New Amsterdam, Willemstad, Capetown and Batavia (ii) had much the same appearance, with steep tiled roofs, and stepped brick gables on the more important buildings - the Compagnies Packhuys, such as Jan van Riebeeck erected even in Tonkin (iii) and the Stadtsherberch - surrounded by small wooden houses on the Gothic pattern. The aspect of the homeland was recalled even to the canals, unsuited as they were to the climate of Batavia (iv) and the contours of the Cape. "Hollanders hebben nooit een besef gehad dat zij iets groots in Indië verrichten. Zij deden hun plicht en meer dan dat, maar vonden het alles gewoon. Hunne nuchterheid verlamde elke vlucht der verbeelding." The same might be said of the Portuguese in Brazil. Lucio Costa (v) describes the colonial furniture as being a faithful reproduction of the Portuguese, even in the hands of foreign craftsmen; and states that such foreign influences as exist came to the colony at second hand, via Portugal. Augusto de Lima Junior sees in the mountain villages of the interior replicas in their entirety of regional prototypes in the homeland.(vi) Writing to the directors of the West India Company from Curacao, Johannes de Laet gives a good picture of the needs and attitudes of the early colonists in his inventory of materials and workmen required.(vii) The growth of an early settlement is well illustrated in the case of New Amsterdam .(viii)

As the power of the last creative style, the Rococo, waned towards the end of the eighteenth century, the tide of eclecticism mounted and from the homeland the taste for the exotic followed the other fashions out to the colonies. In Batavia the country house entered its transitional phase from the Dutch to the Indonesian type only in the latter half of the century when the times had changed from those of the men "die zich heeren des lands voelden, die ook in het verre Oosten het Vaderland in hun harten droegen en zich tegen den invloed hunner omgeving beschutten door alles wat westersche smaak en kunstvaardigheid konden scheppen,"(1), and then only where the collective sense of the community was at its weakest: there arose a difference between the house within the city wall and the country house without, leading in the nineteenth century to the so called "Indische landhuis". see Plate IV.

The esteem in which the Dutch held the works of their predecessors in the East may be inferred from descriptions by Dutch travellers of the time and much that has been credited to the Dutch in Batavia is referred back to the Portuguese by the Dutch themselves, who do not stint their praise. "Deze van oude vermaarde stad (Colombo) is... door de Portugeezen gebouwt en bevolkt, tot dat in het jaar 1656... de Nederlanders... den Portugeezen de paerel hunne vastigheden in Indiën ontweidigden... men zag egter nog verscheidene treflijke gebouwen, fraije kerken, ruime straaⁱⁿten en wandelwegen ⁱⁿ dezelve. De huizen waren ruim lugtig en hoog, van steenen, en zeer duursaam gebouwt, naar de portugeesche wijs".(ix) Similar tribute to the commodity and durability of their predecessors' works would be paid by the English at the Cape a generation later: "The situation of Cape Town is singularly well chosen; and the Dutch certainly deserve great credit for the regularity and convenience with which it is laid out..."(x) Specific tributes to the qualities of the buildings afford documentary evidence of an influence everywhere apparent. (see Notes 5 and 12). The extent of Portuguese influence on the Dutch in the colonies may be inferred from the standard histories. Raiding Loanda in 1643, the Dutch "were astonished to find so much wealth, comfort, and culture; as they saw in the houses, shops, churches and convents."(xi) It was perhaps no more than reasonable for a trading company to turn all

this to good effect. "Marmeren vloerstenen haalde de Compagnie outtijds uit Ormuz aan den ingang der Perzische Golf, dat, na een honderd jaar Portugeesche stad te zijn geweest... sedert vrijwel verlaten was."(i) Near Ormuz Heydt shows an establishment of the Company in the first half of the eighteenth century with flat-roofed stores and occasional domes. It might be supposed that the Portuguese and the Dutch drew from a common source in the East, in view of the correspondence of the common heritage to Middle Eastern architecture. This view finds little support. "That the discovery of a sea route to India had a great influence on the architecture of Portugal cannot be denied, for the direct result was... to cover the country with innumerable buildings; but... it is surely more reasonable to look nearer home for the origin of... peculiar features, and to see in them... the product of an even more exuberant fancy than that possessed by any other contemporary builder." On the other hand Portuguese authors freely acknowledge their debt to Moorish building, which explains adequately the widespread use of Mediterranean forms in the colonies. (xii, xiii) Where the Spanish preceded the English the successors inherited these forms from the same source. "For buildings of less consequence, recourse was had to the form of construction known as 'Spanish walling' and reputed to have been introduced into the islands by the Spaniards." (xiv)

Except on those occasions when refugees settled en masse in another country, and the conditions of colonialism were reproduced in Europe itself. The great exodus of Flemings to England and the Northern Netherlands for over four centuries had a profound influence on the architecture of those countries. In England the conditions favouring the building of Flemish gables offer what is probably the closest parallel to those at the Cape; probably nowhere else in Europe, including Flanders itself, are they to be found in such numbers. For Netherlandish influence on England, see the standard histories by Gotch and Blomfield;(xv). Because of the similarity of forms, the parallel of a Netherlandish "colony" in England is a valuable study as a check on developments at the Cape, even till long after the British occupation.

Thus the Dutch forts on the coasts of America, Africa and Indonesia were of a standard pattern; the town halls could, like the Burgerwachthuis, "in een welvarende 18de eeuwse Nederlandse stad staan,"(xvi) but the old church within the old fort at Macassar, for example, might be Dutch or Portuguese work - the building itself does not betray its builders (xvii). At the Cape, though the English commenced deliberately building their houses as they had done in England, the local vernacular soon asserted itself. "Many new houses were erected by our countrymen... handsome after the English style of brick retaining the natural colour, which is certainly much better on many accounts than having them whitened."(x) Few, if any, have survived as built. Officially there would probably be little encouragement for departing from the tried and prescribed methods in the homeland: "De eenige, die het Portugeesch systeem te Batavia aanbevelen, was Jacob Mossel, die het van nabij moet hebben gekend, uit zijn lange diensttijd op de kust van Coromandel. Maar zijn goede raad bleef in de Compagnie-papieren verscholen..."(i) This was perhaps no more than could be expected from an administrative office, but in the actual buildings nevertheless, the Portuguese methods are evident. see Plate IV. "Administration apparently improved only as administrators gathered knowledge slowly from the experimenter and the practical man." (Laidler)

One biographer (xviii) finds in van Riebeeck a capacity for wide experience which led him to become first a surgeon, then a ship's surgeon, and, after shipwreck in Sierra Leone, a junior merchant in the East, where he travelled widely; it was this quality which urged him during the idle period before he came out to the Cape, to visit Greenland, Virginia and the Caribbean. In his company at the Cape were men like Jan Wintervogel, veteran of prospecting expeditions in Brazil, the country in which van Riebeeck's father had been killed in the service of the Prince of Orange. His experiences had direct and probably decisive effects on the early settlement. "From the beginning the Commander had urged the Company to establish a community of free farmers, if they really wished to see a stable settlement..." In 1657 he "pointed to the great success the Portuguese had achieved in so many parts of the world by such settlements of free men... it was the Portuguese model that had led him to form the Burgher Corps of the Cape." This Corps was instituted to defend the town, already after five years, with van Riebeeck's encouragement, a homeland to some: "Burgher Boom has built a very good house upon which he has expended all his means... he is determined to await the worst at home, and defend their treasure and lives." (xi).

"De langzame accumulatie der rijkdom, zoo kenmerkend voor een welvarend landbouwstreek, begint. Dit is een groot verschil met Indië, waar in korte tijd enorme fortuinen verdiend worden en talrijke paleizen en landhuizen verrijzen. Een ander verschil met Indië is nog dit; er is hier geen inheemsche cultuur, die invloeden uitoefent op bouw en levensstijl. Het Europeesche karakter blijft gaver bewaart." (xix) As indicated in Plate IV the Oriental character acquired in Batavian buildings was actually called forth in opposition to the surrounding culture which it came to resemble. The differences between Batavian architecture and that of the Cape lie in the social organisation: the one, built for a migrating population of wealthy merchant-officials and poor tenant farmers; the other for a stable population of farmers and a beneficent administration. The blessings of the D.E.I.C. regime are described in a report to his authorities by an English officer: "The Dutch company bestowed vast sums upon the settlement before they could bring it into any perfection. It stood 'em for the first 20 years in no less than a million Florins yearly... one may easily judge how much the Dutch Company are out of Cash at this Day on the Cape account... The application of the company in all this time for the Safety and Interest of the Settlement... are almost incredible..." (xx) This did not apply in Batavia. "One cannot expatiate in this brief space on the actual differences between the general welfare of the "Kapenaars" and the Indonesian colonists; but that the Kapenaars were very much better off than the majority of Oriental colonists is apparent not only from the descriptions of their way of life at the time, but even more so from the buildings. One cannot, to be quite frank, make any direct comparison between the free burghers at the Cape and Company's servants in the East." (xxi)

The social change at the Cape might have been facilitated by something more than the distance from Holland. "There is no natural tie between the Cape and the United Provinces. The greater part of the Colonists, being the descendants of soldiers in German regiments, composed of Prussians, Hanoverians, Flemings and Poles, and of French refugees who took shelter here... have neither knowledge of nor family connections in, the states of the Batavian Republic... all they know is, that the Cape belonged to a company of merchants."

(xxii) That the population of the colony was drawn from peasant stock refreshed at intervals from the Lowlands, accounts for the stray strain of farmhouse details in the Cape houses.

Behind the contrast between official and private buildings at the Cape, a difference not so pronounced that it makes for discord, there lies a history in which the architectural differences are projected somewhat more disquietingly into social and economic inequalities. In the narrative of Plate I the survival of almost prehistoric forms into our own time is remarked on. The social system under which these primitive living conditions existed side by side with the classicist palaces of the seventeenth century in the Netherlands is discussed fully in Welch. (xi) To a great extent the outer harmony of these two opposed types of building at the Cape reflects the inner adjustment which made it possible; a greater restraint and sobriety in the administration, and more wealth and power in the hands of the colonists. "The settlers of the Cape... came into social contact with men of high social standing, whom they could only admire at a distance in patria... the African Boer was frequently as well off as the German nobleman... such men could not be safely treated in the cavalier fashion that was customary... when the government dealt with small farmers and small burghers."(xi) In the Netherlands no mere farmer could ever attain the status of the Cape burghers under the van der Stels; the Dutch farmhouse could in consequence never attain the full maturity of the Cape homestead. Here the plebeian features of the steep bankie, pergola, half door and bakoond were incorporated happily into the aristocratic heerenhuis layout, and acquired a monumentality unknown in the homeland.

The palace of Margaret of Austria in Mechelen, built in 1517 is sometimes cited as the first classical building in the North. The design of its gables had wide influence which is particularly evident in Amsterdam, but which is nowhere evident at the Cape, since by 1650 that early and rather exuberant phase of the Baroque had made way for the more classicist period. Coming to the North as they did in high Gothic times, the extravagant grotesques from Italy excited Northern designers perhaps more than the newly discovered rules of the orders: hence many buildings erected in a style which never really became popular, were called by the people, "Duivelshuizen".

Practically the same words were used by Lady Anne Barnard when describing a design by L.M. Thibault, the Papenboom house, ("one villa, built on the plan of an Italian one")(xxiii) and give an indication of how near in spirit the classical revival was to the Classicism of a century before: a foreign style, given preference by the fashionable. The patternbooks of Serlio (first edition 1551), Palladio (1570), Scamozzi (1615) and Vignola, were reprinted through the centuries into the middle of the nineteenth, as a constant source of motifs for the designers and craftsmen, who relied on these works. A list of 118 pattern books published between 1527 and 1784, has been compiled, (xxiv) and it is on this type of guidance faithfully followed, that the fiction of "a high level of taste during the eighteenth century" has been founded. The leading talent of the day set a standard which was published and followed by less gifted designers and ordinary craftsmen. This accounts too, for the uniformity of work which especially in the early classicist period with its limited number of motifs, imposed a unity on the townscape.

The extraordinary unity of the townscape in Table Valley during the whole of the Dutch and well into the English period raises the question of how many buildings standing in the nineteenth century had been built during the seventeenth, setting the standard more strongly than the books they were derived from. There is reason to believe that those not deliberately demolished - an occasion which did not arise during that period as often as it does now - could have survived, in the shell at any rate, and with slight alterations to their facades, have weathered the storms of fashion and nature for close on two hundred years. "... By the bad materials and defective structure of buildings in this colony much loss has already been sustained while the saving effected has been comparatively trifling... while the state of the old buildings erected by the Batavian government in the early periods of the colony, will amply attest the economy of erecting solid and durable structures." (xxv) The Lutheran Church is one known example which within a relatively short space of time, changed a rococo for a more austere front. see Plate IX. So completely had the old town been demolished to make way for the new that most of the history of Cape Dutch architecture can only be written for the sake of, and with the aid of, old topographical drawings.

Dr. Mary Cook (xxvi) has pointed out how the same type of gable is found later as the location becomes remoter from Capetown, demonstrating the time lag of fashions both horizontally and vertically: from the town to the country, and from the leaders of fashion to the poorer farmers. It is often assumed that a similar time lag existed between Holland and the Cape, particularly when the phenomenon of a classical revival is overlooked and the nineteenth-century Drakenstein gables are confused with early (sixteenth century) Renaissance gables of Flanders and Holland. The contrary is probably nearer the truth. Craftsmen abreast of their trade, on passing the Cape would find opportunities to implement the latest fashion in a community that would welcome whatever was going in Holland and have no vested interests nor conservative backwaters to oppose the change. A distinction must be made however, between the changing vaneer of fashion and common constructional features which, at the Cape, were the province of slave craftsmen unamenable to change. Whatever prevailed in the town would sooner or later find its way into the country as craftsmen moved outward from the centre where they had been apprenticed, and as the function of the farmstead at the Cape differed so strongly from the farmstead in Holland, (xxvii) there was no tradition to oppose their innovations. The style of life on the farms in those days indeed, called for nothing more than a townhouse with auxiliary farm buildings. Even the great double-storeyed mansions of classical times found their way into the country, during the period of the classical revival and after, but here it was also the example of the rococo country house in Holland that inspired Uitkyk, Alphen, Vredenhof, and the numerous double-storeys in Paarl and Wellington.

In Holland, the continuity of popular building during the period when fashionable buildings followed the changing styles, underlines Dutch architecture with a solid stratum of Gothic, from which motifs continually rise to confound the would-be classical designers. In England, the Gothic revival which commenced early in the eighteenth century, was confused by one of its protagonists with the rococo then current on the continent.

(xxviii) Despite the presence in the country of the leading designer of Louis XIV (the Huguenot Daniel Marot) Dutch builders applied his work in a way peculiarly Dutch, in which the hankering after Gothic effects is everywhere perceptible. (e.g. - Amsterdam, Keizersgracht 456, Langstraat 59, for a crocket instead of a whorl). The recurrent revival of motifs of remote antiquity has however, been the standby, if not the deliberate practice of European designers since the earliest times. The three-lobed gable, once the most common form on the Cape skyline, see Plate VII had been popular in the North and used since Romanesque times (in the castle of Gelnhausen for example) (xxix) throughout the Gothic period. As a gable it is found occasionally in Flemish Renaissance times (Trerice, Cornwall, 1572), but it was in the Baroque period that it was adapted, (strikingly as in the transept screen of Amiens cathedral 1648) and, probably inspired by Marot, the Dutch who in the first half of the eighteenth century, used it on a large scale as a dormer surround and even as a double gable. (Amsterdam, Heerengracht 332; in the Prinsengracht and Brouwersgracht there are many with variations).

There is unfortunately no standard work on the history of the gable, of which the development of the gable at the Cape would form a part, and in which context Cape Dutch would read as an integral part of the architecture of Western Europe. In Plate VII attention is called to the origin of the undulating silhouette in the North and to the popularity it gained in Flanders. From there it migrated to wherever economic conditions were favourable for its development: to England with the Flemings and their wool-crafts, to Antwerp with the Hansa and the carrying trade. Antwerp in turn yielded her economic position, and with it her pride in gables, to Amsterdam, after whose eclipse there were two colonies at least - Curacao and the Cape - in which her heritage continued to develop as long as the high Gothic roof persisted as a standard element in buildings. At the Cape that development carried the gable through the *romantic* revivals into the period when the eclectic revivals displaced the real thing in Capetown with imitations of its ancestors, while in Willemstad the tradition has not quite died out yet: the current period of prosperity came after more than a century of stagnation (xxx) and the first modern intruders show some deference to their aged gabled neighbours. During the fifties of the last century there came a mild period of prosperity in the salt trade. The same thing happened in Brazil (São Pedro de Aldeia and Cabo Frio) where similar forms to those of a few decades earlier at the Cape were used in the gabled water-gates.

Nearly a hundred years later it was popularised beyond the confines of Rome in the Gesù churches, in which it became a buttress with structural functions, and for a further hundred years it was a favourite Baroque form, appearing at the Cape not only in the gables of the classical revival but also earlier, in the flanking scrolls of the doorways of Rust en Vreugde.

While the Italian Renaissance gables have no direct connection with those at the Cape, it is interesting to compare similar solutions to the same problem, achieved independently over a period of centuries: as in San Gallo's Santa Maria dell' Anima and Tokai homestead, and Palladio's il Redentore and the last Cape gables.

"Het zijn de anonieme bouwers geweest, die er in de verste verte niet aan dachten om het predicaat "architect" voor zich op te eisen... wie waren de architecten van deze statige Nederlands-Kaapse huizen? Ook hier zwijgt de geschiedenis weeral te demonstratief... welke merkwaardige figuren moeten er geweest zijn onder deze zeer gemengde scheepsbevolking die een stuk Nederlandse cultuur naar dat eind van de wereld overbrachten?" (xvi). Not all the visiting artists are anonymous.

"Mentzel, while at the Cape, added to his income by designing (embroidered hangings) and actually from this and other private work made more than his official pay and food money combined."

(Laidler). "Ces jolies constructions de style hollandais... ce style est, en somme, le vieux style hollandais retouché et allégé pour de goût du dix-huitième siècle..." (xxxiii).

Writers with some knowledge of period design in Europe discount the influence of any but Dutch designers in the ^{earlier} Cape buildings; the quality of the design, its close correspondence to the stylistic periods in Holland, testifies to the presence of trained craftsmen, abreast of developments on the continent and in many cases clearly connected to regional developments in Holland itself, see Plate X and, except in the light of contemporary patternbooks in the context of the Cape scene the buildings are puzzling, even to a trained observer: "Telkens weer wanneer er uit het verre Europa een motief overwoei, dat daar dan vaak afgeleefd of reeds vergeten was, dan vond het hier een goede voedingsbodem. We vinden vroeg-zeventiende-eeuwse vormen nog

in gebruik na 1800 - en op een wonderlijke wijze met achttiende-
eeuws~~e~~ vermengd. Er zit hier geen zelfstandige ontwikkeling
in, men brengt de vormen niet verder, noch trekt men de conse-
quenties uit een bepaald motief... wanneer we deze gebouwen
nader willen bekijken dan is er niet een chronologische volg-
orde die houvast geeft..." (xix) Holland became the publish-
ing house of pattern-books following the fall of Antwerp; and
after the age of expansion the Dutch translated foreign pattern
books as eagerly as they had supplied the originals in the
century before.

Of particular interest besides the undulating parapet, see Plate VII are two features, the elaborate end gable and the twisted chimney, which were both common in the Flemish buildings in England two hundred years before, and which have survived. In Flanders and Holland they can be traced in prints and paintings well into the seventeenth century when wars and demolitions took their toll. With the spreading Flemish brick architecture went its motifs, curiously reminiscent of Romanesque work (xxxiv) among them the twisted chimney which in Tudor England grew to great proportions and in Holland may be seen in seventeenth-century paintings, gracing an occasional farmhouse. The end gables at Kew (1631) are the same in outline and mould as some at the Cape (e.g. at Koornhoop, Plate II) but the main gables of the house, though strongly resembling a pedimented gateway in Serlio (1584 - English translation from the Dutch 1611) may be compared with a brick palace in Bruges dated 1571. To what extent the buildings of this badly documented phase of Northern architecture influenced men like Serlio is not easy to say, but the formal evidence is strong.(xxxv) However, so low was the estimate of their own past amongst the Flemings that the very houses which inspired their Baroque forms were termed "Spaansche huizen" (xxxvi). In 1916 Erdmann Hartig (xxxv) complained that "der kunstgeschichtlichen Literatur Belgiens fehlt es an zusammenhangende Darstellungen der unvergleichlichen Schätze der Profanarchitektur" and since then little has been published. Yet it is known that their domestic architecture outshone that of Renaissance Italy (xxxvii) and

extended over a good part of Northern Europe. (xxxix) This background from which the Cape gable was derived, and of which contemporary traces survive mostly in England, presented also a social parallel to the Cape. Since then the "gens de négoce et de métiers, enclins à regarder en face les princes et les ducs, et toute la puissance féodale, et prompts aux colères quand leurs libertés étaient en cause" (xxxviii) and their buildings for the most part disappeared. War, particularly with the Spaniards who at the time prided themselves on the destruction of so much beauty (xl) razed most of the original prototypes of Cape Dutch architecture. What was carried off by refugees survived in Holland only in fragments; the Cape has become to some extent the repository of that heritage. Here and in England may be studied the last remaining traces of a vernacular which in its day outshone the palaces of France.

SEE PLATE IX

That of a universal harmony expressing the nature of society. It was achieved mainly through the unity imposed by the colour, white, and the surfacing material, plaster; but the system of wall construction also contributed largely. In its original setting, the Portuguese colonies, this form of construction had served to distinguish the official buildings from domestic work, which, since the discovery of the Madeira islands, had been generally carried out in timber, wattle and daub; it is interesting to compare this contrast in Portuguese architecture with the character of Portuguese society, and that of the Cape with its less strictly differentiated society. This tendency to levelling off at the Cape, already remarked on in Note 9, contributed to the greater inner harmony of its architecture as compared with that of Holland. It is this subtle quality of democratic character too that distinguishes the buildings at the Cape from the "official architecture" of the Portuguese colonies, despite the parallel in material and often in form as well.

While their whiteness was the most striking thing about the Cape's buildings, many early drawings show unplastered and unwhitened walls in the poorer buildings and brilliant surface colours on the more pretentious. "The public library was next to the Church, and decorated to the utmost of the whitewasher's invention, being painted white, yellow, and green, with a quantity of stucco or wooden Gods and Goddesses encircling the balustrade which went round the roof." (Lady Anne Barnard). The Portuguese often used good strong colours externally, and where the Dutch were in long and close contact with Iberian neighbours as in the Caribbean, it is somewhat disconcerting to come across "Cape Dutch" forms in vivid scarlets, viridian greens and deep yellow ochres. In the older buildings there would have been exposed brick surfaces as there were for a time during the second British occupation(x): Sparrman refers to old or red Constantia (xli), presumably the building which Kendall discovered to be the predecessor of the present one, (xlii) but the general appearance of the town was white. It is therefore possible that some of the old travellers' descriptions may at first seem misleading. Macaulay on passing the Cape described the town as resembling Dordrecht, from the sea; many others (as in ii) compare the houses at the Cape with those in Holland on the grounds of their "whiteness". The whiteness and cleanliness of the Dutch interior was already at that time proverbial (though there are startling regional exceptions to the rule, as in the Hinderlooper interiors) but it is difficult, except in

the case of the fishing villages of North Holland, Friesland and Groningen, to conceive of any resemblance in colour of the exteriors in the homeland and the colony. There is some indication of general whitewashing in the pictures of de Hooch, and in the pictures of narrative painters like the Bruegels the farmhouses (of lath and plaster) are all shown in a whitish plaster; but in general the travellers' comparisons of towns are probably based on distant views of fishing villages and strong impressions of interiors in the larger towns - whose exteriors were uniformly of red brick. The redness of the townscape in Holland needs no comment, and to a visiting Dutchman the whiteness at the Cape gave constant cause for remark; at the time, too, his eye had been trained in the Romantic spirit to see the picturesqueness of the scene and make an observation: "Nieuwland... de hier en daar verspreide en zich boven het geboomte verheffende buiteplaatsen, met hare witte sterk afstekende muren, leverden eene treffende vertooning voor den opmerkzaam wandelaar op." In town, the general whiteness could be disturbing. "De huizen waaronder een enkel geel geverwd is, zijn alle wit, bedragend derselver getal bij de 1500." (xliii) "... a custom that in the hot season produces an insufferable glare." (x)

The classic H plan is logical only as a structural form - from the inside, as the layman and the housewife sees it, it is merely puzzling. "Het huis bestaat eigenlijk uit twee gebouwen ... nu loopt er door deze beide gebouwen (ik zal het maar gang noemen) een buitengewoon breede gang... (waarvan) men twee kamers had. Bovendien had men nog vier kamers, twee aan ieder zijde van den gang, die men echter weinig in waarde stelde, tegen de twee genoemden in den gang..." (xliii) It was one stage in the development of the plan and was often modified. see Plate XI. When country homes began to increase in size in Elizabethan England, H and E plan shapes also developed, in much the same way as at the Cape. The major difficulty in roofing a large area was the height of the thatched roof - the span could be broken by spine walls, but the timbers required for a high roof that would stand up to the south-easter were not easily obtainable. The one plan in which rooms of sizable width are found straddling a spine wall is that of Groot Constantia, with an exceptionally high roof in a sheltered area. Twin roofs with an internal gutter do not seem to have been popular, probably owing to difficulties with thatching in awkward corners, and untrustworthy internal gutters. Thatch was indispensable to the Cape before the adoption of flat roofs, and in areas where these were not practicable, "on account of the violent winds which would soon demolish any other species of covering" (x); but it imposed severe limitations. In the other colonies tiles made the solder habitable and brought large areas under cover, simplifying the planning problem as the flat roof did when it was introduced at the Cape.

The undulating cornice as it appears at the Cape (Plate VIII) is not a product of the Baroque, but is typical of late Gothic work in Northern Europe (Plate VI) either as horizontal running ornament (as for example in the Escalier de la Reine in Chartres) or on the gables, both of the dormers of the great chateaux and those of the church and secular buildings of Flanders. Much of the late Gothic spirit was revived during the Rococo period, so that the antique forms were taken up naturally into the work of contemporary designers. To what extent the same process had been followed in Italy before the late Baroque appeared there, has not been widely investigated and published. (see also Note 17, xxxv). In Messina Guarini's S. Gregorio approximates in form and treatment to a Northern gable, but here, as in the many applications of the recumbent console in Venetian work, the common inspiration of late Gothic and high Rococo is missing: levity and continuity in the undulation. The gables of the later Rococo churches in Portugal (and Brazil) and Southern Germany come nearest to the Northern silhouette, but here again the ponderousness and strict reciprocating articulation of the Baroque undulations distinguish these forms from those of the more lyrical Northern Rococo. Indeed it is when the cornice is omitted altogether as in the low-pitched gables of Minorca (Plate VIII), that the Southern outline most resembles the Northern. While both in Willemstad and at the Cape (as is very well exemplified in the gables of the old church in Paarl) the centuries-old

NOTE 21 cont.

silhouettes of the Northern gables were invested with new life by means of the plastically treated mouldings, the parapets of the flat-roofed houses of Capetown afforded perhaps a unique opportunity for the application of this essentially Northern caprice to the staid horizontal forms of a classical structure. In the wing walls to stoeps this delight in the whimsical was echoed; while in the free uninhibited curves of buttresses (Oranjezicht, Great Westerford, and the old Arsenal at Simonstown for example) the urge to undulation becomes almost licentious.

The early windows at the Cape, those in van Riebeeck's fort, were unglazed; there are still a few examples in the Castle of barred windows with heavy external shutters. There were in all four main types of early windows, all derived from the great Gothic cross-window: single casement, double casement, single casement with fixed light and double casements with fixed lights above. The first two are found in the older farmhouses; the third had the same function as the narrow sash window flanking the front door to light the hall; the fourth, the complete cross window, survives in one building in ^{Loop} ~~Bree~~ street. In the beginning of the eighteenth century when the sash window made its appearance in Holland, the cross window sometimes lost the mullion in the upper half and replaced it with a fixed "sash"; when the lower half eventually became a sliding sash the double-square proposition was abandoned for a relationship in which the height of the upper sash was one pane lower than that of the bottom sash. At the Cape the buildings with the older windows have for the most part disappeared; in Batavia the examples could be traced back and recorded.(1) According to van Houten (xliv) the sash windows of larger pane size commonly called "Georgian" at the Cape were used in Holland since the first quarter of the eighteenth century: in a view of Tulbagh (1780) Gordon (xlv) shows a house with these windows and a two-leaved panelled door with a very plain fanlight and plain gables, characteristic of most houses built during the next century.

Fanlights kept pace with the windows, and at the height of the rococo took up about two thirds of the entire door-opening. No Cape examples have survived as they have in Batavia and Amsterdam. In Holland the rococo with these extravagant glass areas opening up the lower half of the facade found again a direct predecessor in the Gothic "spui", which served to light the tall voorkamer and transmit light through a glazed screen to the achterkamer and opkamer beyond, see Plate VI and in many houses built at the Cape towards the end of the eighteenth century, windows appear of the type common a hundred years before. (Uitkyk, Vredenhof). In the latter case the revival of an old tradition can be explained by the close relationship of the classical revival to classicism at the Cape and to the persistence amongst the craftsmen of traditional forms.

"The deep historical tide of the eighteenth century was the rise of England... it is less appreciated that in art also she was taking on artistic leadership... in the realms of gardening and architecture. The landscape garden... was coming into being from the twenties onward. Features of the English romantic garden... were classic temples and ruins, and even Gothic towers." (xlvi) These elements preceded the English to the Cape: they found a garden of exotic plants approached by a Chinese bridge in the Company's gardens (X) and in the beginning of the new century the concept of picturesque chaos had become part of the lay vocabulary - Teenstra describes the cracks caused by earthquakes as resembling an English garden (see NOTE 24). It was a reaction to the domination of nature by the late Baroque that gave birth to the romantic movement, but at the same time that movement required a background of tamed nature to set off its elaborate make-believe. "Der romantischer Mensch unterjocht die Erde nicht. Er erduldet sie..." (xlvi) This tolerant attitude to nature could only have been cultivated in a gentle landscape, and flourished at the Cape now that it had attained the half somnolent autumn of maturity. "Die Einheit der Romantik... besteht in ihrer Fähigkeit alle Dinge nebeneinander aufwachsen zu lassen, woraus eine Vielheit einzelner Individuen entsteht, seien es Häuser, Bäume oder Stilformen, die ihr ungegeschmälertes Wachstum mit verminderter Gemeinschaft, mit grösserer gegenseitiger Isolierung erkaufte haben"; and this other side of

Romanticism was not without its effect on the colony. Among the many eclectic and whimsical symbols which now appeared so freely on the gables, were wagon wheels flanking the broken pediment of Patrysvlei, the home of Piet Retief's sister, Deborah (1812). Individualism, nationalism, and republicanism which the romantic revival bred in Europe, had their counterparts in the colony: if romanticism planted the seeds of decay in the old regime at the Cape, it nurtured a Spring on the other side of the mountains.

"De aardbeving van den 4 Desember des jaars 1809... overal wijst men in de huizen nog (1825) de gescheurden muren aan, vooral boven de binnendeuren. De daken zijn ook, gelijk een uitgedroogde kleigrond, in verschillende richtingen gescheurd, welke men in lateren tijd... dicht gesmeerd heeft, waardoor het platte dak veel naar een Engelschen tuin gelijk." In 1811, followed lesser shocks and in 1826 "weder eene zware aardbeving in de omstreken van de Saldanhabaai... " (xliii); this had been preceded four years earlier by a storm which caused much greater damage. Those were indeed stormy times. The aftermath of the French revolution which most affected the architecture at the Cape during the coming century, was, besides the political change, a reaction to the gay life of the eighteenth century. Towards the end the classic revival had already curbed the more extravagant excesses of the rococo; in Napoleonic times it became severe when the Greek styles, revived and popularised by Winckelmann, appealed through their purity not only to the moralist, but because of their standardisation and precision also to the engineer.(xlvi) The military engineers of that time were a versatile class, and many have left their mark on the Cape as architects and cartographers. It was to the land-surveyors, at that time the only draughtsmen, that the Cape came to owe many of its public buildings. see Plate IX. ? The Greek revival at the Cape was accompanied by the Gothic revival, from three sources which in the colony are not easy to disentangle: the whimsical style of the Regency, the purposeful style of the evangelists

and missionaries, and the traditional Calvinist Gothic of the Netherlands. Without the latter, the revival of the pointed arch would, like the revival of the triglyph and the echinus curve, merely have added one more element to many. However, the change in character from the buildings of "Little Paris" of the French occupation to the tall angular buildings of the nineteenth century was not a matter of change in detail. It went deeper. "De Gothische reactie dateert voornamelijk van Goethe, die, als een echt Germaan, krachtig te veld trok tegen den invloed, die de klassieke eeuw van Lodewijk XIV... uitoefende... de gemoederen van het algemeen waren... ingenomen met de droevige aangelegenheden van de staatkundige gesteldheid in Europa onder Napoleon..." (xlix) These national and emotional movements on the continent had their full effect when on the defeat of Napoleon, the occupational forces were established at the Cape. Storms and earthquakes were probably read as signs of the times; during the twenties a large body of Calvinist churchmen came to the Cape from Holland. The far-reaching influence of churchmen of all denominations on the architecture of the Cape during the nineteenth century can hardly be commended on grounds of merit as readily as they were by the builders. These "handsome and commodious" Gothic churches were "the first at the Cape in a creditable style of architecture. Hitherto churches had been ugly barnlike specimens of the hideous style prevalent in the early Georgian era... a beautiful Gothic church... the appearance of which was a constant incentive to the congregation to improve their own dwellings." (1).

Whether ecclesiastical precept led to the use of the pointed arch in *muurkassies*, fanlights, and windowpanes, or whether the growing Gothic movement in Europe provided the craftsmen with motifs, as had happened in the past, is not easy to determine. The battle of the styles had begun in earnest. The "ugly barnlike specimens" of the beginning of the century had received the sanction of another churchman who found Dutch gables "vulgar"; there was no sure salvation in styles. The long, attenuated, Doric of the Moravian church on the Braak - splendid in its own right - is characteristic of an age which pursued the sublime with narrow and ungenerous forms.

The factors which made for the disappearance of Cape-Dutch architecture are in part economic but in the greater part, spiritual - and to that extent, imponderable. That the political change in itself did not affect building adversely is evident from the number of the great homesteads and public buildings which were erected during the nineteenth century in the Cape and, in continuation of the trend during the Company's regime, in the same succession of Capetown styles throughout the expanding colony. As far as economic changes affected building, it was only the official architecture and the buildings of British tradesmen in the towns which showed any immediate effects of the shift of authority. In the country, the period of mild prosperity which the Cape enjoyed as a consequence of the steady trade between Britain and her eastern empire, populated the fertile valleys with homesteads as large and probably as costly as those of the previous regime. In particular areas, of which the Drakenstein was one, new industries and new crops led to intensive building in the first half of the century, as the grants of land and subdivisions of old farms in this period show (li), while during the third quarter of the century, the new railway moved the market from the port to the heart of the Drakenstein and at the railhead of Wellington (1863-1875) - already a prosperous town after the opening of Bain's Kloof in 1854 - "the inward and outward forwarding business was considerable. Some of the present residents and their forebears grew wealthy in those days." (lii) and (liii). There was no lack of money for building, and many large gabled homesteads of the old pattern, and double-storeyed houses in the current Capetown

of the attempt at the stylistic integrity of the time when "Ladies in dresses designed on Gothic lines who looked up at the Gothic battlements of their houses were thinking what they fondly imagined to be Gothic thoughts".(xlvi) There was no attempt at archeological truth or coherence - the Nieuwe Kerk (1847) and especially the details of its fanlight bear ample witness. In few vernaculars is it possible to trace so objectively the degeneration of architecture into Victorian times, for at the Cape there had been little change in materials, mode of life, or methods of building. The great white walls now threw up narrow, pointed gables with mean little pots to the blue of heaven, and presented thin and ungenerous details to the broad, bland shadows of the oaks; they still made a fine showing in the landscape, but as Teenstra observed with an almost Biblical turn of phrase: "Van buiten waren zij wit bepleisterd en van binnen vol doodsbeenderen."

It was no more than typical of the century that the organisations which had found the Dutch gables vulgar, the "early" Georgian parapets hideous, and improved the colony with the Gothic revival, should, before a century was out, convert a wine store into a church by means of the very styles they had so roundly condemned. (1). The revival of Cape Dutch at the time was a tacit admission of its decease, for the harm had been done: when Herbert Baker commenced his endeavours, the vernacular of the Colony was known as the "Hottentot style".

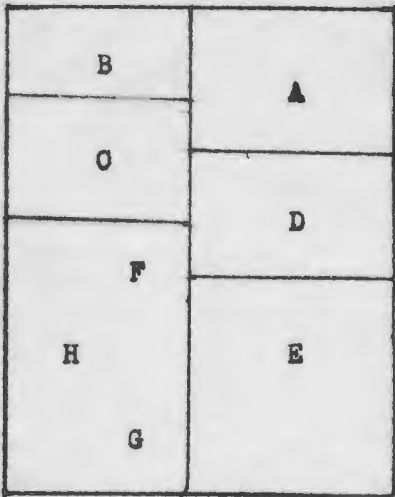
PLATES

P L A T E I

The scene on the banks of the Schelde when Antwerp was fast becoming the "most splendid city in Christendom" under Charles V, shows in contrast to the changing fortunes of the merchant cities, the continuity of peasant life, the forms of which changed little while the proud title passed from Bruges to Amsterdam in the course of three centuries. It was these low walls and steep thatched roofs which went on trek (after the Spanish galleys on the river had forced the Dutch cargo boat to find the wealth of Antwerp at its source in the Indies) to the Cape; and from there, in the selfsame wagons of this mediaeval scene, to the interior of Africa where they stand today. It was the transposition of this cameo of European culture to the Cape that called architecture at the Cape into being. The methods of building did not change till times within living memory; the pattern of this lime-kiln was familiar at the Cape until cement displaced lime for building. Both in work and play the scene of centuries ago survives perhaps more strongly at the Cape than in its homeland. Farmers at a kermis before a thatched and gabled house with a spreading pergola - the forms and dress might change, but the elements were still living at the Cape when they had become forgotten in Europe. The nineteenth century so completely changed the pattern of Western civilization that it is not easy to visualise that long co-existence, since prehistoric times, of primitive and sophisticated forms in architecture. During the eighteenth century a traveller could compare the native huts favourably with the habitations of European peasants:

"Their houses are low little Huts, not quite so bad as many in Yorkshire..." (xlvi) -

and it is in this continuity of an old tradition that we find the origin of the hartbeeshuisie, see Plate II, itself the forerunner of the great Cape homesteads. Together the ancient forester's hut, the full grown Gothic farmstead and the latest fashions of Versailles came out to the Cape. From their general synthesis here, an occurrence extremely rare in Europe, the Cape developed a style unique, but still completely European. No new element was created in the colony itself.



THE MEDIAEVAL BACKGROUND
IN EUROPE.

- A. Village scene on the South bank of the Schelde opposite Antwerp; from a woodcut of 1515 in the city's archives.
(Iconographie van Antwerpen).
- B. Limekiln and lime burners: detail of the above woodcut.
- C. Detail of a rural scene in the seventeenth century Netherlands - from an oil painting.
- D. Construction of a plaggenhut from the heaths of the Northern Netherlands. Over a sloping framework of spars and planks, sods are packed from ground to ridge.
- E. Achterhoeks los Hoes in the open-air museum at Arnhem. Even in the wealthier farmsteads the livingroom was merely the cobbled end of a barn in which the wagons were housed and the cattle stalled. Behind the wooden walls under the lower slopes of the roof were housed the built-in beds, wall cupboards, compartments for weaving and churning, and cattle stalls. The higher part of the roof, the solder was floored and used for storage. The hearth is a depression in the middle of the floor, above which the kettle hangs. Baking was done in a separate building.
- F. Twentse bakspieker, or bakehouse, from a farmstead of the los Hoes or "open house" type. The vaulted brick oven projects from the rear of the house and is protected by a lean-to roof.
- G. Muurkassie from a Twents los Hoes, built into the wooden framework of the house, as is:
- H. A later example of a muurkassie, typical of many early Cape wall-cupboards.

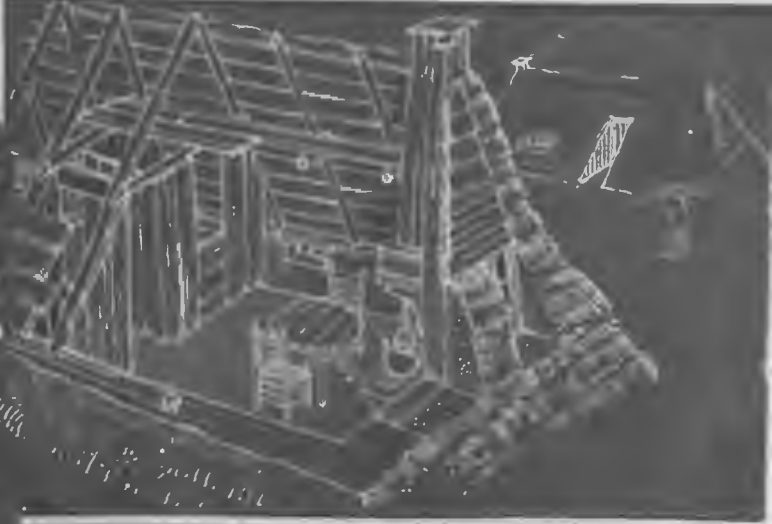
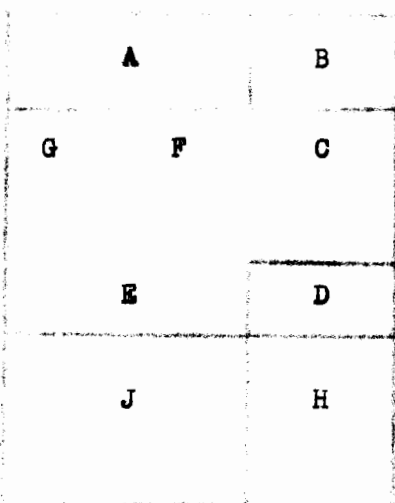


PLATE II

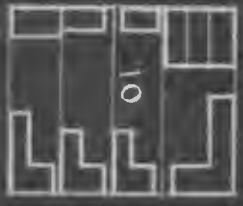
There is an element of unsought drama in Gordon's location of the frontier farm "four hours west of the Caffer nation." It calls to mind the castles of the Teutonic knights and of the Welsh border; and indeed since those times the rebellious and crusading spirit had not flagged. The forms were of those times too. Since the settlement of the Cape the houses of the first farms had accompanied the frontiersmen to the limits of the colony, where Bell found them before the last great trek, living the same lives of intimacy with animals as their mediaeval forebears, graced with a high religious purpose conferred by their isolation and their Bible. What it lost in moral tone, the Cape they had left behind gained in sophistication. Stellenbosch, while a frontier town, was no more than a concentration of farm buildings; but the port itself could boast of double-storeyed houses with tiled roofs and facades in the latest Amsterdam mode. During the next century flat roofs "in the Italian style" would displace the tiles that blew off and the thatch that burnt down, but at this stage the custom of rearing Amsterdam gables on thatched houses had begun, and was to continue in the country for two and a half centuries more. Here, probably for the first time, end gables in their origin Flemish and Gothic, but already naturalised in Holland for close on a century, (lxii) were combined in one building with classical pediments of the late Baroque; and on the farms, a more significant synthesis was taking place: the grand manner, the late Baroque desire to dominate the landscape, was being wedded to the Gothic farmhouse. In this way many age-old Northern elements were to acquire a monumentality which would preserve them from the extinction they suffered in the homeland.

P L A T E I I



THE SEVENTEENTH CENTURY
AT THE CAPE

- A. "De plaats van Willem Prinsloo agter bruintjes hoogte by de bosberg vier uren west van de Caffer natie en Grootte Visrivier." (xlv).
- B. Scene in a Dutch frontier homestead, 1835, by Charles Bell. (lviii).
- C. Diagram on the grant of the farm Geduld to Ferdinandus Appel, 1699. (lix).
- D. Detail from a drawing by E. van Stade, of Stellembosch, 1710.
- E. Detail from a drawing by E. van Stade, of Capetown, 1710.
- F. and G.
Block plans of buildings on sites in early Capetown: (lx: no.828)
Y - Nieuwe huysen door de Burghers gebouwt welke met haar oude woonings te na... ondert' nieuwe fort waren gelegen... c. 8 x 18 roods. (Church Square?).
10 - huysen en erven van de Burgers... 4 x 16 roods. (Heerengracht ?).
- H. "Very old buildings at Koornhoop," from the sketch books of Mrs. A.F. Trotter. (lxi).
- J. View of Vergelegen, contemporary with van Stade's drawings.



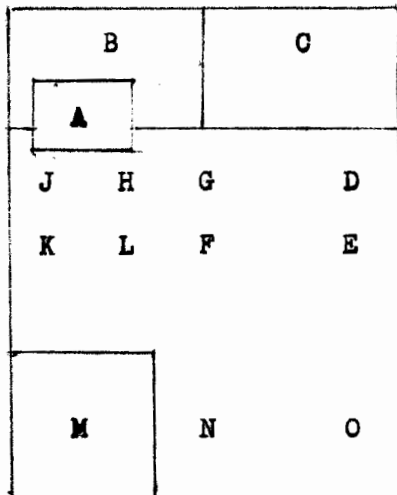
There are in the Michaelis collection in the Burger Watch House some seventeenth-century landscapes which show, half-hidden in the trees, the gleaming white pediments of the great Dutch country-houses. The classicist period introduced to the Netherlands not only the high and rigid aesthetic standards of the late Italian Renaissance, but also its rather lower and less commendable standards of construction which made the use of plaster and whitewash necessary. While the motherland maintained on the whole, that perfection of structure and finish that made the Lowlanders the masterbuilders of Europe, in the colonies there was not the same strength of tradition. Perhaps wisely, in the light of their different needs and circumstances, the colonists adopted a system of walling which since time immemorial has belonged to the Mediterranean peoples, (lxiii) and which they took over from the Spanish and Portuguese in their colonies. It happened that at this time the precepts of Classicism had brought the style of the Mediterranean to the North and in their colonies that style and its native construction were thus as easy to assimilate, as they were to confound. see Plate III C. During the whole of the following century the Rococo and the Romantic Revivals did little more than change the ornaments to these buildings, which in the colonies changed less than those in the motherland, so that when towards the end of the eighteenth century a more sober, more classical trend prevailed, the transition was again an easy one for colonial architecture. Doors and windows were now altered in some buildings, to suit the larger size of panes available, and doors acquired the semicircular fanlight which was no doubt a heritage of Adam's researches at Spalato. But for many more years the old standard patterns of the classicist period proved acceptable, as they had during the Rococo period. Seventeenth-century windows are to be found in nineteenth century buildings at the Cape. The sequence of styles in Europe saw the Dutch empire initiated during one classical period and eclipsed in the next.

- H. The plan of this house shows a Voorhuis and Kamer divided by a stair; in other respects it is recognisable as a prototype of:
- J. a plan type common to Curacao, Suriname, the Cape and Batavia. Though this diagrammatic plan is taken from instructions to colonists:

"wat voor gebouwen men op een Zuyker plantagie noodig heeft en hoedanig deselve dienen ge-
ordonneert te worden," (lx: no.574)

in circumstances different to those who built:

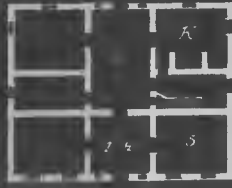
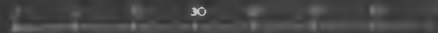
- K. Vredenhof, Paarl (upper floor), the plan is of wellnigh universal simplicity. It is found in Brasil in the houses under one great tiled roof, as at the Cape it occurs mostly in those with flat roofs.
- L. The ground floor of Vredenhof shows the ideal to which earlier, and poorer farmers strove with thatched roofs; by omitting the central flanking rooms, the H plan could be roofed entirely under thatch. Sometimes this type of plan was still achieved when the central flanking rooms were brought under a flat roof. see Plate XI. Vredenhof itself followed not only the classicist country houses of Vingbooms, but the great retreats of merchant princes during the rococo period, like:
- M. Vredenhof on the Vecht. While the ironwork and pilasters show the extravagance tending to asymmetry of high rococo (examples of which may be seen at the contemporary country house of Alphen), the facade itself bears the stamp of that classicist restraint which was to return in force during the classical revival and show itself both in the country house of the Cape, and in:
- N. the town house at the end of the eighteenth century: Loop street, no. 72. The urns and trophies which decorated many of Capetown's houses disappeared through disaster or neglect and were never replaced in the following century, which was disposed to extreme severity in buildings; but the carcasses retained their resemblance to prototypes like:
- O. the design by L. Viervant (1791) for a house in Amsterdam. The new hospital for Capetown (lx) was designed in this style.



CLASSICISM

AND THE CLASSICAL REVIVAL

- A. The Mauritshuis, 'sGravenhage 1633, by Jacob van Campen, under influence of Palladio. His Coymanshuis in the Keizersgracht, Amsterdam, is his earliest (1624) and possibly most influential work. The fashionable architecture of Amsterdam was exported to its colonies where it appeared both in official buildings like:
 - B. the Castle, Capetown, from a drawing by Wittebol, 1674, and in houses like the:
 - C. town house in Batavia, 1673. The pronounced eaves, a familiar Portuguese feature, are inconsistent with the classicist ideal and imply a concession of the designers to the tried and accepted forms of the established colonists.
 - D. Design for a town house, from a pattern book of Phillipe Vingbooms, successor to van Campen. The plan shows the entrance hall flanked by reception rooms, leading to a gallery (gaanderij, galerij, or salon) facing onto a garden courtyard. The bedrooms are upstairs, the kitchens down; but where only one floor is available, as at
 - E. Groot Constantia (restored after Kendall), the kitchen and bedrooms are disposed in wings flanking the courtyard. The original plan is better preserved at:
 - F. Uitkyk onder Simonsberg, where however, the elevation is modelled more closely after the type of
 - G. a country house by Vingbooms.



P L A T E I V

While in Batavia at the beginning of the seventeenth century, red brick houses with stepped gables had risen along the newly made canals, following loyally the pattern of the motherland, the classicist period and the usefulness of the wide Portuguese eaves completely displaced the gable from the Batavian scene.

"Heeft dus het Bataviasche huis trapzijgevels gehad, die overgegaan zijn in een (tuitgevel) ... het heeft nooit den topgevel gekend, die aan den steden in Holland haar eigenaardig karakter geeft... de voorgevel van het Bataviasche huis is derhalve buitengewoon strak en kaal... hij vormt niet alleen eene scherpe tegenstelling tot den Hollandsche voorgevel, maar ook tot dien der Kaapsche huizen met zijne grillig gebogen lijnen... Over het algemeen heeft men zich in de stad aan de traditie gehouden, een traditie van eenvoud en ingetogenheid... het landhuis bouwde men wat vrijer, zonder in de grilligheid der Kaapsche bouwmeesters te vervallen, die eene zonderlinge tegenstelling vormt tot het aarte flegmatiek karakter der Kaapsche ingezetenen." (1)

Phlegmatic the burgers at the Cape may have become, after the setbacks and the religious movements of the nineteenth century (see NOTE 24), but during the previous century their governors had to impose restraint on them by law. That they should have outdone Batavian society in the matter of "grilligheid" in architecture, speaks volumes for the sharp differences between building tradition and social organisation in the two colonies. The excesses of the rococo at the Cape have often been cited as evidence of "Eastern influence; on the contrary, these differentiate the Cape from a colony where Eastern influence was felt at its strongest. The tradition which bound Batavia to sober forms was not only the classicism which had equally affected the Cape, but the precept of the Portuguese and the allied strict regimentation of the colony's society. Where the Northerner was free, as at the Cape, he turned instinctively to those forms which were developed by a society in which merchants dealt as equals with kings, and peasants fought - and vanquished - the knights of France. The Batavians

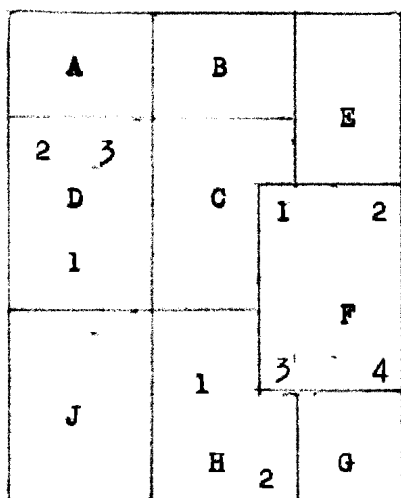
nearest in status to the Cape burgers were the perkeniers, a group of farmers under contract to the Company who managed plantations of spices. Their houses approach, on plan, the so-called U pattern, a development of the classicist country house found throughout the colonies, but only on the gateways of their enclosures do they approach the splendour of the Cape rococo. Towards the other end of the scale there was only the standardised magnificence of officialdom, for which there were advanced official justifications:

"Een man van zoo'n hooge positie als de Klerk"(he was Raad Ordinaris van Indië) "ontving de gansche Bataviansche uitgaande wereld, ook al was hij 'buiten', zoodat het ook gelegenheid moest bieden tot representatie. Hij dreef voor zichzelf vaak een uitgebreiden handel, ofschoon verboden, en daarvoor had hij vaak opslagplaatsen noodig. De deftige staat, dien de Klerk voerde, was oorzaak, dat hij eenige honderde slaven had te onderhouden, die alle een woongelegendheid moesten hebben."

The rich merchants of the Cape occasionally aspired to country houses, but not by these means and not for these motives. The plans are the strongest element of similarity, both in the great country houses and the smaller houses in the towns.

PLATE IV cont.

- F. (1) Boyauw, Lonthoir; (2) De Verwachting, Ay;
(3) Klein Walingen, Lonthoir;
- G. Welvaren, Ay, dated 1754. The elaborate plaster-mouldings characteristic of the rococo period are here attempted. As in the Cape however, the classic revival followed with a tendency towards severity, as in Waterpoort, Fort Defensie, Ambon (F. 4).
- H. Town houses of the mid-eighteenth century:
(1) Kalibesar West, Zuideinde, and
(2) Binnennieuwpoortstraat, Oostzijde.
The enrichment which Capetown lavished on its parapets is here seen on the corresponding feature, the eaves.
- J. The country house of Reynier de Klerk, 1760. The one end gable recorded in Batavia is seen below, left, on the outbuilding behind the house. The plan has been modified as was sometimes done in Curacao, by an approach at right angles to the divided central gallery, which becomes one room (kamer) on the upper floor. On the axis A B C lie the major apartments, voor-, midden- and agter-galerij, flanked by a b e, the voorzij- middenzij- and agterzij-galerijen; above the order is repeated in the voor-, midden- and agter-kamers, etc. The kitchens (until about 1730 in Batavia still the "kombuis", not yet the elegant "kookken") and slave quarters are housed in separate wings linked to the main building by extensions of its great eaves. These, and the complex of internal gutters possible in a tiled roof, distinguish this Batavian country house from the Cape houses more strongly than its plan organisation, which is basically the same.



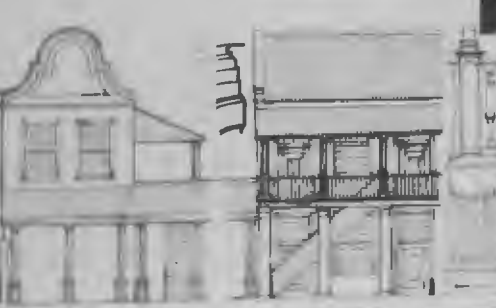
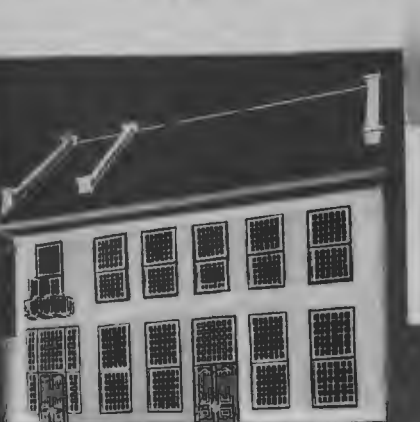
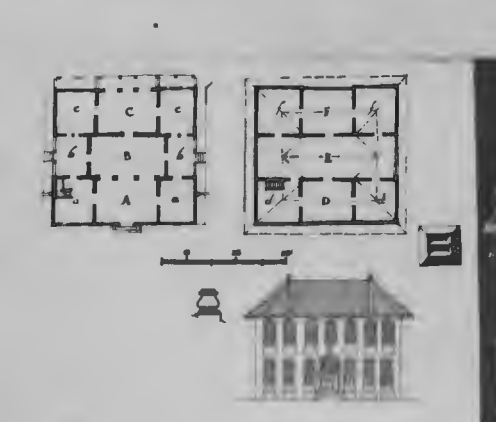
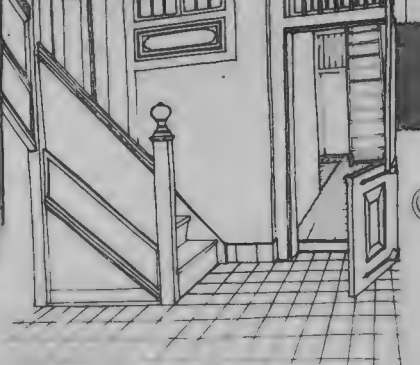
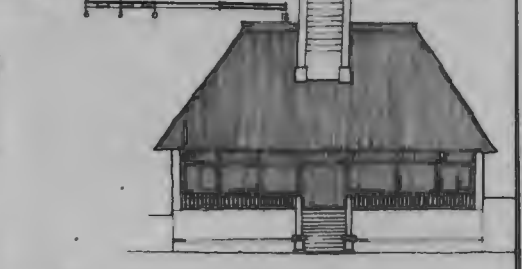
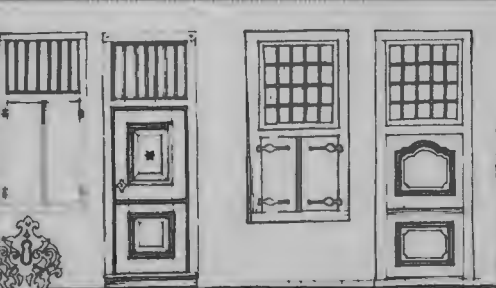
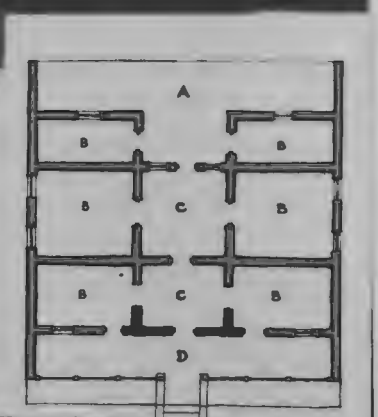
DUTCH DOMESTIC ARCHITECTURE
IN BATAVIA

- A. Plan and elevation of a seventeenth century terrace house in Batavia, Roea Malaka no. 8, c. 1650.

ST: Stoop; V: Voorhuis; S: Salon or gallery
SK: Sykamer; the parlour; O: Opkamer, used as a bedroom with a cellar below; P: Well in the courtyard;
K: Kitchen; G: Closet.

The slave quarters are above the latter two rooms. The upper floor of the house corresponds to the lower, with two bedrooms, a gallery and a salon.

- B. Two views in the courtyard of the house in the Roea Malaka.
- C. View in the salon looking through the back door toward the kitchen. The salon borrows light from the opkamer through the window screen on the stairs.
- D. 1: Semidetached houses in the Gang Padjagalang of which the writer says: "Men zou bijna denken dat deze huisjes zoo uit Geldeland waren overgebracht." Of similar houses in Brasil, Augusto de Lima (vi) remarks that they correspond exactly to prototypes in Portugal. The Dutch writer sees the connection in the stoep, bankies, halfdoor and windows; the Portuguese in turn recognises besides the stoep, the tiled roof projecting in characteristic eaves, and the severe classicist fenestration.
- 2 and 3: Doors and windows from houses in Pakodjan and in the Roea Malaka, Westzijde. The earlier forms have barred toplights without glazing, and the narrower proportions of the seventeenth century.
- E. Perkeniers house on Amboyna. A socalled U plan mounted on a high stoep with verandahs back and front, all under a high hipped thatched roof. The sole enrichment of the exterior occurs on the wooden railings and a simple mould to the balustrade. Situated in a walled enclosure, the house is approached through a gateway usually enriched with plaster work.



The island of Curacao, lying about forty miles off the northern coast of Venezuela, is infertile and droughtstricken, in appearance not unlike a section of the Transvaal bushveld set in the Caribbean sea; and was occupied in 1634 by the Dutch only for the sake of its excellent natural harbour which served them as a basis for their raids on Spanish and Portuguese shipping. The West India Company could not expend much on the settlement, and the population traded on their own account, reaping benefit especially from the slave trade, the wars between the European powers, and later, the American war of Independence. A town, Willemstad, was established straddling the entrance to the land-locked harbour, and in the interior a number of farmsteads were built. Tobacco, cotton and citrus fruits were cultivated, but farming was of small importance to the economy of the settlement. Refugees from the colony in Brazil reconquered by the Portuguese, included Portuguese Jews who built a large Synagogue and several warehouses with gables dated by the Jewish calendar. The buildings correspond in construction and design closely to those of the Cape, save in form; under the tiled roof were developed plan-forms and particularly roof forms different to the Cape buildings; and in height: the buildings of the town clustered close together for protection - there being no fire hazard comparable to that at the Cape - and consequently they rose higher on the constricted sites. In the dwelling-houses too, the Portuguese custom was followed even more closely than in Batavia:

"Tegen de warmte binnenshuis plachten de Portugeezen zich te beschutten door buitengewoon dikke muren van natuur steen, tegen de vochtigheid door het uitsluitend bewonen der bovenverdieping, terwijl dan gelijkvloers hunne pakhuizen en slavenvertrekken werden ingericht..." (i)

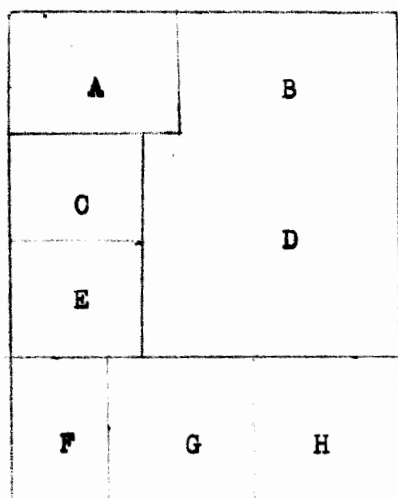
There was in Curacao no humidity or damp, but enough slaves and demand for warehouse space to fill the arcaded lower storeys. On the farms the stoeps, too, followed the pattern of the great podiums with corner towers characteristic of churches in the interior of Minas Gerais, though strangely enough, the Brazilian verandah with its white-washed Tuscan columns and monumental balustraded stairway was not closely imitated; doubtless the prevailing wind which bent the divi-divi trees on the island almost level with the ground, discouraged open stoeps for sitting out. Portuguese and Spanish influence from the neighbouring continent of South America was strong, but the gable tradition of the Netherlands was maintained as at the Cape, to beyond the end of the nineteenth century. In general, the main stylistic trends of the Cape were echoed, though the Drakenstein gables of the British occupation are not well represented. Influence of the Negro slaves may be observed in details of the furniture; in the gables it is less easy to find. Flat roofs being almost entirely unknown, except on

some of the larger watertanks and later extension to dwellings, a great number of gables exist as centre and end gables, and as dormer and wing gables. Many standard patterns, however account for there being less variety than at the Cape. Fenestration follows the Mediterranean model, dispensing with glass and relying of louvred shutters which exclude the heat and glare while affording ventilation. Doors and doorways are in some instances more developed than at the Cape, but Rococo fanlights and elaborate surrounds to doorways are on the whole absent. Colour is used freely on the ~~exteriors~~ though it is difficult to ascribe a date to the more violent colour schemes, which old topographical drawings suggest may be recent.

The architecture of the island as an independent but parallel development to the ventures of the East India Company, provides means of checking direct influences other than Portuguese (and Spanish) on Dutch colonial buildings.

PLATE V cont.

- F. Typical Curaçoon gable in the Punda.
 - G. Commercial building in the Punda, Breede Straat.
The windows are unglazed.
 - H. House with twin gables in Otrabanda.
-



DUTCH COLONIAL ARCHITECTURE

ON CURAÇAO

- A. View of a deserted landhuis on Curacao, showing similarity to a South African setting.
- B. Detail of a house on the Rifwater, Otrabanda, with winged end gables and corresponding dormers. The cornice below defines the gutter which spans the alley between the two roofs with an arch, and collects the rainwater for storage in an underground tank.
- C. View of Savonet, on the eastern end of the island. The extensive terracing and monumental steps leading from the lower kraals to the homestead are shown. The large stoep, a podium like structure is shown in the
- D. birdseye and cut-away view of Savonet. On the left the dovecote, below, the milking roon and right, cattle pens. The road below the steps is flanked by ancillary buildings, kraals, and slave quarters. In the house itself are seen the bedrooms on the solder, reached by a precipitous stair from the further gallery. On the exposed flank of the house are seen in plan the interleading breakfastroom and kitchen. The bakoond stands behind the dovecote beside the stoep. This podiumlike construction approached by a monumental stair and often as at Brievengat and Ascension, flanked by twin towers, is common to mountain churches in Minas Geais and the larger casa grandes of the Brazilian sugar-plantations.
- E. House on the Brionplein, Otrabanda. The house is raised on an arcaded cellar-storey and has a salient dormer wing with centre gable.



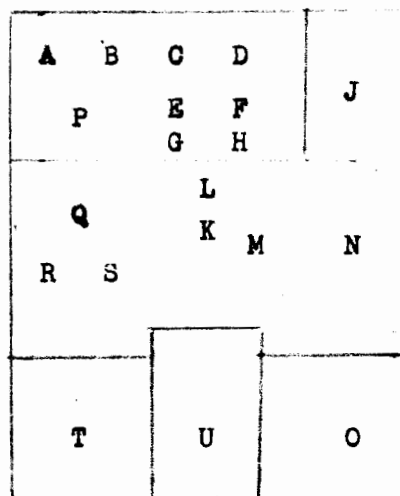
PLATE VI

Towards the end of the Gothic period the pointed arch was no longer recognised as an essential structural form; the general adoption of a rounded arch was accompanied in ornamental work by progressive liberties with the form of the pointed arch, in which a trend towards rounding the saliences predominated. This sinuous silhouette was transferred from ornamental openings to ornamental gables, such as altarbacks (Amiens choir-screen) and the frames of paintings. The painters of this period, like their contemporaries in Italy, filled their canvasses with architectural backgrounds of an ideal quality which could not be achieved in practice; a phenomenon common to every period of European art. At this time Italian Renaissance details were introduced into the paintings, obscuring to some extent the significance of the essentially Gothic fantasies which the painters conjured up, mostly out of airy constructions with a flexible, sinuous frame. In the architecture of the period, however, classical details were incorporated only later and in a few surviving buildings the trend towards the undulating silhouette already perfected in the ornament, may be seen straining the Gothic vocabulary to express some new idea, foreign to old Gothic and Italian Renaissance alike. It was cut short in the North by the wholehearted adoption of classical architecture by the aristocracy, both feudal and merchant; but in Flanders, a stronghold of great Gothic craftsmen, four parallel trends may be distinguished in which pure Gothic forms were rapidly evolved towards a single ideal, which for lack of a better definition may be termed the undulating silhouette. The first, simplest, and doubtless the earliest of these trends was the transference of the ornamental gable to the real thing, as happened in French Flanders (where one example was recorded before the first World War) (VI: J). A more exciting development took place further west, centred round Bruges. Towards the end of the fifteenth century that splendid city, at the time called the Venice of the North, was on the verge of decline; but as often happens, her best architectural achievements were those of the autumn, not the summer of her prosperity. About 1480, one Jan van de Poele, in the design for the Hansa building, introduced in the spandrels of window arches the tracery patterns of flamboyant church windows. (lxiv) He followed a tradition which according to Verschelde (lxv) was established when the pattern of the bargeboards of the wooden Gothic gable was transferred to brick and stone gables, as happened as early as 1407 in Bruges (VI: K, L.) (The concordance of bargeboard and gable outline was to continue as long as wooden houses were built; a wooden house of 1652 in Zaandijk shows the silhouette of a "typical Cape gable" in its bargeboard - doubtless taken from a brick gable of the period).

About the turn of the century designers became progressively bolder until by fusing the whole facade into one tracery design (VI: N.) they achieved an undulating silhouette within the confines of the Gothic stepped gable - a constraint which could not last and which was broken when the silhouette thrust itself out against the sky: (VI: O.). About this time the decline of Bruges was well advanced and emigrants left her for her successor, Antwerp and other Hansa cities in the Netherlands. Many no doubt crossed to England. Within the town however, the tradition continued, becoming in the course of time less a luxury of the richer merchants and more and more the vernacular of the common people, where it remained for centuries. (VI: P; Q, R, S.). No doubt Bruges, scattering her citizens as times became harder and harder, proved to be a powerful source of dissemination for the undulating silhouette. In Ghent, the neighbouring city, the tradition was developed in happier circumstances, particularly later, during the economic revival at the turn of the seventeenth century (xl). Unlike Bruges, where building in brick had developed to a fine art, Ghent built her larger structures in stone, with a strong Romanesque tradition in the form of merchant palaces and warehouses to guide her. The refined stone framework thus developed in the course of time, provided a matrix from which early in the sixteenth century, the Gothic masons making a last stand against the invading Italian Renaissance, could weave flamboyant tracery into a lace-like undulating silhouette. (VI: T). At the same time, builders of the heavier stepped stone gables of the towns abandoned their jagged outlines and resorted to reciprocal curves to achieve an undulating silhouette. It was the last gesture of pure Gothic spirit; already Italian Renaissance details had invaded the style to such an extent that these gables are too often indiscriminately termed Renaissance.

The true Renaissance gable however, developed from the stepped gable in imitation of the classic aedicula flanked by recumbent consoles, was first built for Marguerite of Austria's palace at Mechelen in 1517. After that time Antwerp, as a successor to Bruges, adopted the new, aristocratic style whole-heartedly, since there was no local tradition to curb it, and from there the Renaissance gable was disseminated in pattern-books by men like Vredeman de Vries. see Plate X, J. When Antwerp declined, Amsterdam assumed not only her predecessor's economic status but also her heritage of gables. The stepped gable with elaborate Baroque consoles became the fashionable Amsterdam gable of the seventeenth century. (VI: U.) The vernacular gables of Amsterdam however, remained the age-old stepped, or the late Gothic curvilinier type. It was the vernacular gables, once taken over to England by immigrants from the Lowlands, which came in a similar fashion to be the vernacular gable of the Cape.

It is interesting to note the distinction between huis and kamer in the seventeenth-century house, (VI: U) and the method of lighting the achterhuis when the back wall was unfenestrated: a glass screen borrowed light for both achterhuis and opkamer from the high voorhuis lit through the glazed spui. According to one authority (i) the term kombuis was replaced by the more refined kookken (later Keuken) as late as the 1730's. Kamers, kombuis and kelders were redistributed in the Cape plan: the solder remained above.



THE UNDULATING SILHOUETTE
IN FLANDERS

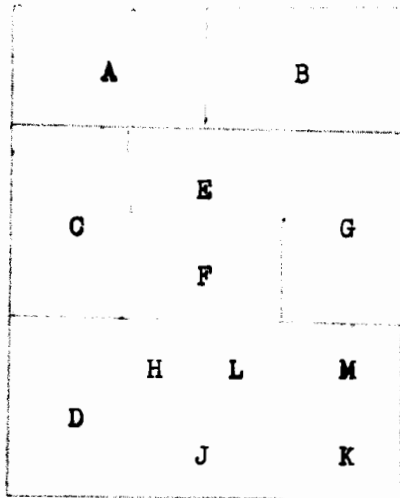
- A. B. C. Miniature arches from the choir-screen in the Cathedral at Chartres.
- D. Gables in the rue Meaulens, Arras.
- E.F.G.H. Gables of diptychs, triptychs and altarbacks; E, Jean Bellegambe, 1470-1532, Douai; F.G. - Flemish school c. 1500 Lille; H. - Miracle de la Saint Chandelle, Cathedral Arras.
- J. Twin gables in Bethune, end of the fifteenth century.
- K. Wooden house, at one time standing in Ypres.
- L. Gable of the south front, Cathedral, Bruges, 1407.
- M. Huis Biebuyck, Diksmuidenseweg, Ypres.
- N. House in Nieuwpoort.
- O. House in the Vlaamscheweg, Bruges. Early sixteenth century.
- P. Tracery in brickwork in a spandrel of a house in the square Jan van Eyck, Bruges, in the manner of Jan van de Poele.
- Q. Twin gables 1616, 1619, Wapenmakersstraat, Bruges.
- R. Gable of 1717, Bruges.
- S. Typical dormer gable, Bruges.
- T. Gable of the master-masons' guild, Ghent. Early sixteenth century.
- U. Late seventeenth-century house in Amsterdam, showing construction and naming of rooms.



The aspect of Capetown had changed since it was drawn by van Stade in 1710, and by Heydt in 1741. Whereas in the latter drawing barely five flatroofed houses with balustrades could be distinguished, twenty years later they had become typical buildings of the town. A few classicist dormers remained, shortly to become fully fledged dakkamers, but in the main the town was characterised by parapets in various styles of undulation, with the three-lobed gable predominating. This Gothic feature, with hollow moulds and filigree ornament (VII: K) was a popular revival during the late Baroque period in the Netherlands. The love of continuity and interpenetration characteristic of late periods, Romanesque, Gothic and Baroque, led to a revival of those forms which could be assimilated into the ornamental idiom of the day. A leader of ornamental design at the time, Daniel Marot the son of a distinguished French Baroque architect, Jean Marot (1619-1679) came to the Netherlands with his fellow-Huguenots and exercised a wide influence on the designers of his time; whatever the sources of his style (cf. VII: D) it found a ready reception amongst the Northerners and was adapted to the curvilinear gables which now came to displace the stepped classicist gables. Marot went to England with William III and there created the "William and Mary" style; doubtless the close resemblance of contemporary English tombstones to the later Cape gables is explicable through this connection. As a tradition of gable building developed during the eighteenth century at the Cape, and local craftsmen became more able, the passing designers could become more ambitious in their suggestions and the Cape gables came to follow more closely the pattern of the Amsterdam prototypes. Since the latter were built in brick and stone, or carved entirely in wood, the plaster gables of the Cape could not approach them in finesse of execution or intricacy of detail; but the enforced simplicity, both in architecture and furniture, came to be reckoned as one of the virtues of the colonial vernacular. The larger flatroofed buildings with balustrades and urns could more easily be reproduced and are consequently of rather less interest. The flat roof corresponded in form more closely to the late Amsterdam gables than the steep thatched roof, since with the increasing tendency towards horizontality during the classical revival the pitched roof in Amsterdam was hidden more and more behind a screen wall crowned with a heavy cornice and with a small centre elaborate piece raised to hide the peak behind. These centre pieces were reproduced at the Cape mounted on two springing volutes to gain the necessary height; (Speir, Morgenster, Vergenoegd, Hazendal); only one example of this device survives in Amsterdam, also a simple design, plastered and whitened. (Kloveniersburgwal 52).

The centre piece was elaborated when applied to the Cape parapets, and extended in much the same fashion as the twin gables (VII. J) in the homeland to crown a long elevation. The development of this rippling cornice is a unique feature and has its counterpart only in the wing gables of Willemstad (see Plate V:B). The same feature was applied on wing walls to stoeps or stoepbankies, another survival of Gothic times. Both inside and out, the built-in bench was a popular item of Gothic furniture, and in Flanders Hartig has recorded stoepbankies translated directly from wood to stone. At the Cape they have survived in more simple forms. (VII: M). It is on such features near the ground where the extreme usefulness of the shallow rococo moulding is most appreciated. While its designers in Europe had intended the device to accompany the light and fanciful forms associated with a flexible cornice, in the strong sunlight of the Cape the effect was the opposite, and all the more telling because the shallow saliences allowed the fascias and carietos to read strongly. Indeed during the nineteenth century the mouldings, becoming mean along with all the other detail, achieved a strong series of shadows with very little salience by sloping the fascias in towards the wall plane. By the coarsening of detail in their designs for plastered colonial buildings (cf. Buitenzorg, Batavia, lx) it is apparent however that it was not a matter of chance and that the itinerant architects in the Company's service understood and allowed for the nature of the materials they dealt with.

PLATE VII



THE EIGHTEENTH CENTURY
AT THE CAPE

- A. and B. J. Rach - Drawings of Capetown: The Parade 1763, and Greenmarket Square 1764.
- C. Designs for ornament by D. Marot, from a pattern book published in Holland at the turn of the eighteenth century.
- D. Etruscan finial ridge tile, 600 B.C., from the Louvre, Paris.
- E. Gable of Lauriergracht no.2, Amsterdam, in brick and stone.
- F. Gable of house in Tulbagh, now the public library.
- G. Title page of pattern book for late Louis XIV and early Rococo work, translated from the German. Amsterdam 1728.
- H. Three-lobed gable with square feet, in wood, from a house in the Kromme Nieuwe Gracht, Utrecht.
- J. Twingables in wood, from houses in the Oude Gracht, Utrecht.
- K. Niche in the church of St. Michaël, Ghent.
- L. Three-lobed arch with square shoulders, niche in the cathedral of Beauvais.
- M. Wing wall from a house in Stellenbosch, superimposed on a table and bench from a painting by von Kulmbach (1480-1522) in the Mauritshuis.



HET TWEEDE DEEL
KOLOMMEN
HEEDENDAAGSE BOUKONST
 Waas aangelegd door de heer J. J. Schubler
 in de uitgeverij van
 J. J. Schubler
 in de uitgeverij van
JAN JACOB SCHUBLER
 in de uitgeverij van



P L A T E V I I I

CAPETOWN AT THE END
OF THE EIGHTEENTH CENTURY

Top, left to right:

Houses in Burg and corner of Strand streets, from a drawing in the Fehr collection.

Centre:

House in Roeland street and building in Church Square, after photographs in the Elliott collection.

Below:

Houses in Wale street and right, gable from Majorca. (Casa Penaranda, on the Solle road).

By the end of the century flat roofs had become the standard construction for the smaller houses as well as for larger buildings: during this period and well into the next century the so-called "Malay quarter" suburbs and the area east of the Company's gardens were built up. The parapets presented a stimulating variety of forms. In the main their design centred on a rather poor imitation of the Amsterdam kuif, a rocaille ~~tour~~ de force unsuited to plaster-work, flanked by butting volutes which ran out-wards in undulations of singular grace and invention. Two and a half curvilinear parapets remain to Capetown: one in the Buitengracht and the remainder in Wale Wale street. All are of the simple form without central features, the two entire ones having a very flat profile. They convey little idea of the street scene in town when double-storeyed buildings bore heavy undulating cornices all along the Parade, through to the Buitengracht and round Riebeeck Square. With urns, balustrades and sculptured figures punctuating the skyline between the rippling lines of undulating parapets, and a steady rhythm of similar windows along the facades below them, the street scene in Capetown must have been a lively one.



PLATE IX

The most striking link between the colonies from West to East are the graveyards. In Willemstad, Georgetown, Capetown, Colombo and Macassar, whatever differences in form the buildings might show through adaptation to special local functions, the function and form of the tomb were unvarying. Ornamentation followed the stylistic periods more or less closely, passing from curvilinear shapes in the eighteenth century to classical pediments and eventually the angular gables of the Gothic revival. The vaulted tomb's origin is not easy to unravel, documentation being scant. Similar tombs in stone, of the seventeenth century, are to be seen in England, where structures are better preserved than on the continent; in Holland they are not found. Their appearance in the colonies during the eighteenth century may again be ascribed to patternbooks such as those of Piranesi, one of the mainsprings of the classical revival whose engravings of Roman tombs no doubt appealed strongly to the growing romantic sentiment of the time. At the Cape smallpox epidemics filled the Groote Kerk and its surrounding churchyard before the middle of the century and in the later cemeteries the new fashion may have taken root more easily. Construction of the new tombs followed the ancient practice: the novelty lay in the vaults' being raised above floor level and in their being built outside the walls of the church. (Plate IX D)

The white washed tombs, in form and colour an extension of the other buildings, presented another outlet for the late Baroque ideal of imposing an order and uniformity of the environment. In the more monumental tombs this is especially evident, when to the general desire for universality in architecture, there was added the particular motive of ostentation. Such was no doubt the intention with the tomb for a Governor's wife in the East (Plate IX A) where country houses were built in part for "representatie". Here a curious assemblage of motifs from various periods are blended in a masterly rococo manner: a sarcophagus inspired from Piranesi but treated in the late Gothic spirit, surrounded by an open baldequin of slashed pillars and three-lobed arches, all crowned with finial spikes in the manner of Vredeman de Vries. This romping structure in a tropical setting recalls the high rococo fantasies of Meissonnier's pattern books, and was conceived in much the same spirit. The extravagances of the Rococo, particularly in the revival of late Gothic forms, recalls the same undisciplined exuberance characterising some periods of Oriental Art. After the invasion of Alexander the Great had introduced Hellenistic forms to India,

it was in the nature of artistic development that from time to time subsequent variations on those forms should resemble products of the same process in Europe, without there necessarily being any direct connection between them; thus the flamboyant elaboration of lotus leaf and volute in Cambodia during the tenth century gave rise to forms like the variations of the ogival arch and console in Europe during late Gothic and Rococo times. (Plate IX I) Confusing these parallels in forms sometimes leads to speculation on possible inspiration from the Orient for Baroque and Rococo in Europe. (See note 2) Parallels are also found in the structure of buildings put up by the Moslem invaders and the later colonising Portuguese; these have a common origin in the Mediterranean area and it is therefore easy to confuse plastered tombs in Sumatra with Malay tombs at the Cape, both constructed of the same materials and inspired by similar forms. There are two possibilities to consider. In Ceylon the indigenous population took to the imported building styles by choice; but at the Cape it is possible that the expatriate Malays maintained for a long time their dress and religion together with such architectural forms as could survive the change in their condition and the different materials they had to work with. Again, the time that passed between their arrival and the period of the flamboyant gables which afforded most opportunity for improvisation, and the limited opportunities they had during the interval of maintaining a building tradition, discourages the idea of Oriental influence at the Cape from that quarter. It needs no emphasis that the Malay craftsman at the Cape were excellent workmen, and that as plasterworkers they had ample opportunity to express their own motifs; but the building tradition they had was not strong. In discussing Malay metalwork, one authority (lxvi) states that no architectural influence is traceable:

...there are none of those arches, crenelated walls, domes or ornamental facades so common in Indian or European metalwork. Were we without knowledge on the point, it would be at once clear to us that the Malays are not architects..."

During their long stay at the Cape, isolated from their homeland, their sons apprenticed generation after generation to European craftsmen, it is reasonable to expect some change in the methods of these people.

"The Malay workman (who was at the same time the designer) must have used neither patterns nor models... the designs they produced come to them as they proceed... the Malay craftsman does not copy."

Had a building or even an ornamental tradition survived from the time of their arrival to the end of the eighteenth century, there

is every reason to expect that with the stimulus of practice in the florid gables of the time, it would have survived another fifty years. The only direct evidence of Malay design in building however, are the tombstones (IX L) which, though closely associated with their conservative religion, were derived from oleographs from Mecca and free interpretations of contemporary buildings; they were engraved by a firm of monumental masons in the town. (lxvii) Where the possibility of Oriental influence on the colonists was stronger, the verdict is similar:

"Dutch architecture ... has left its mark on the native house-building ... so it has come about that many houses belonging to well-to-do natives have a suggestion of the Dutch about them, though the Dutch never built nor inhabited them ..." (lxviii)

PLATE IX cont.

- K. Grave of Toeang Goeroe Abdusalaam, in the kramat on Signal Hill. Of these' chain walls Lewis (lxviii) mentions that amongst the Singalese in imitating the Dutch buildings "the Dutch boundary-wall, with its square pillars, pedestal, and series of chain-like divisions, still remains a favorite."
- L. Rubbings from slate headstones to Malay graves.
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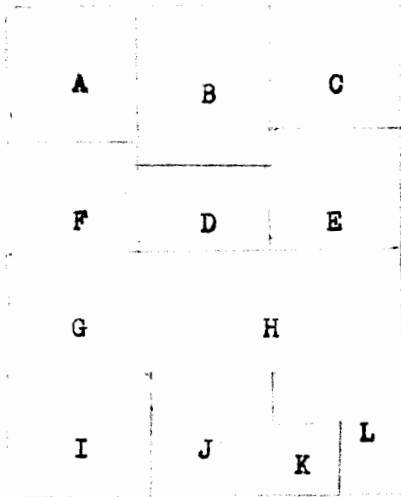
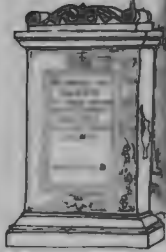


PLATE IX

THE ARCHITECTURAL PARALLEL
IN THE TOMBS

- A. Tomb of Jacoba Martha Blok-Coop à Groen, 1758. Celebes.
- B. From Piranesi, 1743. The sarcophagus in a romantic setting closely resembles the famous Roman porphyry coffin which was moved in 1740 from the vestibule of the Pantheon to San Giovanni in Laterano for the sepulchre of Clemens VII. The form was popular before Piranesi published it - in a sketch for the Julius II monument, Michelangelo uses it and it appears in Antonio Rossellino's monument for the Portuguese cardinal Jacobo.
- C. Fantasy from Meissonier, Livre d'Ornements, 1734.
- D. From an eighteenth-century engraving of repairs to the Huguenoten Kerk in 'sGravenhage.
- E. Tomb of the de Vos and Claeser families, Tulbagh.
- F. Tomb of Rudolph (Brewery) Cloete, Groot Constantia, and section of the Hester Anna Laurens tomb, 1797.
- G. Tomb from the graveyard in the Bovlei.
- H. View of the Bovlei graveyard.
- I. Cambodian gable (Khmer, Banteai Srei period, c. 950 A.D.) from the Musée Guimet in Paris.
- J. The Roemah Goenoengan at Koeta Radja. Attached to this structure is the legend that Sultan Iskandar Moeda had a young wife Petroë Pang who, being unused to the plains, pined for her native mountains and was placated with this women's residence, of which the fantastic silhouette was to have evoked the undulations and crests of her homeland.



By the mid-eighteenth century the rococo, in its rocaille phase, had explored all the extravagances of asymmetry and the "genre pittoresque" through elaborate fantasy in which high baroque forms, rococo detail and exotic objects were wedded to a romantic landscape, and in France a reaction in favour of more disciplined classical forms set in, following the trend in England, where the rococo had never been popular.

"This artistic classicism was the fruit of a renewed enthusiasm for antiquity, more informed, more literal, than that of the Renaissance, or of the intervening centuries." (xlvi).

In the sixties Winckelmann's researches on Greek architecture were to appear, while contemporary excavations at Pompeii provided new and exciting classical motifs for designers. About this time the gable fell from favour in Amsterdam, and facades became plainer, but in the northern hinterland of the city, the district of Waterland, wealthy timber merchants and ship-builders commenced elaborating their simple wooden Gothic houses with gables, muurkassies and carved doorways. In Zaandam, Zaandijk and Oostzaan, elaborate gables rose in the rich mixture of rocaille and classical elements characteristic of the Louis XVI period; their influence spread to Broek in Waterland and the fishing villages of Monnikendam and Edam. It was a natural development: the most extravagant rococo gables of the city were carved in wood, and with the advent of plainer fashions craftsmen probably became available for the provinces. Waterland had however a long tradition of woodcarving. It was in these shipyards that the merchantmen which passed through Table Bay were built; and the great carved poops were frequently reared higher in amongst the houses of the builders, than their own carved wooden gables. These richly painted and gilded architectural fantasies were the Kapenaar's only direct contact with the buildings in the homeland and it might have been some baroque poop that inspired the jolly gable of the tavern in Dorp street (1717) with its bouncing mermaids and hornbearers. (In Brussels a contemporary gable in stone was built even more realistically like a ship's poop). While the Waterland builders kept alive the tradition of florid gables, in Amsterdam the only survivals were miniature wooden gables which hid the topmost peak of the roof above a heavy wooden cornice, the now fashionable skyline in the city. In form they were similar to the dormers which earlier in the century had succeeded the gables of Ghent: classicist aedicula with flanking consoles or wings in the manner of de Vries. (see Plate X: F, J.). The pronounced saliences of the latter's designs were reproduced in plaster at the Cape, notably in the old church at Caledon, in Swellendam, and in some Drakenstein gables.

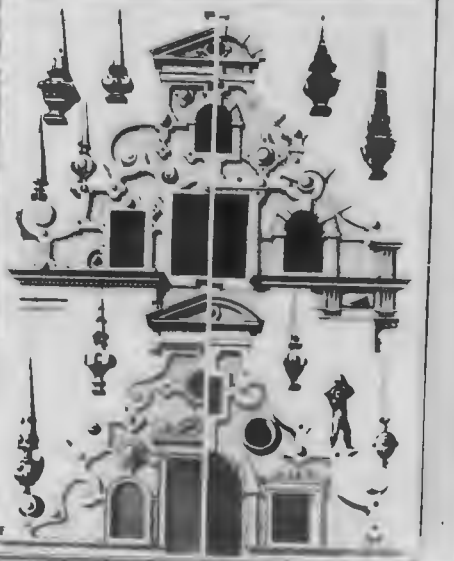
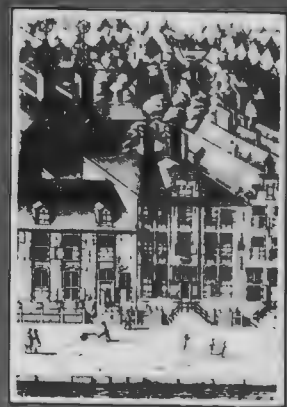
Revivalism now became a selfconscious process, conducted in its own right, and while for a long time the high standard of the old patterbooks was maintained (as in Plate X: M.), indifferent draughtsmen could show their hands in the flood of exotic, archeological and eclectic material available. (see Plate X: C, N.). At the Cape the strong classicist tradition was probably easy to revive, if it had ever been completely displaced by the intervening rococo, (cf. X: I, K) but the revival did not achieve the high quality of the previous century. Nor did the grotesque consoles or wings flanking the aediculum emulate either the coarse vitality of the Renaissance, or the grand gestures of the Rococo, (see Plate X: K). Mouldings in plaster approached the crude simplicity of the single fillet over which the flashing was nailed in the wooden gables: and from the immense variety of fruity swaths, swags, wreaths and occasional isolated pineapples that the patternbooks offered, the designers of the early nineteenth century made only a meagre selection. The trend was towards an austere Greek revival, and a plain, rather bleak Gothic. A feature which was to become characteristic of early Victorian building in the colony was the attic window, revived from Palladian times to admit light to the solder through a classical facade (Plate X: H). Introduced into a few late gabled farmhouses below the thatch line, the feature was more popular in the towns and after the introduction of corrugated iron in roofs and stoeps, (coincident with railway expansion, in the 1860's when steelmaking expanded into a large industry), it became a familiar in the street scene of Paarl and Wellington. In the hinterland of New York it was also the last element introduced to the erstwhile colony from Holland.

"The latest development of the Dutch farmhouse before it fell, with the rest of the world's architecture, into the wretched tastelessness of the Victorian era, was characterized by... the introduction of a row of second-storey windows along the front, usually of the low kind called 'lie-on-your-stomach' windows; the projecting hood of the piazza was then placed between the windows of the second storey and those of the first." (i.e. the solder windows occurred below the eaves above the front veranda). (lxix).

A	B	C
D E	H	I
F G		
N M	L	J
	K	

THE ROMANTIC REVIVALS AT
THE CAPE

- A. Design for a fountain, fantasy from a Rocaille patternbook.
- B. Gable, Noorderhoofdstraat 74, Krommenie.
- C. Page from a patternbook for craftsmen by Philips and Houthuizen, Amsterdam, 1821.
- D. Late eighteenth century dormer in wood, Amsterdam.
- E. Keizersgracht 117. Early dormer.
- F. Gable in Volendam.
- G. Heerengracht 101, - dormer.
- H. Peak dormer over cornice, Wittenburgergracht 55.
- I. House dated 1651 with "dakkamer dormer", Amsterdam.
- J. Page from "Architectura Moderna", by Vredeman de Vries, Antwerp, late sixteenth century.
- K. Lutheran Church, Strand street, in the eighteenth century. Lady Anne Barnard.
- L. Gable in Zaandam. The flanking urns are missing.
- M. Page from patternbook for craftsmen: Classical revival designs.
- N. From a patternbook: trophy in the early nineteenth century taste.



Two trends were shaping the plans of houses at the Cape during the eighteenth century, and both were concerned with the possibilities of roof-construction. It is probable that before the construction in the thirties of the first large house with a flat roof and, no doubt, a classicist plan, the plan-shapes of buildings at the Cape were determined by the span and height of the thatched roof: both the church and the hospital were built in the time of the van der Stels with narrow arms in a cruciform shape. (B 7) The house, at first a long low hut with a number of crosswalls, extended into T, U, or L shapes as circumstances demanded; occasionally additions would lead to a full H and even ~~HE~~ **H** plan, as at Versailles (1870) but it is probable that the classic H was conceived from the inside, as was the U, and that both were taken from the modified classicist plans of the Governor country houses. (Groot Constantia Plate III E and Vergelegen Plate XI B6) In the nineteenth century houses were sometimes designed for an H-plan thatched roof with flats between the arms. (B 3) Very rarely is the intervening flat dispensed with in favour of an internal gutter or even a flatroofed corridor (B 1) and consequently the twin gable is not seen at the Cape as often as in Willemstad where the tiled roof and periodic rain allow extensive use of internal gutters. Flat roofs occur in the U plan (Bergvliet, Stellenberg and B4) but usually over the length of one room only. The logical extension of the U-plan, whether the neat symmetrical U of the official designer (C 5) or the country builder's desperate solution to a problem calling for more than the usual accommodation (C 6) is the closed courtyard, like the old Simonstown hospital (C 7) or the unidentified building shown by Gordon at Hoedjes Bay (xlv). The T extends to a cruciform, an H or a HH, sometimes to an HT (B 5); the variations are many. The neatest solutions are Voorman's flanked H and flanked U, (A 7, B 4) compact and workmanlike plans. In the nineteenth century thatched roofs venture higher and under the increased span planning becomes easier: (B 2). With the introduction of the flat roof, small townhouses achieve a simple plan (D), larger houses acquire flanking pavilions (Rheezigt, Uitzigt and Leeuwenhof) while large buildings could be planned as freely as in modern times: (Lower left, the new Hospital).

PLATE XI

THE PATTERN OF CAPE DUTCH PLANS

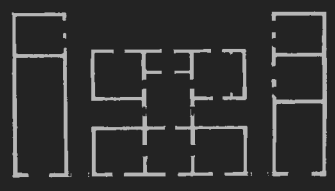
- A. 1. Prison house, 1813. Grahamstown.
- A. 2. Simple T plan.
- A. 3. Messenger's House at Uitenhage. 1813.
- A. 4. Kromme Rivier.
- A. 5. Drakenstein H.
- A. 6. Versailles.
- A. 7. Secretary's House, Zwellendam; project by Voorman 1811.
- B. 1. Blouvillei.
- B. 2. Worcester.
- B. 3. Parsonage for Uitenhage. 1812.
- B. 4. House for the Deputy Landdrost, Zwellendam. (Voorman).
- B. 5. Landdrost's house, Swellendam. J.H. Voorman, July 1811, project alterations. (Not executed).
- B. 6. Vergelegen.
- B. 7. Simon van der Stel's Hospital. (lx).
- B. 8. Church for Uitenhage. 1814.
- C. 1. Capetown houses.
- C. 2. Deputy Landdrost's house, Grahamstown. 1813.
- C. 3. Secretary's house, Uitenhage. 1813.
- C. 4. Schoongezigt, Paarl.
- C. 5. Posthouder's house, etc., Robben Island. (lx).
- C. 6. Secretary's house and offices.
- C. 7. Hospital at Simonstown, 1764.
- D. Town houses, Capetown. Buitengracht.
Right below: Town, large (Leeuwenhof).
Left below: New Hospital. (lx).



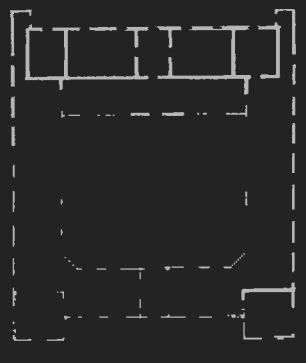
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B7



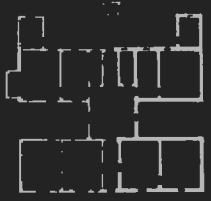
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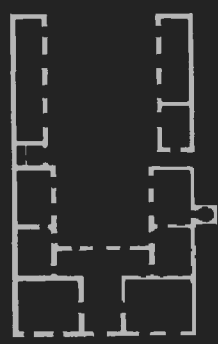
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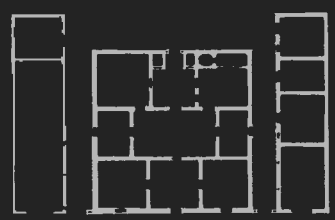
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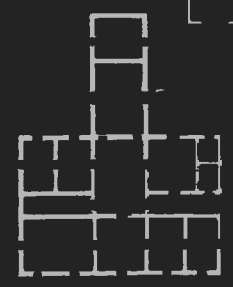
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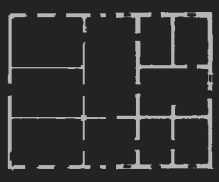
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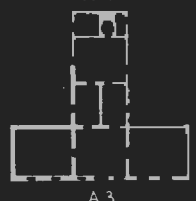
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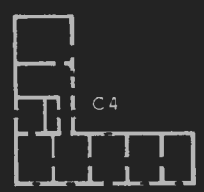
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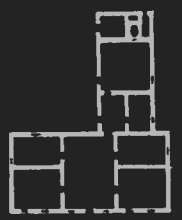
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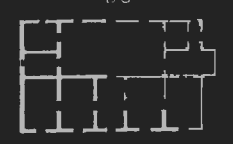
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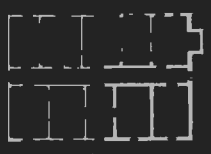
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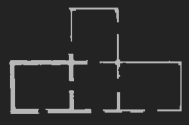
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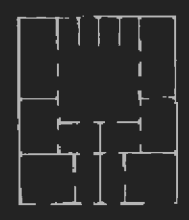
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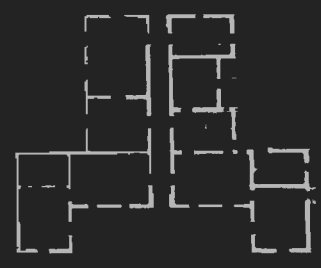
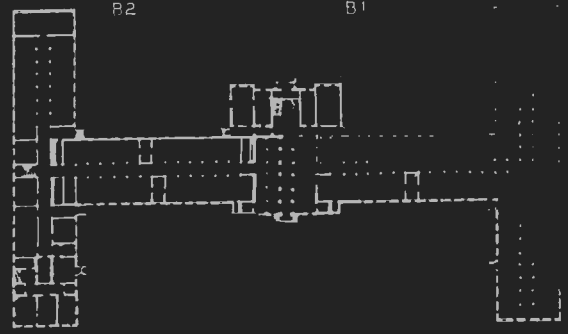
A1



C2



D



FRONT GABLE OF LANDSKROON ACHTER PAARL, DATED 1769.

In the pediment of the classicist patrician houses of Amsterdam appeared the coats of arms of the owner and his wife; a shield-like cartouche in the pediment of Uitkyk is reminiscent of this practice, and Uitkyk's builder, Martinus Melck, adorned his house at Elsenberg with the coats of arms of his former king, Frederick the Great. (Stavorinus, 1768). The custom of placing initials and dating the gables has however, a tradition of its own. Among the Flemish houses on the isle of Thanet the dates are sometimes worked in iron on the ends of wall-ties, at others set in knacked flints into the brickwork; at Sarre, a date in flints, (1691) and initials in wrought iron (M.W.) appear in combination. In the Netherlands a carved stone, usually with some relevant object or scene in low relief and bearing besides the date the name of the house, was set into the brick gable. Sometimes with a pious sentiment added. At the Cape, dates and symbols were on the whole used with restraint, appearing as initials and figures in a simple cartouche often associated with some symbol of varying significance as here: P D V: H: B: ANNO 1769. On a few of the earlier tombs initials and the date also appear, as on that of Hester Anna Laurens at Groot Constantia. In rare cases the name of the house was rendered with Roman capitals in relief on the gateposts: (Schoonderzigt and Constantia).

The great variety of these early gables, amongst which exact repetitions of any one pattern are rarely if ever found, distinguish them as vernacular designs from the more or less stereotyped classicist compositions. The springing curve and shoulders of this type of gable were however frequently used in the later and more elaborate designs, which consisted mainly of Amsterdam rococo "topgevels" extended at the base by the simple curves of these early gables. This procedure, and the simplification of Marot's ornament to suit the lime plaster medium, make it difficult at first to recognise the ancestry of the tall Cape gables in the more elaborate and rather flatter stone and wooden gables of Amsterdam.



P.D. 11. 9
1768

L A N D S K R O O N A C H T E R P A A R L

PLATE XIV

FRONT GABLE OF TWYFELING ONDER GROENBERG, DATED 1818.

A late and rich example of eclectic design in the late romantic revival period. The pilasters, fluted and rusticated, show a progression from Tuscan to Doric; the design as a whole tends more to the pyramidal than to the concave or convex outlines in the foregoing plates, and rises higher. Despite the swaths and garlands, urns and grotesque consoles, the gable is also more severe as a result of rigid division by horizontal and vertical lines. The predominantly vertical character of the rococo, especially evident in the interiors, has been countered by the tendency towards horizontality, symmetry, and centrality of the classical revival; the whole is built up of independent compartments, each with some self-contained and symmetrical ornamental feature. This quality is particularly evident in the screen beyond the entrance hall; no longer transparent, it separates the voorhuis from the agterhuis with a severe pattern of inlaid woods. The elevation has been drawn without the later veranda.



T W Y F E L I N G O N D E R G R O E N B E R G

PLATE XV

FRONT GABLE OF HOUSE IN PAARL

The Doric revival was introduced to the Cape probably earlier and more effectually than might otherwise have happened by the building of St. Andrew's Church (1827) in a severe, rather vertical Doric revival style. The church house diagonally opposite, probably contemporary, echoed immediately its triglyphs, echinus mould and pronounced horizontal skyline. The stepped parapet of St. Andrew's, so common in the flat-roofed houses of the time, appeared also in the earlier Ionic designs of the classical revival as acroteria for urns (The Theatre on Riebeeck Square, the Corinthian Mission Church in Long street, the old Wesleyan Chapel - and even to a limited extent in the battlements of the early Gothic revival Roman Catholic Chapel) and in the Tuscan order favoured by Thibault. As the revivals gained ground in Europe however, a stricter, almost archeological exactitude was developed in the details; at the Cape detail was not only freer, but also more liable to influence from the rival Gothic revival. While the four-centred arch in the pediment of this house probably echoes the same feature on the bland, spreading facade of the Old Church further down the road (1805) and the horizontals dominate the composition of the gable, in the fluting of the narrow pilasters flanking the doorway is struck the note which was to characterise the vernacular during the greater part of the century - verticality, narrowness, and angularity. Already exceptionally tall and deceptively plain gables were displacing the square outlines of the Greek revival. This example is late. (1854).

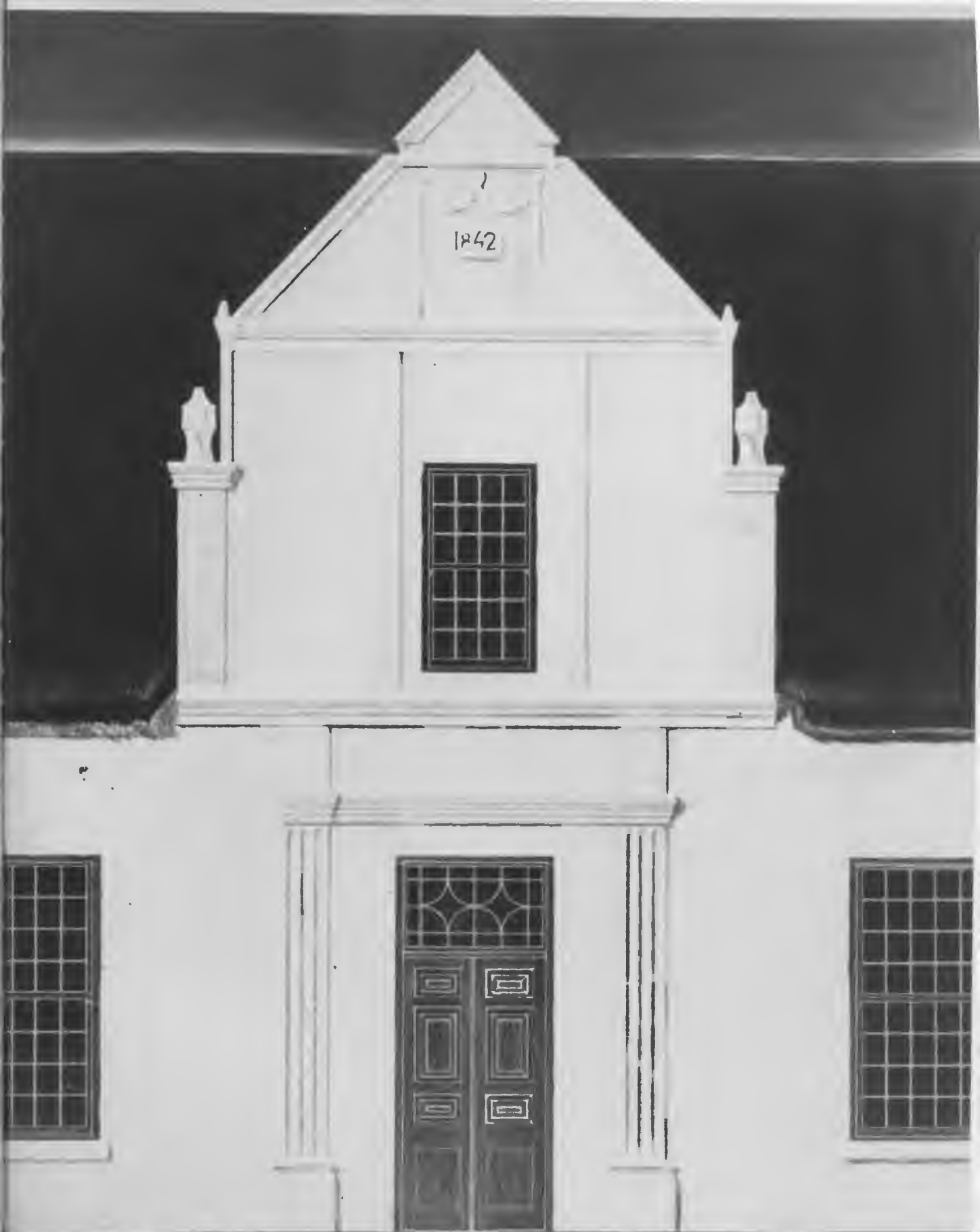


H O O F S T R A A T 1 0 1 P A A R L

PLATE XVI

THE FRONT GABLE OF DE GROENE FONTEIN, NOW GROENFONTEIN II.

While no recognisably Gothic elements appear on this farmstead gable, the screen, the muurkassies and at times the fanlights of its neighbours display the pointed arch that lends its outline and its spirit to this gable. It is in the winecellars of the period that the builders while using purely classical elements achieve compositions very near the Gothic, particularly where rose windows occur in a double-slope, slightly concave gable as at Rhebokskloof in the Blokhuis. These results were probably unconsciously arrived at. It is the greater width of the plan, now organized about a spine wall, that gives the gable its greater height; mere clumsiness with the details, that makes the once bulbous vases echo the slightly broken pointed outline of the gable; but the spirit of the whole is unflattering to the period. While on the one hand there is a chastity, almost a purity, in the great surfaces of white slightly moulded into shallow reliefs, and some sublimity in the upward striving of every major element; on the other hand the horizontals are disproportionately mean - the architraves are stretched into ineffectively thin lines of shadow - and the puter pilasters, bearing their urns eccentrically, excruciatingly thin. The incised date, in itself suggests an economy of method which at once betrays a lack of sensuous interest in the material and a falling-off in craftsmanship. As time went on the new gables became plainer and plainer, and the old gables, unloved for their own sake, were readily shorn off when the roofing material was changed.



GROENFONTEIN II IN DIE BOVLEI

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S U M M A R Y

A CONTRIBUTION TO THE STUDY OF THE ORIGINS
OF COLONIAL ARCHITECTURE AT THE CAPE:

S U M M A R Y

In the course of research work for this study, evidence was found to indicate that buildings in the colonies of the great mercantile empires could be collectively termed "colonial architecture" on the strength of the elements they had in common, and that the buildings at the Cape would be seen in a truer historical perspective as a local variation on what was at one time something like a world-wide manner of building. With this one concession to influences from other colonies, particularly those of Portugal, the architecture of the Cape from the time of the founding to the second half of the nineteenth century, may be said to parallel that of the Netherlands and especially that of North Holland. For all the elements at the Cape, precedents are to be found in Holland: the forms differed from their prototypes only insofar as they conformed to the prevailing practice of colonial architecture. During the nineteenth century the process was repeated with regard to contemporary developments in the architecture of England, till towards the end of the century English influences became so strong as to submerge the colonial character altogether.

Colonial architecture at the Cape may then be considered as a direct translation of contemporary Dutch architecture, influenced in the early stages by the Portuguese tradition and in the last by the English.