



# OLD COLONIAL HOUSES OF THE CAPE OF GOOD HOPE.



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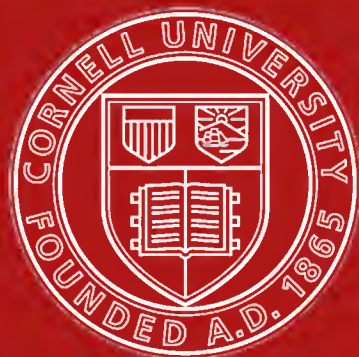




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OLD COLONIAL HOUSES  
OF THE CAPE OF GOOD HOPE

ILLUSTRATED AND DESCRIBED

BY

ALYS FANE TROTTER

With a Chapter on

THE ORIGIN OF OLD CAPE ARCHITECTURE

BY

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## PREFACE.

BEAUTIFUL Cape Colony does not possess a single native industry. There is a painful lack of the simple graces of the household in a country where the commonest basketwork is imported, where an empty paraffin tin does duty for the pitcher at the well, and, as a flower-pot, is filled by the humbler folk with lilies and hydrangeas, and placed in rows before their little iron-roofed homes.

But before long you discover that the Cape possesses old colonial buildings which still testify to the artistic feeling of the Dutchmen of two centuries back. They stand within the white-walled inclosures of the country, and cheek-by-jowl with the modern town warehouse, dignified and too often dilapidated. For the most part they are regarded with indifference; yet it is hard to do justice to their charm either in words or with pencil. A splendid sun gilds their blunt-edged plasterwork; they are surrounded by the everlasting hills.

These reed-thatched houses were built, under the greatest difficulties, by the early colonists of the Dutch East India Company's settlement at Table Bay. Appliances were so scant that at one time all constructive work had to be suspended because every wheelbarrow was broken, and there was no available wood with which to make more. Some buildings have already crumbled away: some are burnt, or have been used as materials for newer houses; others are pulled down. I resolved to learn their history, and to make drawings of those that remained. Owing to the frequent transfers of land, and to the fact that the occupiers were seldom in possession of the old title-deeds, it was in some cases impossible to trace the origin of the houses. I therefore began at the other end.

In the devious paths of the Cape archives, and through the kindness of Mr. H. C. V. Liebbrandt, Keeper of the Archives and Librarian of the Houses of Parliament, I collected the names of the men who played an important part in the early annals of the Cape, and looked up these names in the original title-deeds granted by the Dutch East India Company to its first colonists. I was thus able to discover all the principal farms of a certain date and their owners. The genuineness of the title-deeds has been relied on, even where the facts ran counter to family tradition. With these materials I compiled a chronicle of "The Old Cape Homesteads and their Founders," which was published as the *Cape Times* Christmas Number for 1898, and which I hope some day to re-write and amplify.

Of nearly all these houses, which lie mainly within a radius of fifty miles from Cape Town, I have made drawings. Only a few long bicycle journeys ended in disappointment, where the homestead sought proved to have been remodelled or rebuilt. My warmest thanks are due to the courteous owners of the farms, who, with almost invariable kindness, offered refreshment and information to the stranger literally sitting at their gates.

About the actual building of the houses little is known. The labour employed was slave labour. Slaves were at that time imported in large numbers from Madagascar. The settlers appear to have been their own architects. Teak and ebony were brought from the Dutch Company's possessions in India, and in the furniture and woodwork, colonial products—stinkwood, yellow-wood, and ironwood—were also used. Bricks and tiles were then made at the Cape; and it was the custom also of the Dutch Company to send bricks and tiles from



Holland to their various settlements. No doubt these are the small red bricks still found in good preservation, and mentioned in the Diary of the Company as "Amsterdam bricks."

Some of the drawings now reproduced were published in the number of the *Cape Times* before referred to, and the kind interest with which they were received suggested the hope that a more perfect collection of this colonial work would appeal to a wider audience. Mr. Herbert Baker, of Cape Town, who has shown in the modern house of Groote Schuur (the property of the Right Hon. C. J. Rhodes) how perfectly the old Dutch style can be adapted to nineteenth century uses, has contributed plans and drawings and architectural details which it would have been impossible for me to supply, and has written the short essay on the origin of Cape Architecture which follows these lines. Mr. Hutton Watermeyer has given invaluable help in looking out and deciphering the archaic Dutch title-deeds. For the photographs of Groot Constantia and the Castle at Cape Town I am indebted to the Royal Engineers; for that of the Town Hall and of Groote Schuur to Mr. Barnard, of Cape Town; and for the others to the Photographic Department of the *Cape Times*.

I am conscious that my architectural ignorance may lessen the value of my own work. My apology is, that I had more time to spend on its execution than those who had greater knowledge.

CHISWICK MALL,  
November, 1899.

ALYS FANE TROTTER.







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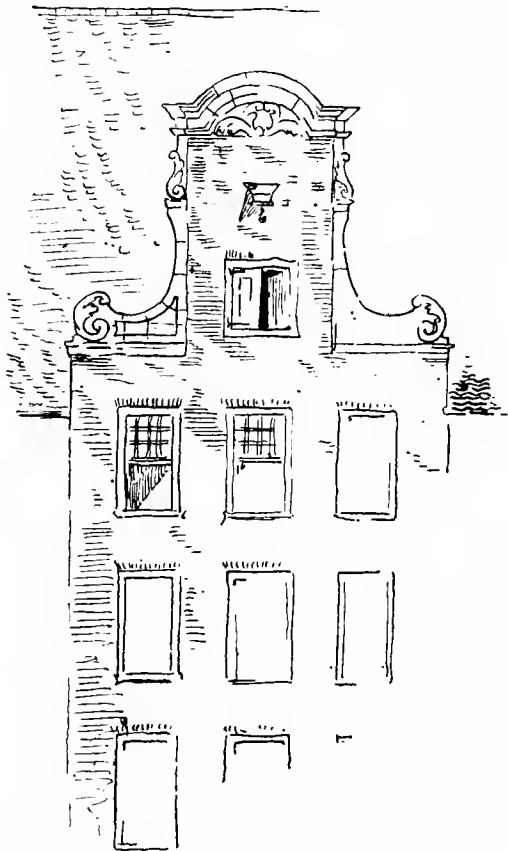
*Names such as Drakenstein, Hottentots' Holland, Bottelary, Moddergat,  
are old names of districts near the Cape.*

# THE ORIGIN OF CAPE ARCHITECTURE.

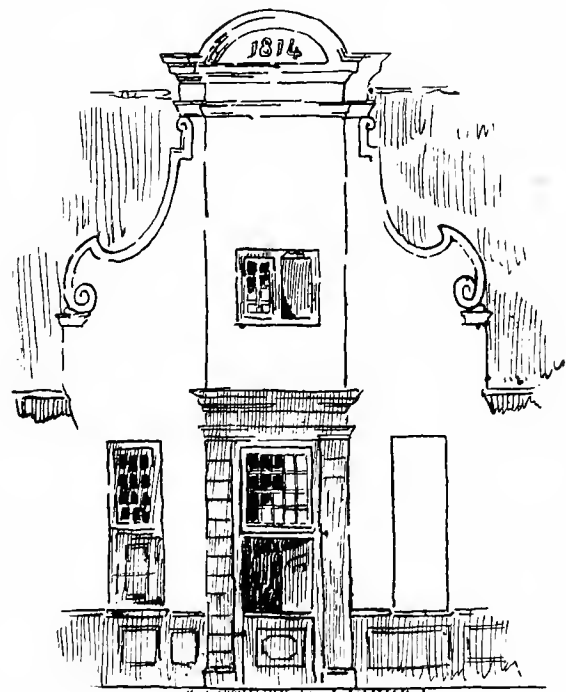
By HERBERT BAKER, A.R.I.B.A.

A STUDENT of Architecture in South Africa is at first surprised to find so little resemblance between the old homesteads of the Dutch colonists and the houses of their ancestors in the mother country.

But the colonial builders, in adapting their traditional architecture to the strange



COMMONEST FORM OF GABLE IN AMSTERDAM.  
FROM WHICH CAPE TYPE "A" IS ADAPTED.

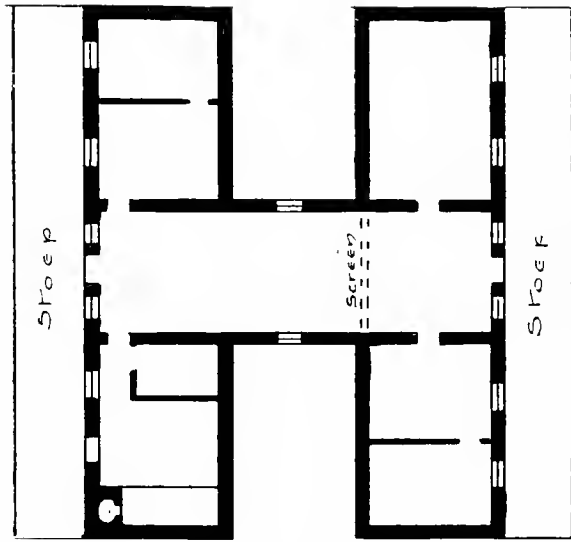


A "SCHOONGEZICHT," STELLENBOSCH.  
THE COMMONEST CAPE TYPE.

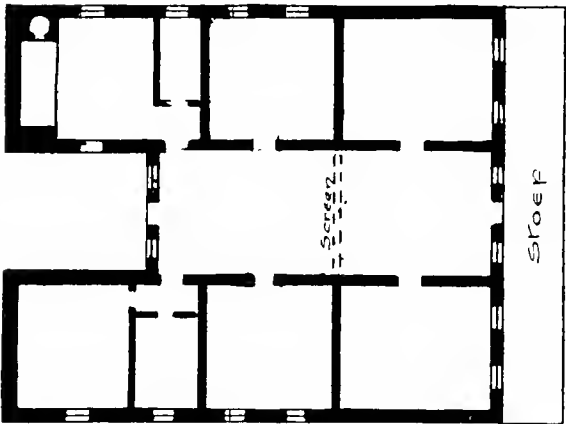
conditions and the new materials of their new country, produced an original development, which may be said to constitute a new style.

This we learn from the plans of the Dutch houses. Neither in the small, low, tile-roofed sheds of the Holland marshes, nor in the many-storied, narrow-fronted houses of the cities, is there any exact prototype of the spacious colonial homestead. We find in the latter a large hall, and a broad "stoep," or raised platform, surrounding the house, and adapted

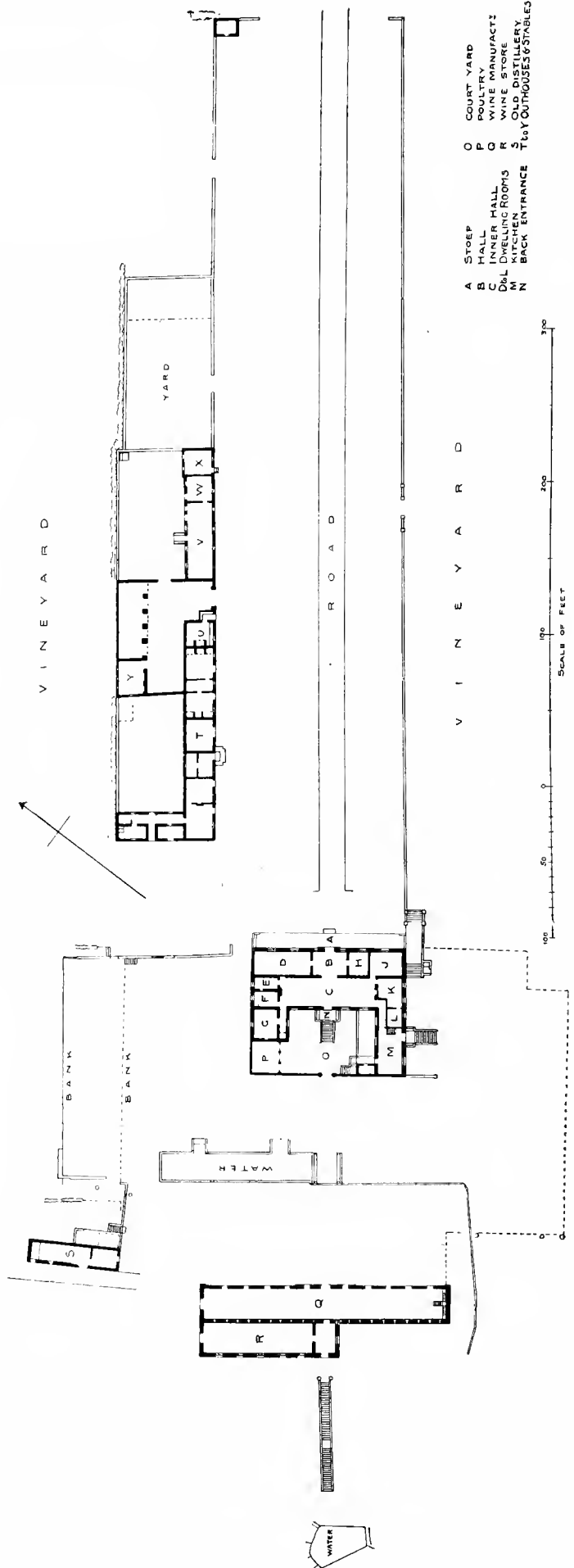
OLD COLONIAL HOUSES.



B TYPE OF COUNTRY HOUSE.



A TYPE IN PENINSULA.



- A STOEP
- B HALL
- C INNER HALL
- D L DWELLING ROOMS
- E KITCHEN
- F PANTRY
- G BACK ENTRANCE
- H
- I
- J
- K
- L
- M
- N
- O COURT YARD
- P POULTRY
- Q WINE MANUFACTORY
- R WINE STORE
- S OLD DISTILLERY
- T NEW DISTILLERY
- U
- V
- W
- X
- Y
- Z

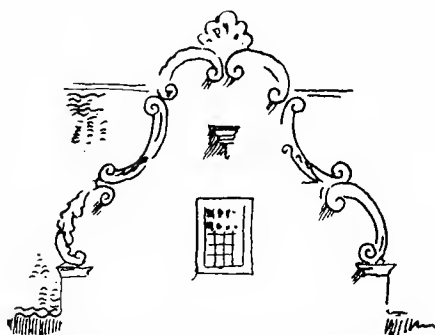
GROOT CONSTANTIA—PLAN OF SURROUNDINGS AND OUTBUILDINGS.

for primitive life and open hospitality. The bedrooms and kitchen lead directly off the hall, and are placed so as to be spanned by a single thatch roof.

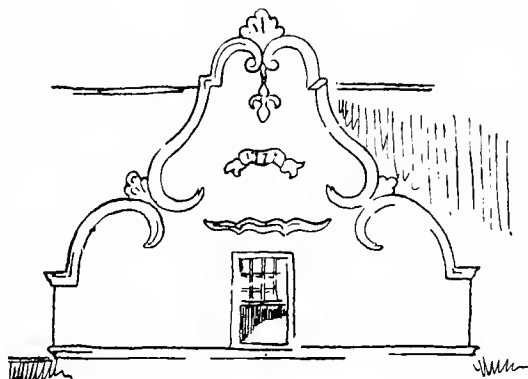
The accompanying sketches, marked A and B, are the plans almost universal in larger Cape houses. The design of Constantia, of which is given an extended plan (C), showing the approaches, outbuildings, etc., is substantially that of the A type. The former (A) is most common in the Cape Peninsula, where suitable materials could more readily be obtained for building the back part of the hall with a flat roof. Beyond the Peninsula the latter form (B) prevails.

It is to the gable, the most distinctive feature, that we must look when comparing the architecture of Holland and the Cape. These gables seem to be of general types, examples of which are marked A and B. The first (A) has as its distinctive feature two vertical bordering lines, with spreading scrolls at the side.

This form is undoubtedly adapted from the gable, which nearly every eighteenth century house in Amsterdam possessed. These Amsterdam houses being built in wet mud,



A GABLE FROM OLD PRINTS OF AMSTERDAM.  
SUPPOSED ORIGIN OF TYPE "B."



B "NOOITGEDACHT," STELLENBOSCH.

no basements were possible, and the roofs were therefore used as storage lofts. The gable surrounding the doors to these lofts was carried up in brick, with a stone pediment and side scrolls. The vertical lines formed by the edge of the brickwork represent walls which run back into the roof behind the scroll, forming an ornamental buttress.

In Cape Town we find a few instances of this gable, but plaster here takes the place of brick and stone. In the country, this scroll widens out into a wall screen to cover the spreading thatch roof behind, but the now meaningless vertical lines still remain. A true gable is thus formed, as distinct from a loft-door dormer.

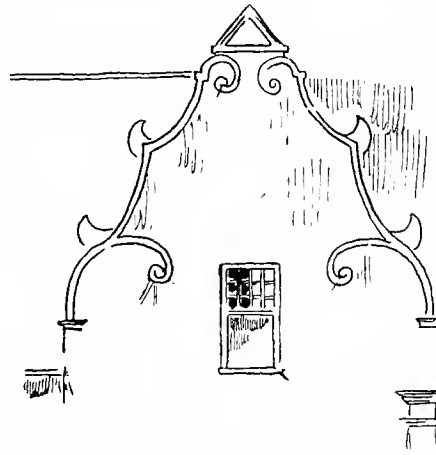
Groot Constantia is an example of this on a large scale, with a vase modelled where the scroll broadens out. The sketch given (marked E) is a common type of gable in Amsterdam.

The origin of the second type of Cape gable (B) is more difficult to trace. Its peculiar characteristic is the scroll-work running freely in graceful lines over the surface of the wall. Though unconstructional in stone or brick, it is admirably suited to plaster. It is an undoubtedly original form; nothing exactly like it is to be seen in Holland or Belgium. In the old Weigle House at Amsterdam there is a book called "Alle de Huizen en gebouwen van Amsterdam," in which drawings are given of all houses in the Heerengracht and the principal streets of Amsterdam as they appeared a century ago. The majority of the gables



of these houses were variations of the type just described (A) ; but a few were more like the type we are now considering, as an enlarged sketch from the old print will show.

Although, according to the book quoted, this form was rare, and though none exist in Amsterdam at this day, it is possible that from it the Cape gable may have been developed. There it has, however, been very much simplified and improved from its rococo original. For the origin of this and similar forms we must look to Belgium as well as to Holland ; there, in fact, we discover a more exact prototype. Though it is difficult to make comparisons between the monster fronts of the rich guild houses of Antwerp and the simple plaster gables of a Cape farmhouse, the same peculiar feature of the scrolls running over the wall can be observed in both. Eliminate the conditions under which the Flemish merchant built his house, with its great height, its many windows, and its narrow front ; replace his conditions of life by those of the colonist, who has simpler standards, and at his disposal unlimited ground space ; you will find that the Cape houses are not dissimilar.



C HOUSE IN STELLENBOSCH (BOTTOM OF KERK STRAAT) ;  
OBVIOUSLY COPIED FROM BELGIAN GABLES.

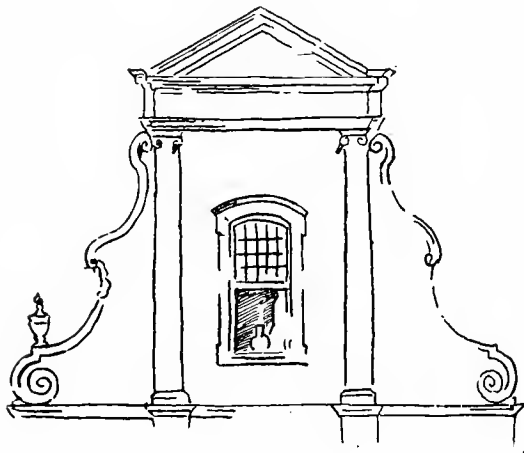
One gable in Kerk Straat, Stellenbosch (marked C), clearly shows the Belgian as distinct from the Dutch features of scroll gables, and is a most interesting and obvious example of the rude attempt of a colonial craftsman to copy what he remembered of the buildings of his native town. The gables of the smaller houses of Belgium bear a strong resemblance to familiar Cape forms. One sketched in Bruges has an unusual double scroll, which is curiously similar to a house in Stellenbosch. The more elaborate designs are generally confined to the front gable over the main entrance ; the remaining four or five at the side and back are much more simple in character.

The types of gable shown on sketches E and F are the most common forms, and are of very frequent occurrence. These generally have square projections only, and no moulding. They are evidently designed for economy, but yet possess singular grace of outline.

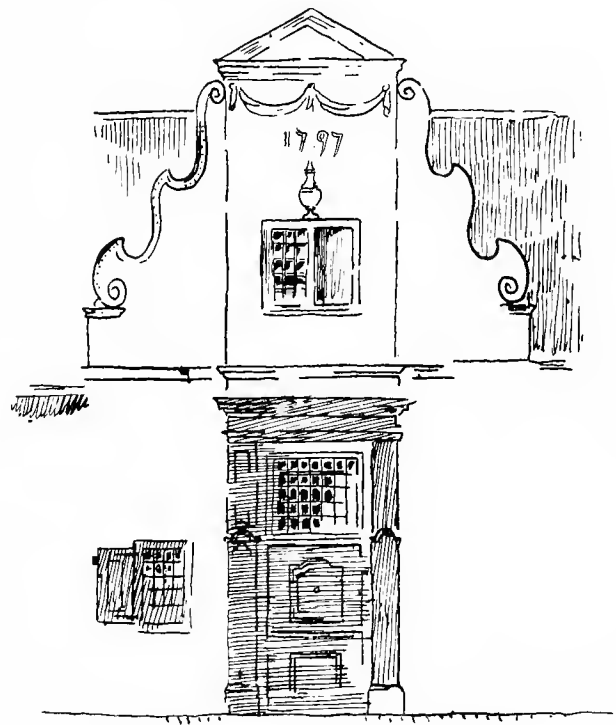
It is an interesting fact that though these latter forms are seldom seen in Holland or Belgium, they are very common on the south-east coast of England in the brick cottages and farmhouses, the building of which is attributed to the Flemish refugees. A gable of the same nature is repeated several times on the old house of Norton Conyers, near Ripon, which is thought to have been begun in the reign of Henry VIII. and finished in that of Queen Elizabeth.

Examples taken from the east coast of Kent would show little to distinguish them from the work of the Dutchmen who migrated to the Cape, were it not for the slight difference of detail necessitated by the unplastered brick construction and the fenestration for the inhabited attics.

There is a third kind of gable which has pilasters and other classical features and ornaments as distinguishing characteristics. These are perhaps too ill-defined to warrant classification as a separate type, yet from their frequency in the districts settled by Huguenots one is tempted to associate them with French influences. These forms were common to all Europe, and as the houses are mostly dated eighty to one hundred years after the arrival of the Huguenots, it may be thought that their national feeling in



GABLE IN BRUGES.



D HOUSE IN STELLENBOSCH.

architecture had been stamped out with their language. Still, the French were at that time at the head of Europe in developing a purer style of classic architecture; and some French influence there certainly has been, which, mingled with the architecture of Holland and Belgium, has helped to create a South African style.

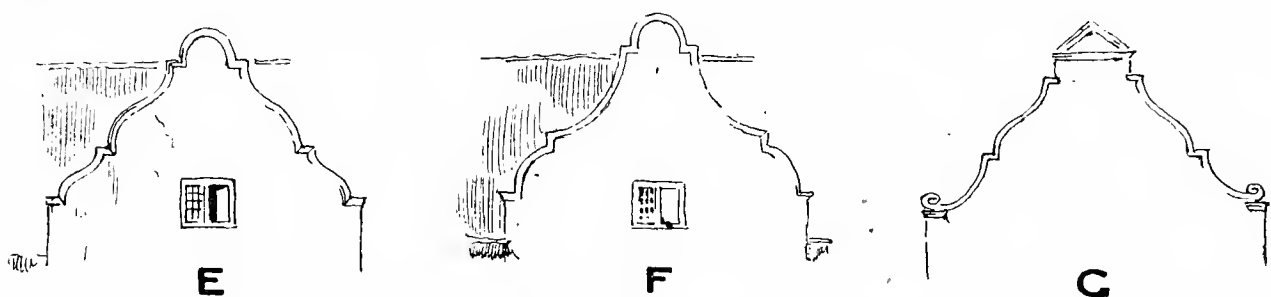
It is noticeable that the tall wooden-barred small-paned sash windows, curved transomed doors, and carved fanlights, so characteristic of Cape houses, are of much less frequent occurrence in the Netherlands. Sash windows became common in England during the reign of William of Orange, and yet we find the older forms of casements with transoms and lead glazing lasting longer in Holland. These are not to be found at the Cape, though they are shown, perhaps by an artist's licence, in the old drawings of Willem Adriaan van der Stel's house in the Hottentots' Holland. We may reasonably conclude that the colonist took with him the latest invention, and so established a precedent, while the old forms died slowly at home.

The origin of the Cape door can be traced to Belgium; but the boldness and simplicity of form, and the beauty of curve, which characterise the Cape Town examples, are in the old country entirely obliterated by coarse outlines and rococo enrichments.

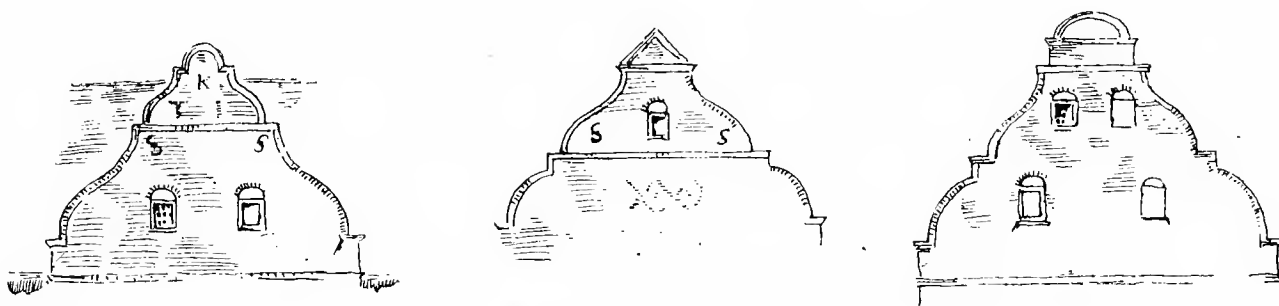
The Netherlands contain few examples of the massive external shutters which, with their iron hinges, latches and bolts, give a singular interest to the Cape houses. The early Dutch casement windows had shutters, it is true; but they rarely seem associated with sash windows, and we therefore conclude that at the Cape necessity was again the mother of invention.

The forms commonly known as "Dutch shutters," familiar to all students of Dutch pictures, small-framed, unpanelled, and covered with ingenious hinges and latches of bright ironwork, were for the inside of windows, and these are not seen at the Cape.

It has been suggested that Indian or Batavian influences may have supplied what seems original in the wanton curves of door and gable; but we know of no such types



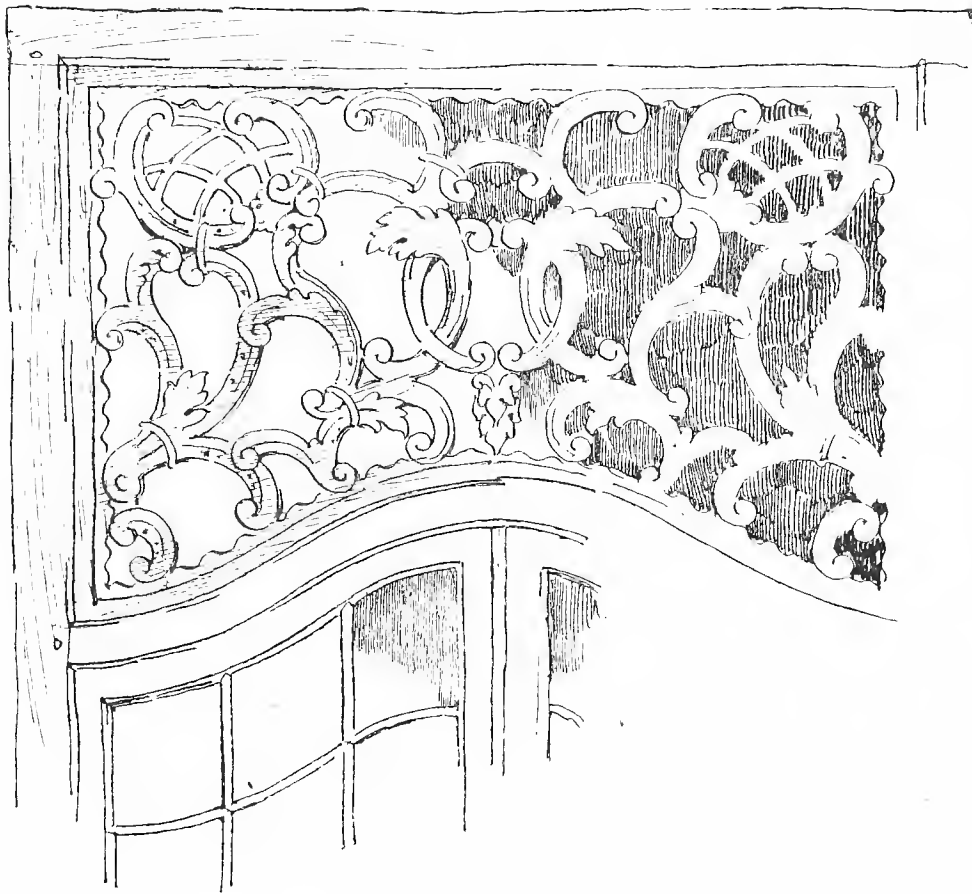
THREE GABLES FROM STELLENBOSCH: THE COMMONEST TYPES OF SIMPLER GABLES.



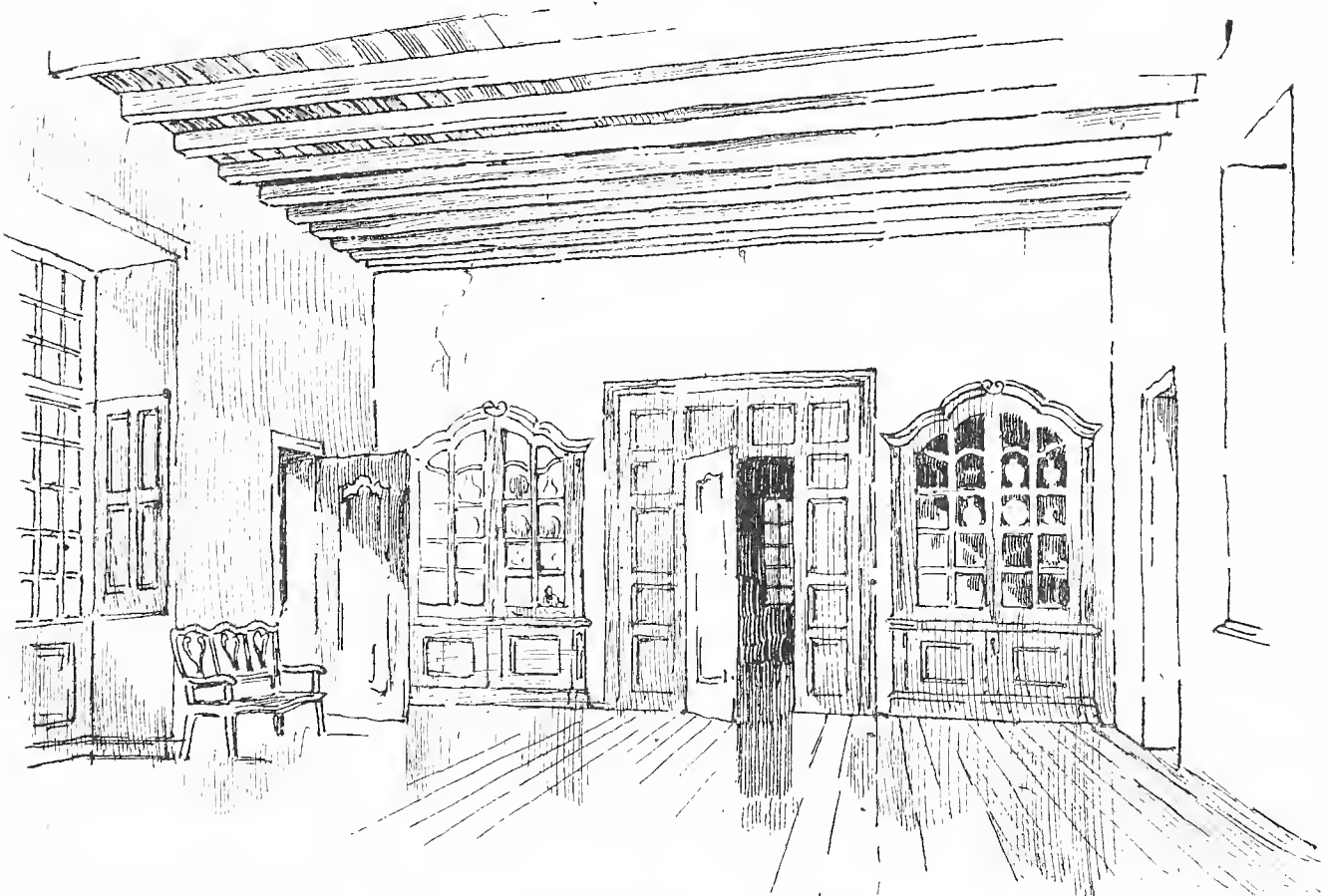
THREE GABLES OF BRICK FROM ISLE OF THANET, KENT, BUILT BY FLEMISH REFUGEES.

in the East. The Company sent workmen from Holland both to the Cape and Batavia, and it is unlikely that such artistic skill would be exhibited by the Malay slaves. On the other hand, the panelled and louvred screens that so happily divide the long halls have undoubtedly an Eastern origin; and we know that some ebony chairs, which exhibit elaboration rather than gracefulness of design, and are quite distinct from any other Cape-made furniture, were the work of the Company's slaves.

Those—a gradually decreasing number—who fail to see the beauty of Cape Dutch buildings must remember that students of architecture frequently find their best treasure in the by-ways of the earth. The simple Elizabethan manors and homesteads were built by unlearned craftsmen following their traditional art, and are amongst the most beautiful and best-loved buildings the world contains. The same style, where it is pedantically elaborated, may be interesting, but fails to charm. All honour to the early Cape settlers, who, with little learning and inferior materials, so beautifully adapted the houses of their native land to the needs of their adopted country.



TEAK FANLIGHT IN THE CASTLE, CAPE TOWN.



THE HALL, "NOOITGEDACHT," STELLENBOSCH.





# OLD COLONIAL HOUSES OF THE CAPE OF GOOD HOPE

## DESCRIPTIVE NOTES.

CONSTANTIA (Plates I., II., and III.) was the first large country-house in the Colony. It was built by the great building governor, Simon van der Stel, who chose the site for his wine farm in 1685. Here he retired when his son Willem Adriaan succeeded him in 1699, and here he died thirteen years later, when his two sons, by a strange paradox, were exiled by the Dutch East India Company to the Fatherland.

Constantia is the prototype of all the Cape homesteads. Although the ground plan of the later and more inclosed houses may differ, the same characteristics are found throughout. Like all the others, it is built of small bricks covered with plaster, and thatched with reeds. A raised platform or *stoep*, with seats at each end, is built before the entrance. The solid teak shutters have well-made wrought-iron clasps and hinges. The sash windows, framed in heavy teak woodwork, are flush with the wall above, and open from beneath. The Constantia ironwork was probably made by a certain locksmith and smith who touched at the Cape on his way to Batavia, and who was detained for an indefinite time by Simon van der Stel, to the great indignation of the Company's Directors. Wrought-iron gates once inclosed the small courtyard behind, but they have disappeared.

A typical feature of the house is the flooring, called *brandsolder*, which divides the thatch from the dwelling-rooms beneath, and is a safeguard against fire. It consists of a layer of clay, which is placed above the rafters of the ceiling, and is sometimes covered with brick. On this the burning reeds of the thatch might fall with comparative harmlessness. The inclosed space is used as a store-room, and is lighted by the gable window, which is seldom made to open.

Constantia wine once had a European fame. Behind the house is a large building—the cellar—with a fine pediment of plasterwork. In the middle of this pediment is a medallion representing Ganymede surrounded by figures of children playing with bunches of grapes. It is said to have been modelled *in situ* by a French architect at the end of the last century, when the house belonged to the Cloete family, who are amongst the earliest Dutch settlers. Perhaps at this time the gables of the homestead were rebuilt, and the

statue of Plenty was placed above the front entrance. Certainly the small buildings which, with the stables, form a sort of courtyard to the front of the house, have gables of an earlier form. In these buildings lived, it is said, the governor's sons, and the title of the "Jonker's house" still clings to the larger one at the corner of the row. Added to the beauty of its huge oaks, its fruit trees, and its vineyards, Constantia commands a view of the Muizenberg Plain and of False Bay and the distant mountain ranges. It is now an excellently managed government wine farm, on which convict labour is employed, and where experiments in wine-making are conducted.



CONSTANTIA—THE JONKER'S HOUSE.

CONSTANTIA SWIMMING BATH (Plate IV.) lies half a mile from the house, on the slopes of the mountain, beyond gardens and orchards once laid out in the Dutch style. A Triton carved in teak conducts a stream of mountain water into the circular basin.

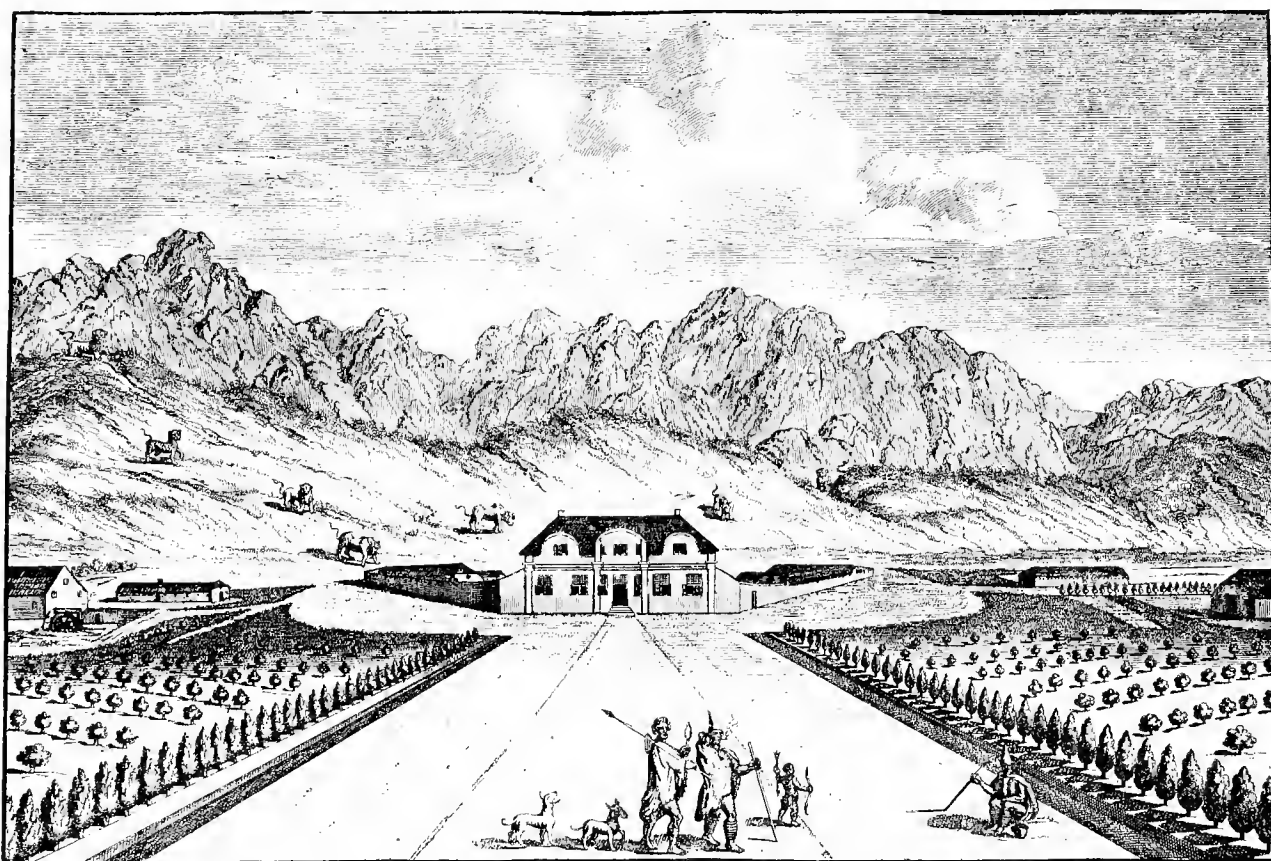
#### WALLED RIVER AT ELSENBERG.

VERGELEGEN (Plate V.), which now goes by the name of "Theunissons Farm," has something of a tragic history. Its construction hastened, if it did not cause, the exile of Governor Willem Adriaan van der Stel (1699-1707).

The burghers of the Cape had from the first complained of the oppressions of this governor, and of what now appears in the cold light of history to have been his energy. In the district of Hottentots' Holland, about fourteen miles from Cape Town, on the eastern shore of False Bay, the governor had built the house of Vergelegen, and had started agricultural experiments on a large scale. The jealousy of the farmers was at last so fiercely expressed, that some of the malcontents were sent home to Holland.

There they reported their grievances to the Directors of the East India Company, with the result that the governor was recalled. His estates and those of his brother François, who had a farm in the same district, were confiscated. His brother was exiled from the Company's dominions, and, by order of the Directors, Vergelegen was pulled down. The Company's servants shall, they write, be taught for the future to build for use, and not for show.

In an interesting volume called "The Accusation and Defence of W. A. van der Stel," are two pictures of the house: one, the representation of it by his detractors, the other authorised by himself. The illustration given below is reproduced from the original representation as put forward by him before the Directors. The disposition of the present house and garden is much on the same plan as the old—in fact, the walls



VIEW OF THE HOMESTEAD OF VERGELEGEN, AS PRODUCED BY WILLEM ADRIAAN VAN DER STEL IN HIS DEFENCE.

are the same. The gables, the wine press, and some of the outbuildings and slave quarters have been altered.

ELSENBERG (Plate VI.) was originally the farm of Samuel Elsevier, "Secunde," or chief merchant and second in command, of the Dutch East India Company's settlement of the Cape. He was exiled with the second governor, van der Stel, in 1707.

The house was re-modelled and re-built by an influential burgher called Martin Melk, in the time of Governor Ryk Tulbagh (1751-1771). The beautiful front door (Plate XI.) was bought some years ago by the Right Hon. C. J. Rhodes. When Groote Schuur was burnt in 1897, the door was unfortunately destroyed, but it has been accurately restored in the present house. Its elaborate side-screens of wrought-iron

were probably made by an Oriental slave, for whom, says a contemporary traveller, Melk had given upwards of £300, and who was a skilful worker in iron. Within the house is a fine hall. An imperial eagle is inlaid in coloured woods in a mantelpiece of one of the rooms. There are many outbuildings and slave quarters. Turning an old mill, mentioned in the time of Elsevier, is the river, which as it passes the house is given the semblance of a Dutch canal by brick walls and ornaments.

Elsenberg was bought by the Government in 1888 for a College of Agriculture.

HALL OF STELLENBERG AND GATE AT STELLENBERG (Plate VII.). An old gateway, ornamented in plasterwork, standing in the small courtyard behind Stellenberg. This is one of the oldest farms, the first grant of land being made to Jacob Vogel in 1697. The old house, however, was burnt down in 1710, and the present one was built then or later. It was used as a government house in the time of Commissioner de Mist (1803).

The glazed teak screen in the hall is of fine workmanship; and a great variety of brass bolts, key-hole escutcheons, and crutch door-handles are found through the house. The wrought-iron catches of the outside shutters were copied of late years by a London firm, but the new ones broke after a short time, while the eighteenth century work remains in perfect condition. The house belongs to Mr. Feltham.

GATEWAY OF THE CASTLE, Cape Town (Plate IX.). The Castle, which was the stronghold of the Dutch East India Company, was once the place of residence for the Dutch governor and the chief officers in command. It is now used as barracks for the Royal Engineer and Royal Artillery companies, quarters for the respective colonels, and offices for the general and the staff. The gateway is said to have been designed by Governor Simon van der Stel. It is ornamented with the coats of arms of the States of Holland, and the "O. V. C." monogram of the East India United Company.

THE BALCONY of the large hall of the Castle (Plate X.) went in the old days by the name of the Kat, or Cat. (The word is also used for a defence or rampart.) In it were exhibited the laws of the Dutch Company, each being called a "Placaat." It is surmounted by the Company's coat of arms, and has a fine wrought-iron balustrade.

DOORWAY IN THE CASTLE (Plate XI.). This doorway is now removed to Groote Schuur. It belonged to a portion of the Castle which has been pulled down. It is of solid teak. Ornaments in the Company's buildings often took the form of cannon, which are here carved on the fanlight.

#### DOORWAY (AT GROOTE SCHUUR) FROM ELSENBERG.

MEERLUST (Plates XII. and XIII.) was built by Henning Huising, the greatest enemy and accuser of the second governor, Van der Stel. His land had been granted at different times by the two van der Stels, father and son. They had also given him the contract to supply meat to the Company's ships.

Governor Willem Adriaan pleads in his defence that the house of Huising was "much arger, grander, and higher" than his own, and it is in fact one of the largest and most ornamented of the farms. The numerous sheds, outbuildings, and slave quarters, as well as the wine cellar, are covered with plaster ornament. The house has two halls; the flooring is of square red tiles, small red brick, and teak. The front part has been re-built and re-dated,



and has handsome brass door-handles and key-hole escutcheons. At this later time Meerlust belonged to the ancestors of the present owner, Mr. Myburgh.

BIEN DONNÉ (Plate XIV.). An old French refugee farm in the Drakenstein district, lying between Paarl and French Hoek. The ornamented gable is dated 1800; but no doubt the iron and woodwork, if not the whole structure, belongs to an earlier time. The ironwork of these districts was wrought by the Company's smith at Stellenbosch.

LA GRATITUDE (Plate XV.) is a pretty old house in Dorpstraat, Stellenbosch. It is said to be the first parsonage, built in 1704, about thirty-four years after the founding of Stellenbosch by Simon Van der Stel. The name of "La Gratitude" may have been given by the French refugee colonists when the Stellenbosch minister was allowed by Governor Willem Adriaan van der Stel, contrary to the wishes of the Dutch Company, to preach in French as well as in the Dutch language.

BIEN DONNÉ (Plate XVI.). Side view, showing the steps leading to the storage loft.

HAZENDAL (Plate XVI.). The farm of Hazendal, in the Botteltary district, lying between Cape Town and Stellenbosch, was granted in 1704 to Christoffel Hazenwinkel, a beadle, and the messenger of the Court of Justice. The present house was probably built by a later owner, Burgher van As, towards the end of the century. It has an interesting gable of the Belgian type, and good slave quarters and cattle enclosures. It now belongs to Mr. Bosman.

THE TOWN HALL OF CAPE TOWN (Plate XVII.) was built by Governor Ryk Tulbagh. Its attractiveness, as that of many of the colonial buildings, greatly consists in the repetition of the large windows with their handsome wooden frames and fanlights. Outside, along with the arms of the Colony, hang the coat of arms of Van Riebeeck, the first Dutch Commander of the Cape. They were presented to the town by the last Dutch governor, Commissioner de Mist, with the suggestion that the name of Cape Town should be altered to Riebeeckstad.

THE OLD PARSONAGE AT PAARL (Plate XVIII.) is a late eighteenth century house. It is mentioned by Sir John Barrow, F.R.S., in 1806. The township lies under the shadow of the Paarl (or Pearl) mountain, so called from the shining mass of granite on its summit. First peopled by the poorer French colonists and others drafted on from the earlier and more populous colony of Stellenbosch, there are few interesting old houses in the immediate neighbourhood. Some, however, have been destroyed, for Paarl is now a prosperous place, and gabled houses are considered unfashionable and inconvenient. The Parsonage is a very fine example of the later, large-windowed colonial style.

BACK OF THE OLD PARSONAGE AT PAARL (Plate XIX.).

TULBAGH PARSONAGE. This house is said by Theal to have been built in 1743 of material sent from Holland. Tulbagh was at that date known as Roodezand, the name of the mountain pass by which it was approached. The district was once called the Land of Waceeren, and was colonized by Governor W. A. van der Stel in 1700.

THE NORMAL COLLEGE (Plate XX.) is one of the oldest houses in Cape Town. It is said to have been used at one time as a government house, and to be haunted by the ghost of the so-called wicked governor, van Noodt. Wellington is known to have stayed there. Interesting old outbuildings belonging to the house have been destroyed recently.

SCHOONGEZIGHT (Plate XXI.) is a charming old gabled house near Stellenbosch, built on the ground plan, B, and shaded by oak-trees, in which the Fink builds and chatters. The hall is divided by a louvred screen. From the high stoep is a wonderful view of the surrounding country. It is the country house and fruit farm of the Hon. J. X. Merriman.

VINE TRELLISED STOEP AT STELLENBOSCH (Plate XXII.). For the most part the gabled houses of the mountain-girt town of Stellenbosch face the shady streets, which, with their streams of running water and oak avenues, have such a strangely Continental air. The present example lies within its own garden. The uncouth pilasters supporting the vine are very usual in the earlier houses, and the date of the gable probably marks a restoration.

THE OLD CHURCH OF CAPE TOWN (Plate XXIII.) was built by Governor Willem Adriaan van der Stel, and finished in 1704. The tower, which was heightened in the time of Ryk Tulbagh, is the only part now remaining. This old building, with its red marble pillars, was destroyed not many years ago, and with it the tombs of the governors and of Dutch, Danish, and English sea captains which it contained. Some of the memorial hatchments were bought by Mr. H. C. V. Liebbrant, and are now in the Archive Office.

THE PULPIT OF THE LUTHERAN CHURCH. The Lutheran Church and Parsonage were built by the burgher Martin Melk in the time of Governor Tulbagh (1751-1771), although by the rules of the Company no religion other than the Dutch Reformed Church should have been represented. The pulpit is carved in wood, and the swan above is painted white.

PAARL CHURCH must have been built towards the end of the eighteenth century. It is mentioned by a traveller in 1774, but since then has been restored and improved.

THE OLD CHURCH OF TULBAGH, once called Roodezand, was built, says Theal, with the parsonage in 1743. It is dated many years later, but these dates seem often to have been put up during the re-plastering or re-decoration of an earlier building.

GATE OF TULBAGH OLD CHURCH (Plate XXIV.).

GATES OF FALKENBERG, an old house at Mowbray (once the suburb of Trikop), Cape Town. It belonged to the Mostert family, who are amongst the earliest settlers.

STABLE GATE OF VERGENOEGD, an interesting old farm in the district of Eerste Rivier, between Hottentots' Holland and Cape Town, now belonging to Mr. Faure.

GARDEN SEAT, once belonging to the Company's country house of Rustenberg, in the suburb of Rondebosch, or the Round Bush (Het ronde bosjen). Near by was the Groote Schuur (or great barn) for storing the Company's grain; and these seats are now in the grounds of the modern house of Groote Schuur. The old house of Rustenberg was burnt down many years ago.

ALPHEN (Plate XXV.) was originally composed of several grants of land. Of these the earliest was made to Theunis Dirk van Schalkwyk in 1714 by Governor Maurits Pasques de Chavonnes. The house was probably built by one Abraham Lever, who obtained a grant in 1753 from Governor Ryk Tulbagh. It was a time of prosperity, during which much building was undertaken. Mr. de Waal, a retired captain of the Dutch East India Company, is known to have also built or added, and the alterations and improvements shown in the

present house are probably due to him; also the second story, in the possession of which Alphen stands alone amongst the homesteads. He laid out the garden with a mathematical precision, and on the parapet of the high steps leading into it from the house are two little busts, said to be of himself and his wife. In 1774, Alphen was the residence of the second officer in the service of the Dutch Company at the Cape. It now belongs to Mr. Henry Cloete.

TOKAI (Plate XXVI.) is probably a late eighteenth century house. The land was originally granted by Governor Rhenius to one Jan Andreas Ranch in 1792. It is not mentioned in an account of the mountain and cavern of "Prinz Rasted," which lie behind it, given by a writer of 1705-10. The house is in good preservation. Its special features are the pillars supporting the vine trellis, which are far less primitive in outline than the usual colonial work, and the high stoep, which has a flight of steps at each end. It has the customary handsome woodwork of teak. Some of the outbuildings and slave quarters are now used by Government as a reformatory for convicts, and between the homestead and the mountain are the acclimatization grounds and the nurseries of the Forestry Department. For long Tokai was the property of the old Dutch family of Eksteen.

DAUPHINÉ (Plate XXVII.) lies in the basin of the mountains forming the Fransche-Hoek, literally French corner. The beautiful valley was once known as Oliphants Hoek, from the number of elephants which yearly came there. Here many families of Huguenots were settled about the year 1687. Governor van der Stel had besought the Company to send out more colonists. Grants of land and money were therefore offered to the French refugees who had fled into Holland after the revocation of the Edict of Nantes if they would undertake the journey to Table Bay. Dauphiné was the farm of Pierre de Villiers, one of three brothers, the ancestors of the well-known Cape family of that name. The present house is of a later date, and near by are the remains of the older building. The gable of Dauphiné is of very graceful proportions. Mr. Malherbe now lives there.

RHONE (Plate XXVIII.), lying in the Drakenstein valley, across which the great peaks of the Simonsberg cast an early afternoon shadow, has the advantages of a most perfect site and of the shade of the great oak-trees which give to these farms such a curious association with Europe. The freehold was granted by Simon van der Stel, in 1691, to Pierre Benozzi or Beneset; but the house is dated 1795, the year of the first English occupation. It is a very perfect example of the typical country plan. The central hall or "gallerie" is divided by a fine screen; and the ceilings, doors, and woodwork are all of teak. The doors have carved mouldings and good crutch handles in brass. This house is now the property of Mr. Rhodes.

BURGUNDY was the farm granted to the refugee Huguenot, Jacob de Villiers, in 1687. The present house is dated 1791, and near by are the remains of an earlier building. Although its structure is of the simplest, there is a great charm about this little homestead, with its quaintly ornamented gable. It lies close to La Dauphiné, under the jagged ridge of the French Hoek mountains, and has been bought by the Leroux family.

BOSCHENDAL (Plate XXIX.), the next farm in the same valley, is also a very beautiful example of colonial work. It is dated 1812. The first freehold was granted in 1690 to Nicolas de la Nois or de Lanoy. Here the "porte de visite," or screen, is of a colonial wood inlaid with ebony, and the high stoep runs round the house and has two flights of

circular steps. There are two fine gables at the front and back of the house—the latter is shown on the cover of this book—and the stables and slave quarters form a court behind. This house is now the property of Mr. Rhodes.

VERGENOEGD (Plate XXIX.), an old farm in the Moddergat, on the edge of the wide velt between Hottentots' Holland and Cape Town. It has a small walled garden in front, admirably sheltered from the prevailing winds.

HOUSE AT TULBAGH (Plate XXX.), with an example of the twisted chimneys found in many of the old buildings.

KLASTENBOSCH. An old farm lying between Wynberg and Constantia. The windows of the house have handsome shutters, the doors well-wrought clasps and hinges, and there are large slave and outside buildings. The original gable has fallen down. The property belongs to Mr. Versfeld.

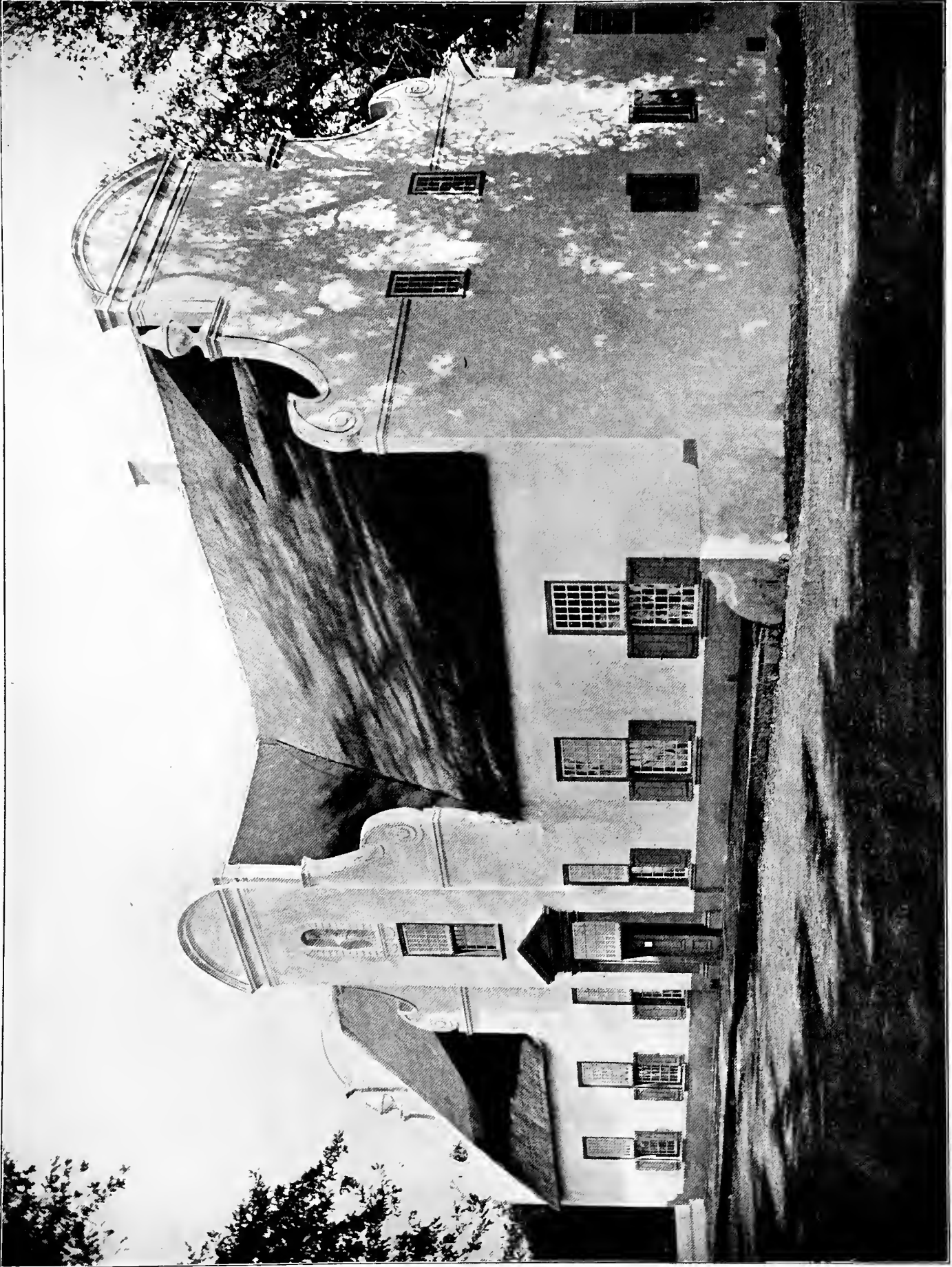
MORGENSTER (Morning Star) (Plate XXXI.), in Hottentots' Holland, is a very perfect house of a late date (1776). Within is a fine screen and handsome woodwork. It belongs to Mr. Alexander van der Byl. A second and older dwelling-house is now used as the stable.

GATE AT BOSHOF (Plate XXXII.) belonging to the slave enclosure, a wide courtyard, having a slave lodge at each corner. Boshof now forms part of Fernwood, the property of Mr. Rudd.

GLAZED SCREEN AT VERGELEGEN (Plate XXXIII.), in the hall of Vergelegen, is a fine example of the screens formerly called "Portes de Visite," and found in nearly all the halls of the more important farmhouses. They divide the central hall into two unequal parts, leaving a small vestibule or "vorhuis" in front, and a large space for a dining hall behind. The screen can be pushed back and the whole length of the hall used for dancing.

SOME IRON AND BRASS WORK ON FARMHOUSE DOORS. The ironwork in the farmhouses and the brass escutcheons to the handles and keyholes are so varied in outline that only a very few examples can be given here. They all have the same characteristics. Some of the old escutcheons have lost in artistic value since the chased patterns once adorning them have been rubbed off; so that the outline which once followed the curve of a leaf or scrollwork is now an unmeaning curve.

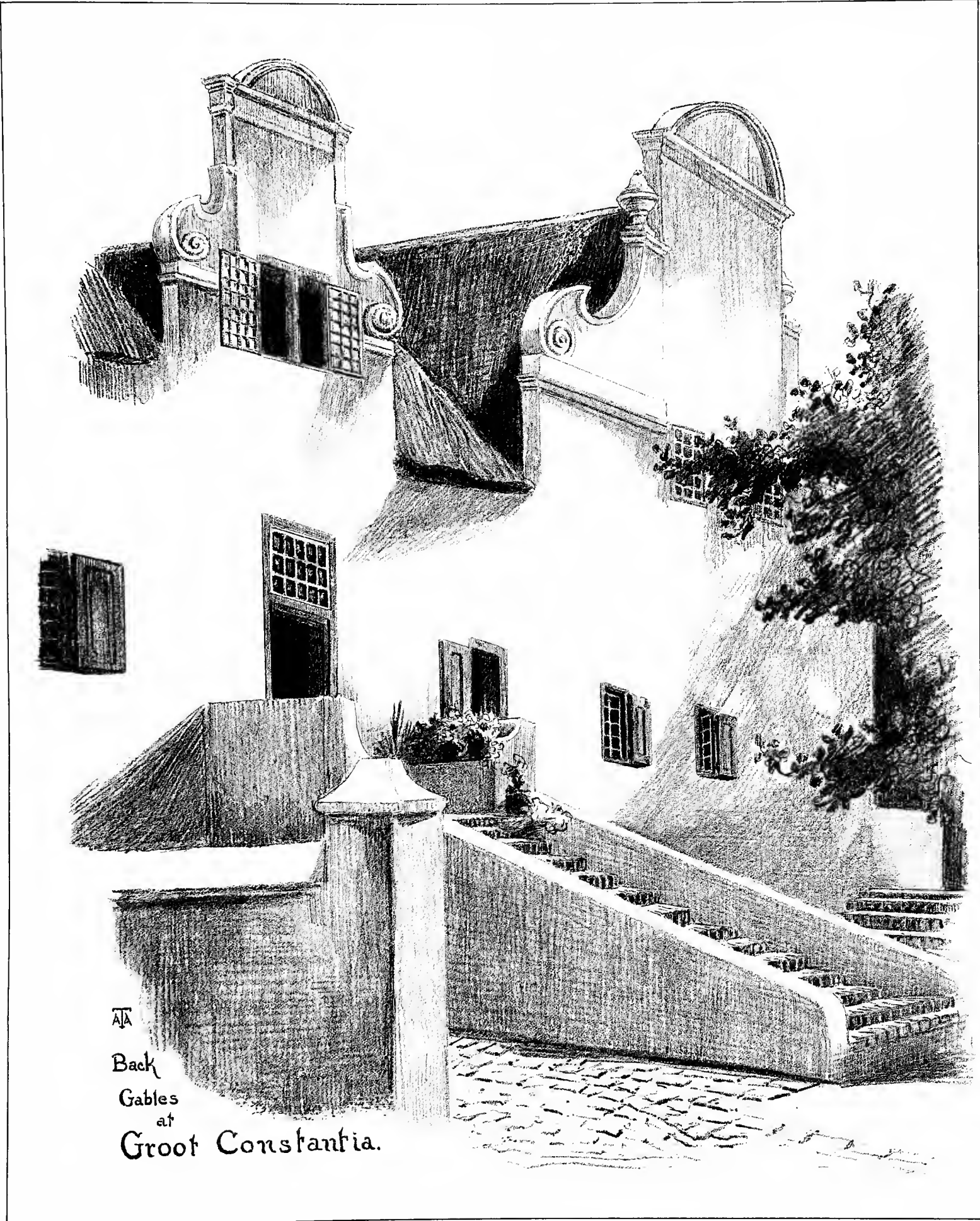
GROOTE SCHUUR, literally "Great Barn" (Plate XXXIV.), is on the site of the great storage barn of the old Dutch Company. The arched foundations of the old building were traced when the comparatively modern superstructure was remodelled by Mr. Baker. This first house was almost destroyed by fire in 1897. The present building, also by Mr. Baker, has all the essentials of the Dutch colonial style. The long hall running throughout the house, the plaster ornamented gables, the twisted chimneys, and the form of the teak woodwork belong to the indigenous architecture. The introduction of a second story and of a separate wing for the kitchens and offices has given it the advantages of a modern house. Beneath the front gable is a fine bas-relief of the landing of the first Dutch Commander van Riebeeck, done in bronze by Mr. Tweed. Groote Schuur is the well-known house of Mr. C. J. Rhodes.



GROOT CONSTANTIA—FRONT VIEW.







AJA

Back  
Gables  
at  
Groot Constantia.

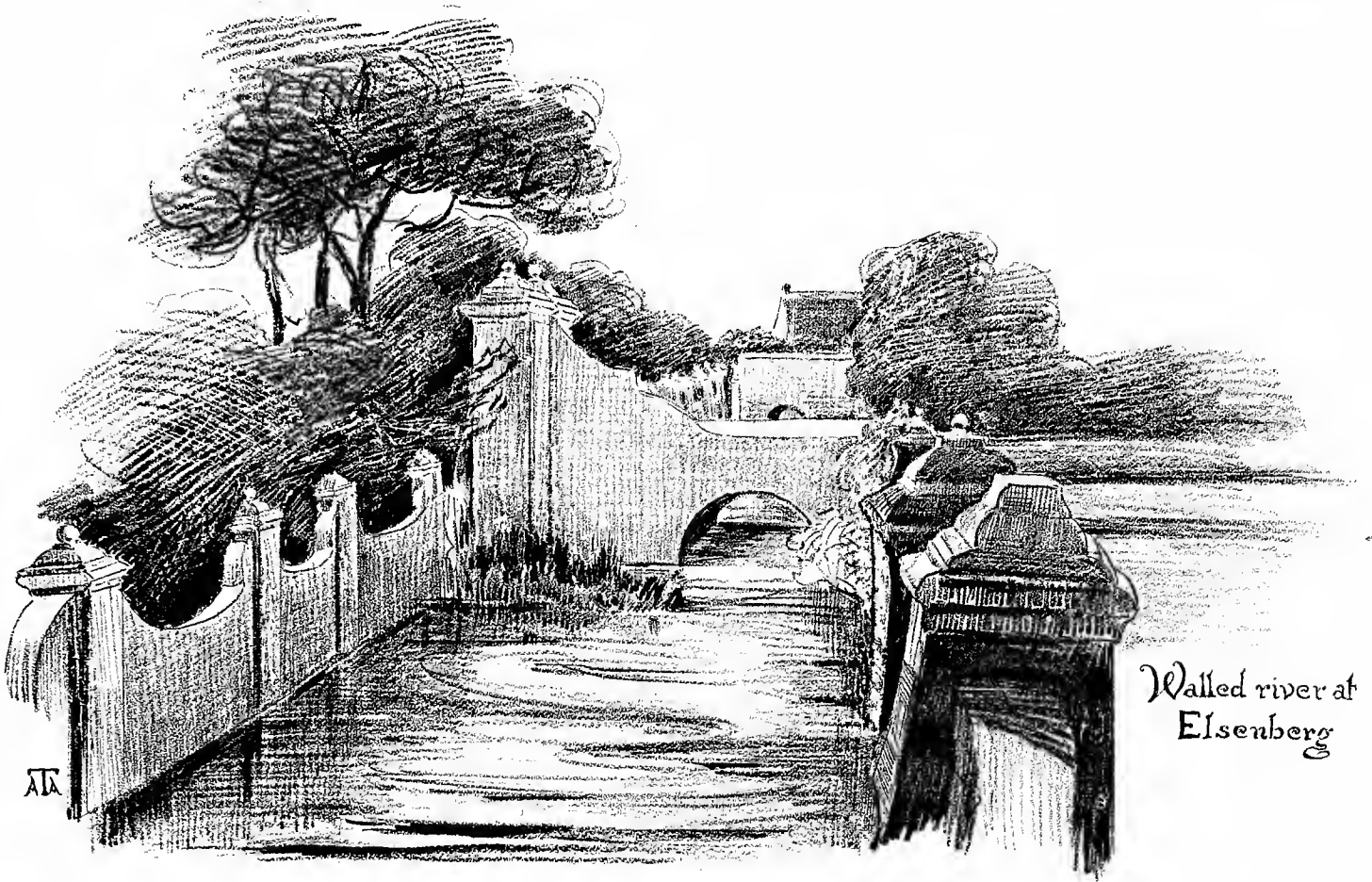




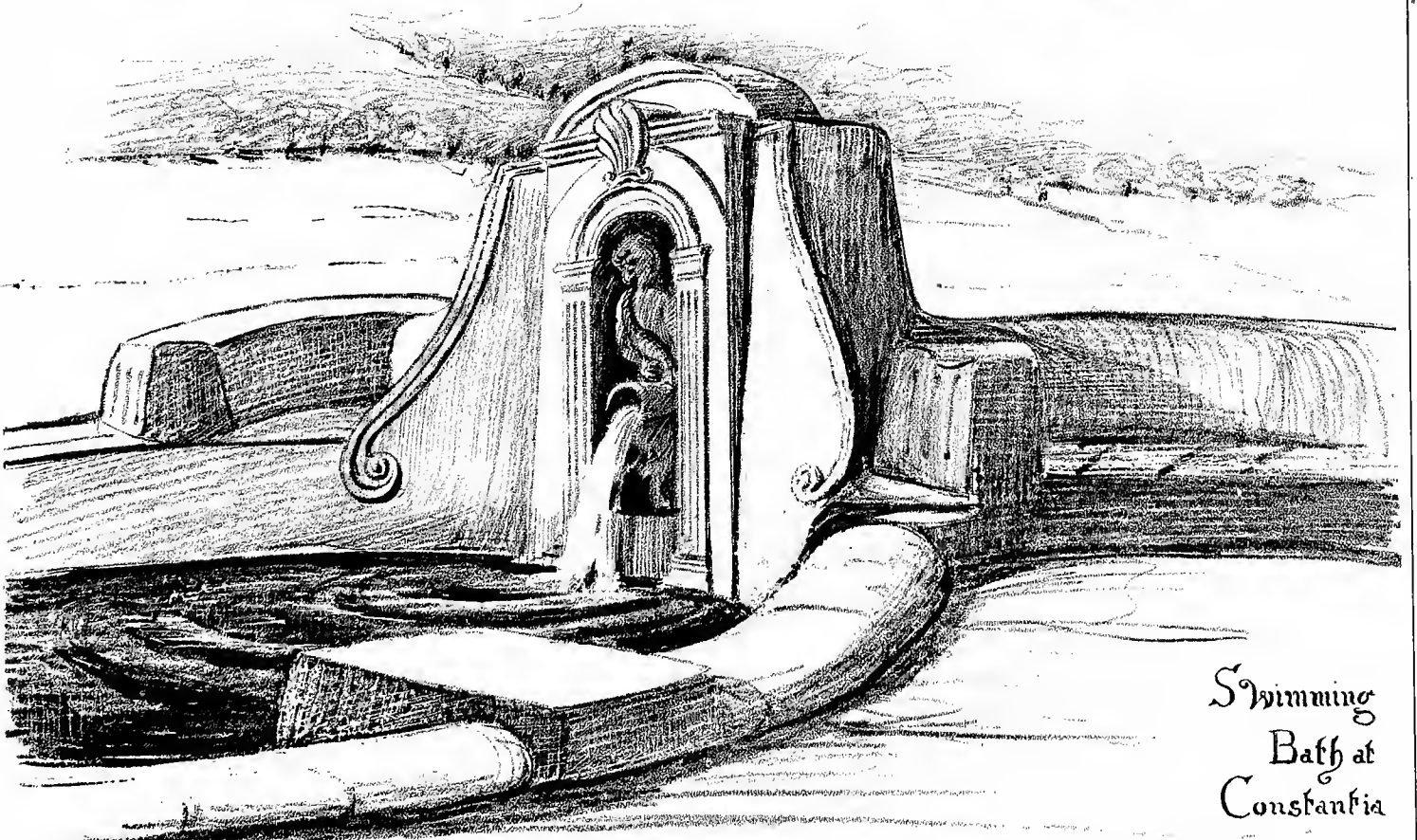
Wine Cellar of  
Groot Constantia

ATA





Walled river at  
Elsenberg



Swimming  
Bath at  
Constantia





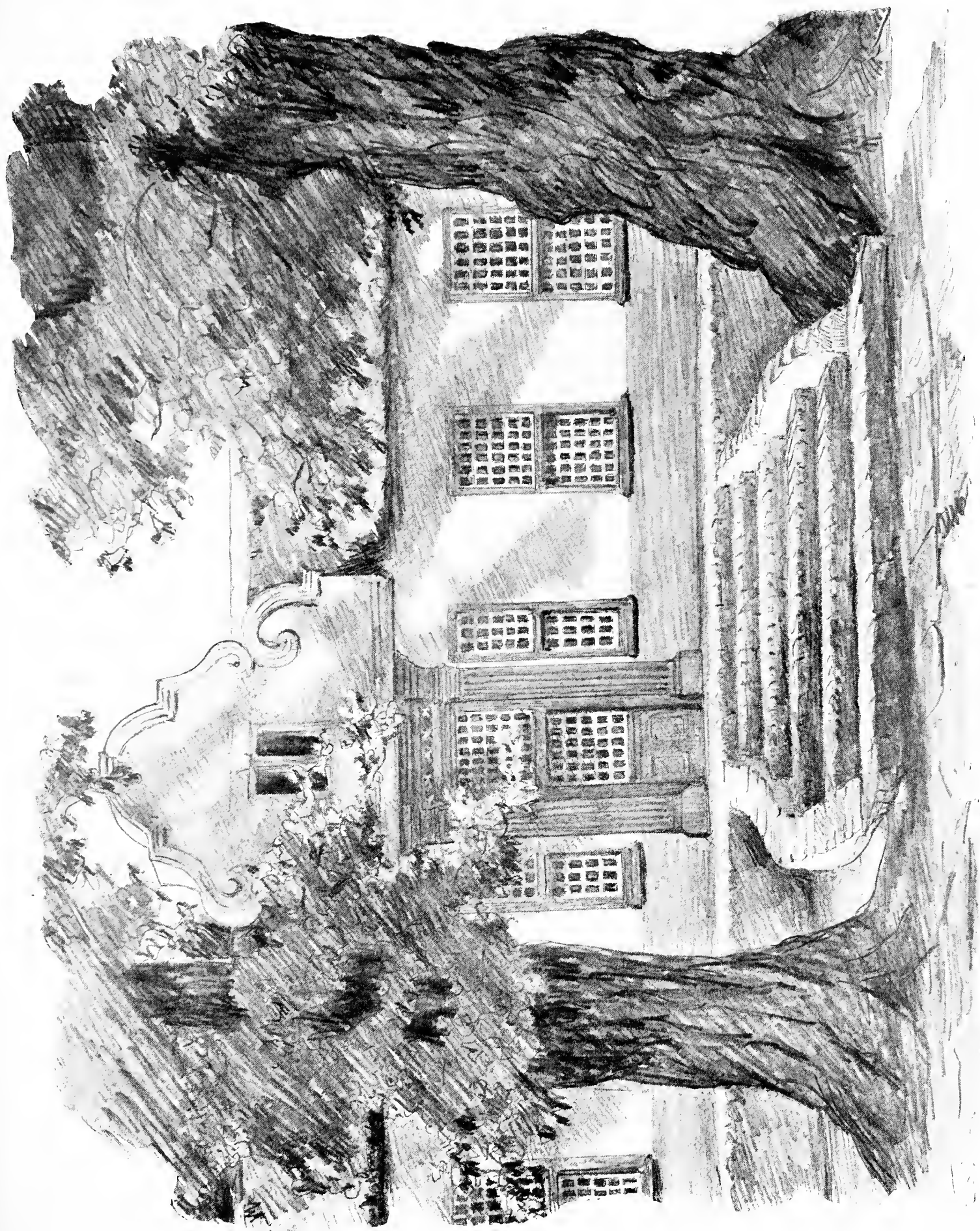
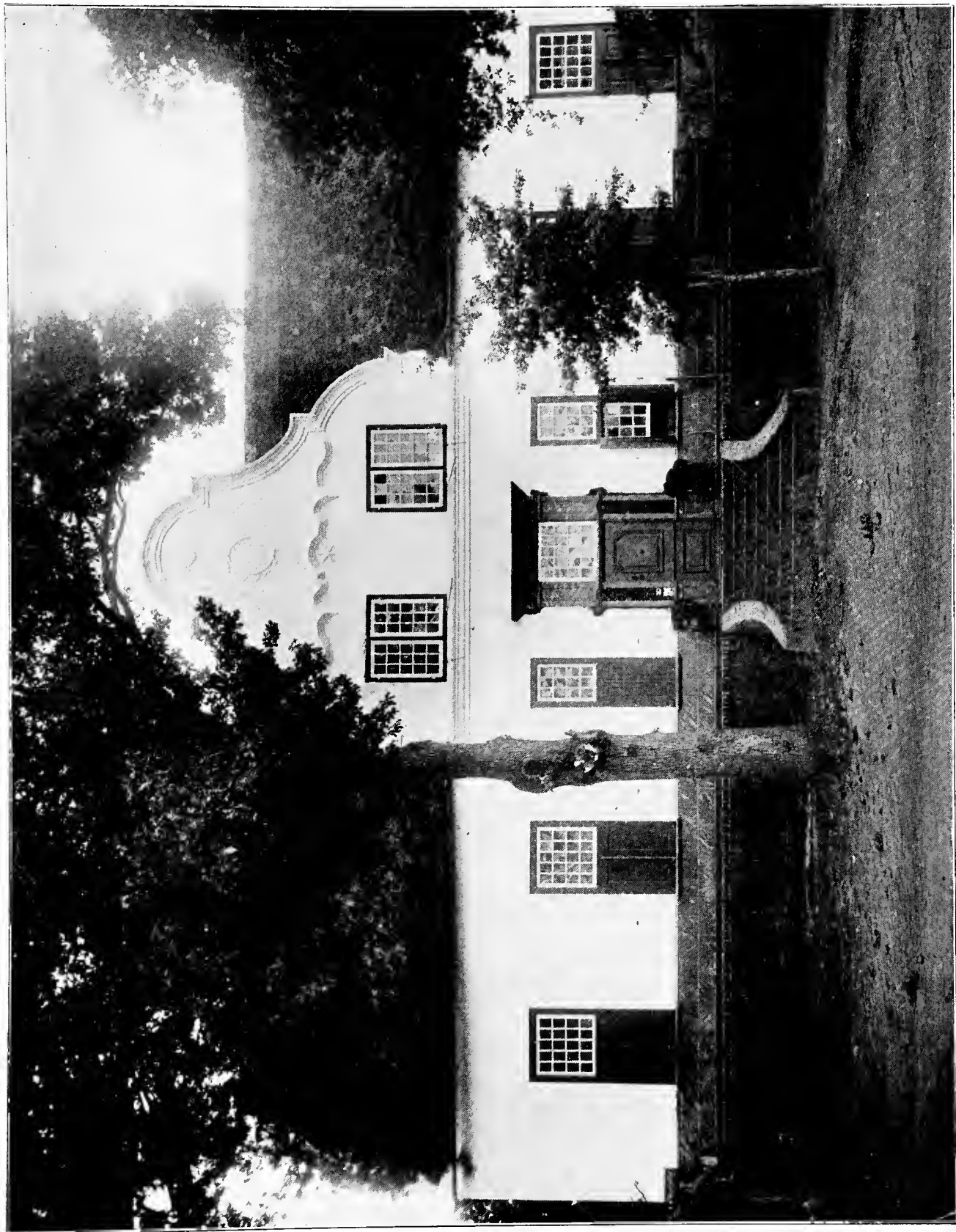




Plate VI.



ELSENBERG.

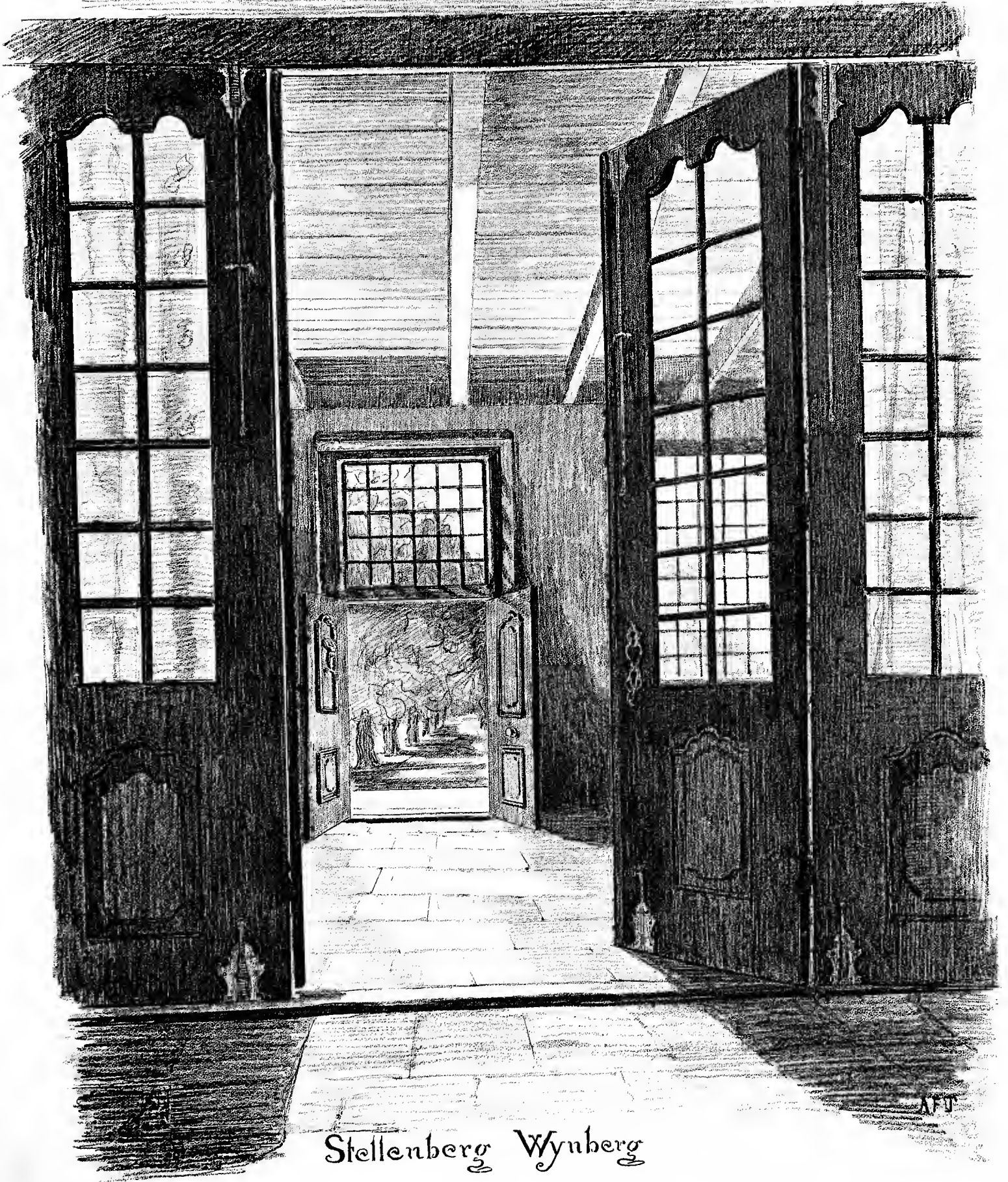






GATE AT STELLENBERG.





Stellenberg Wynberg

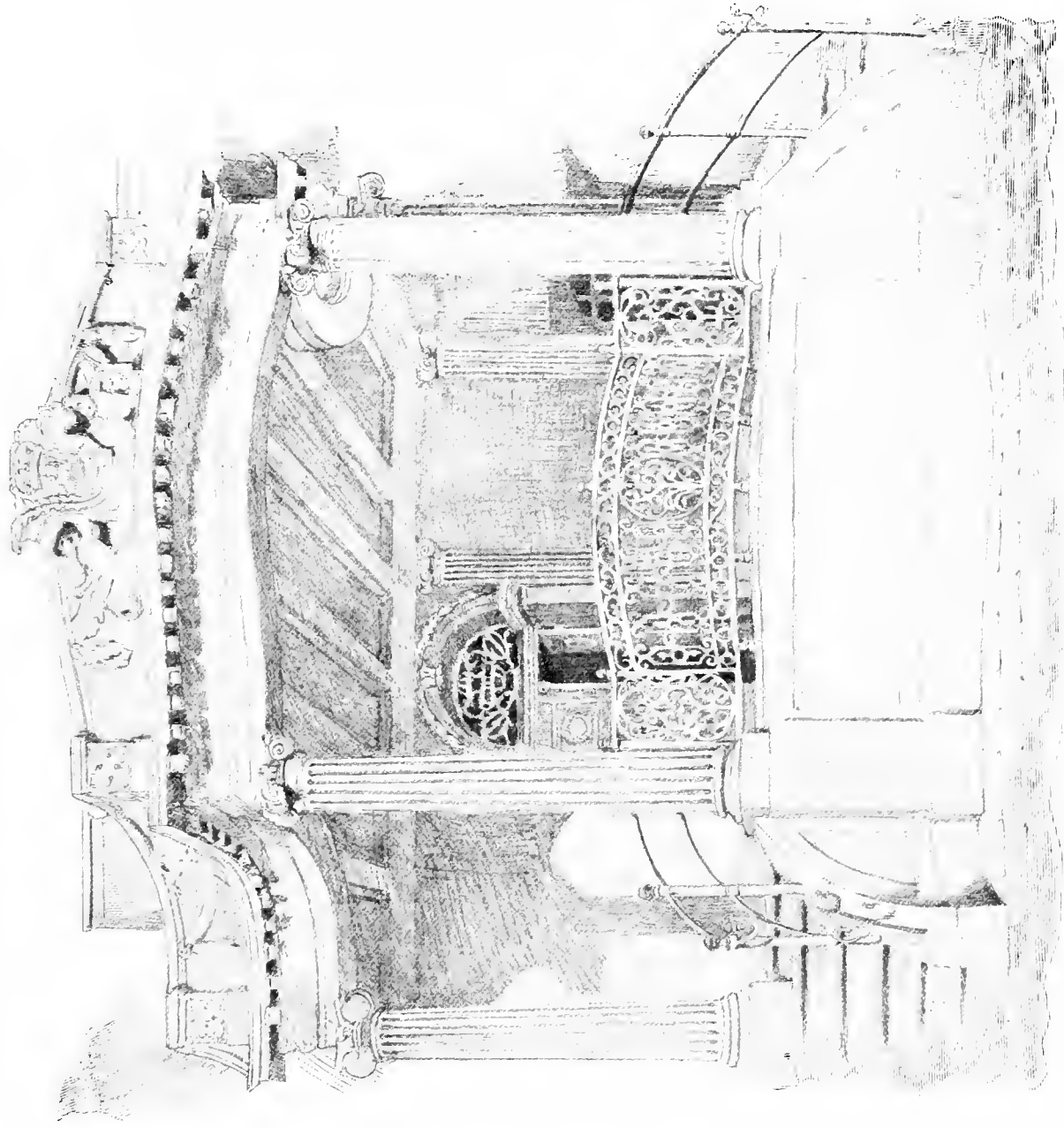






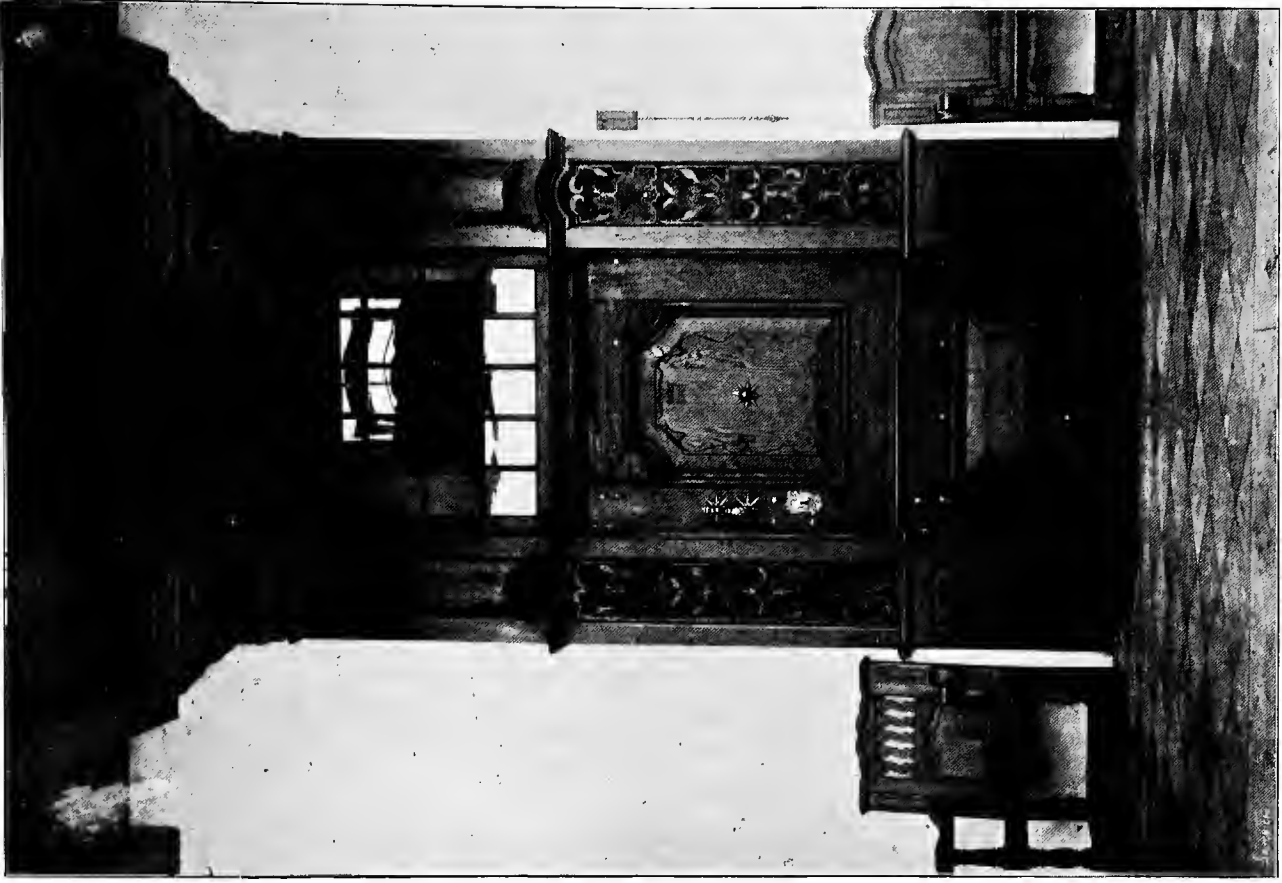
GATEWAY OF THE CASTLE, CAPE TOWN.



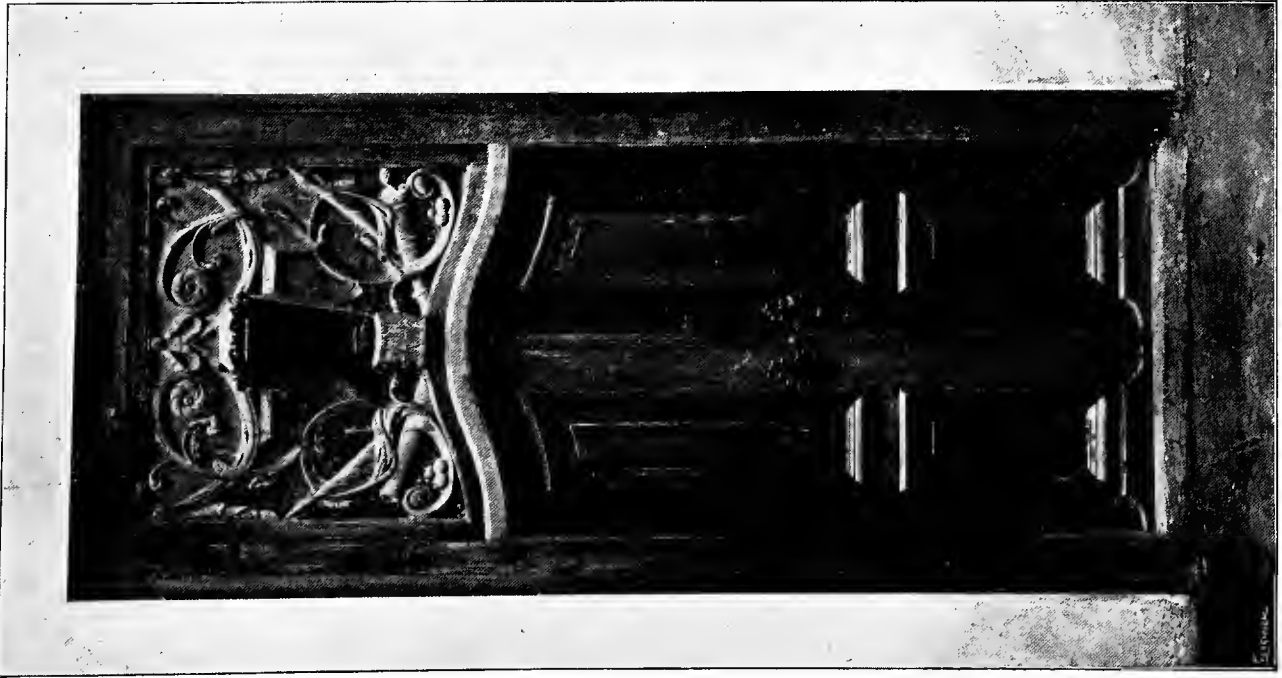


BALCONY OF THE HALL OF THE CASTLE, CAPETOWN.





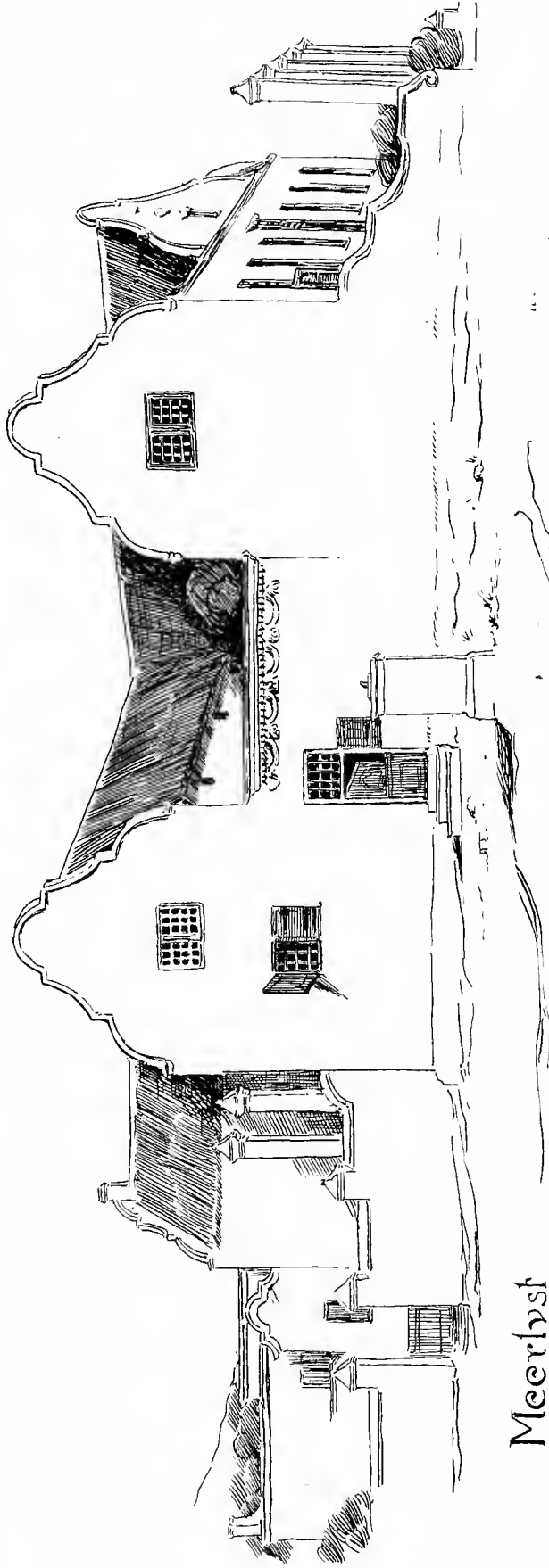
DOORWAY FORMERLY AT ELSENBERG  
(NOW AT GROOTE SCHUUR).



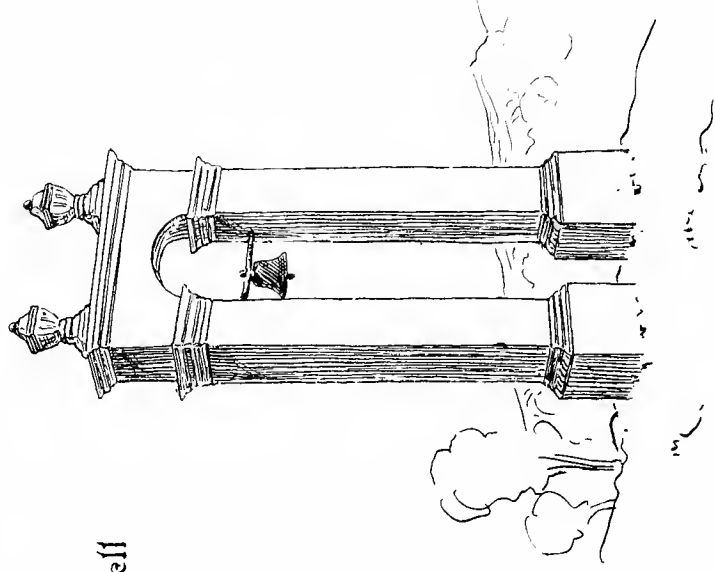
DOORWAY FORMERLY IN THE CASTLE  
(NOW AT GROOTE SCHUUR).



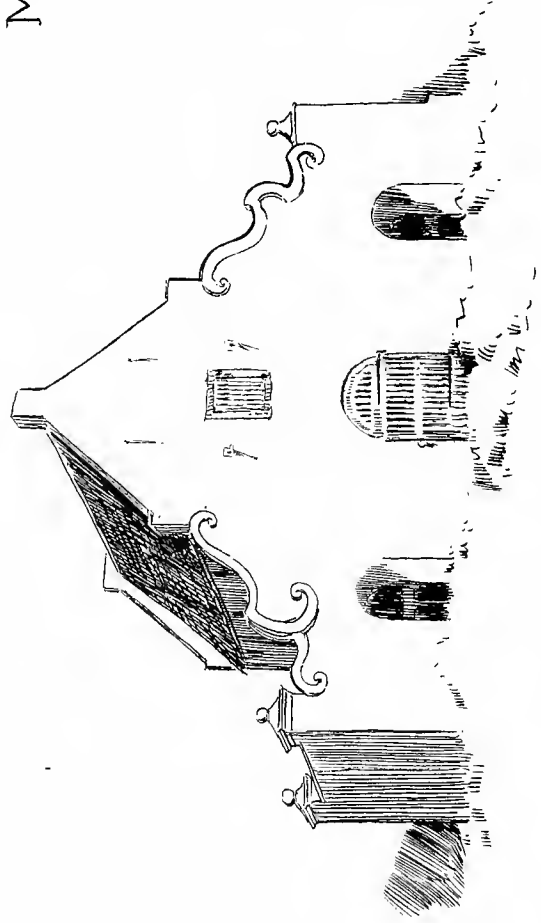




Meerhyst  
at Eerste Rivier



Meerhyst  
Bell

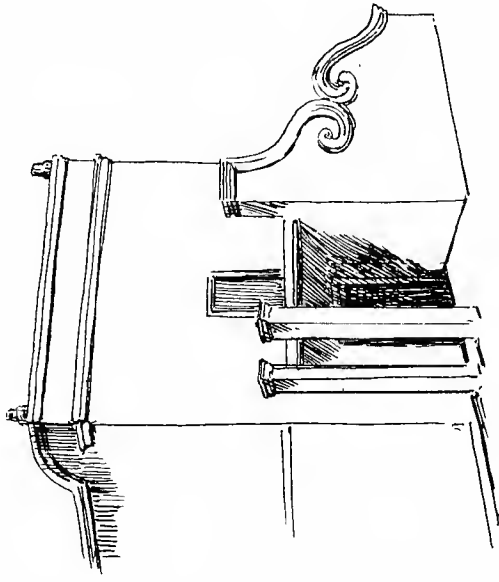
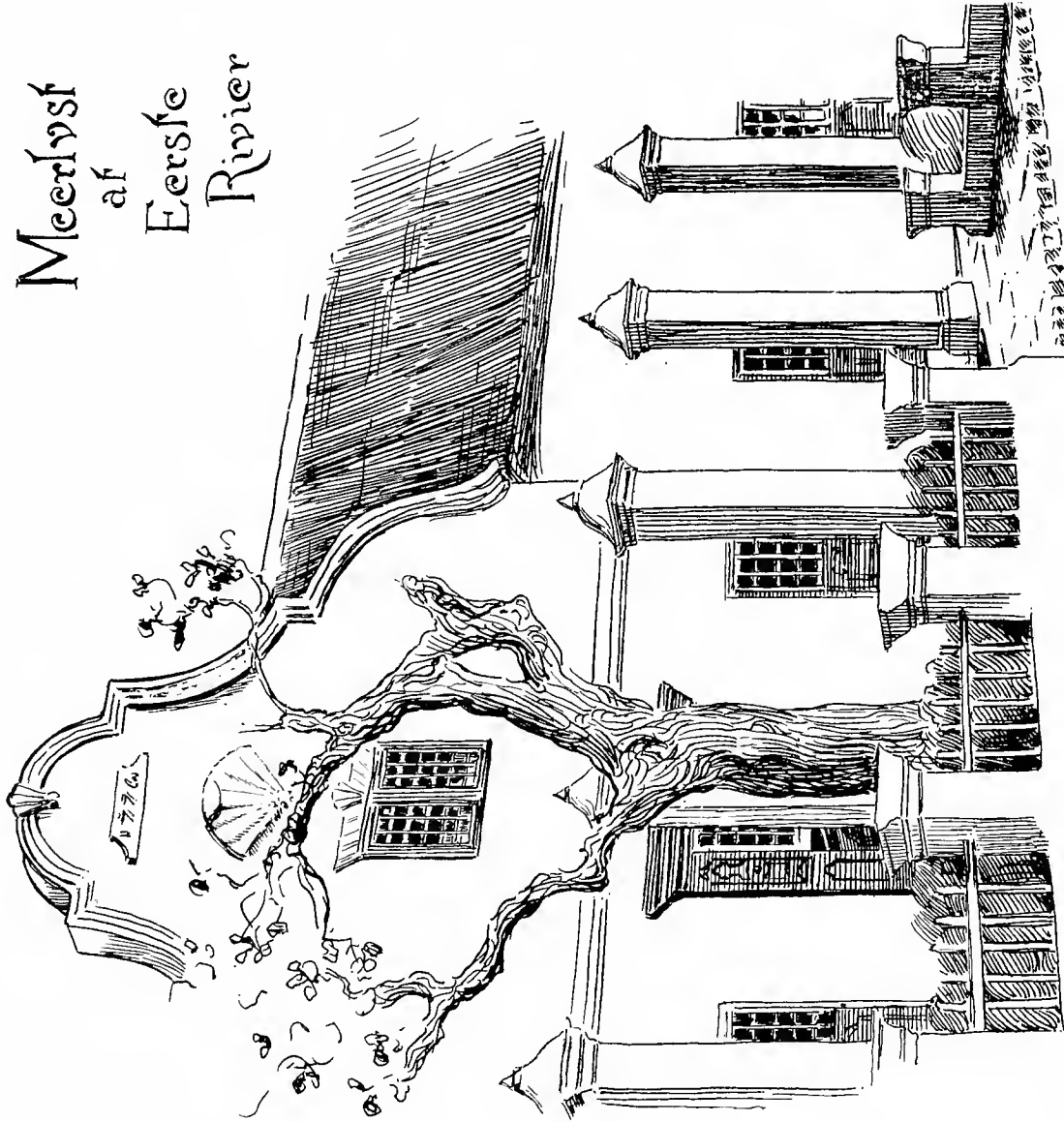


Meerhyst Hen Horse

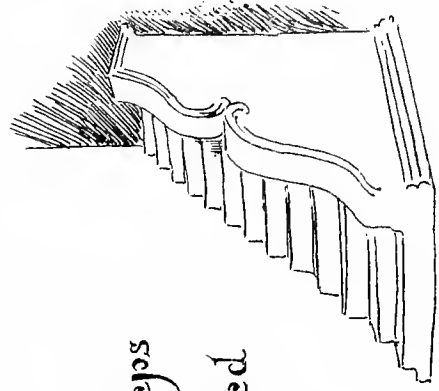
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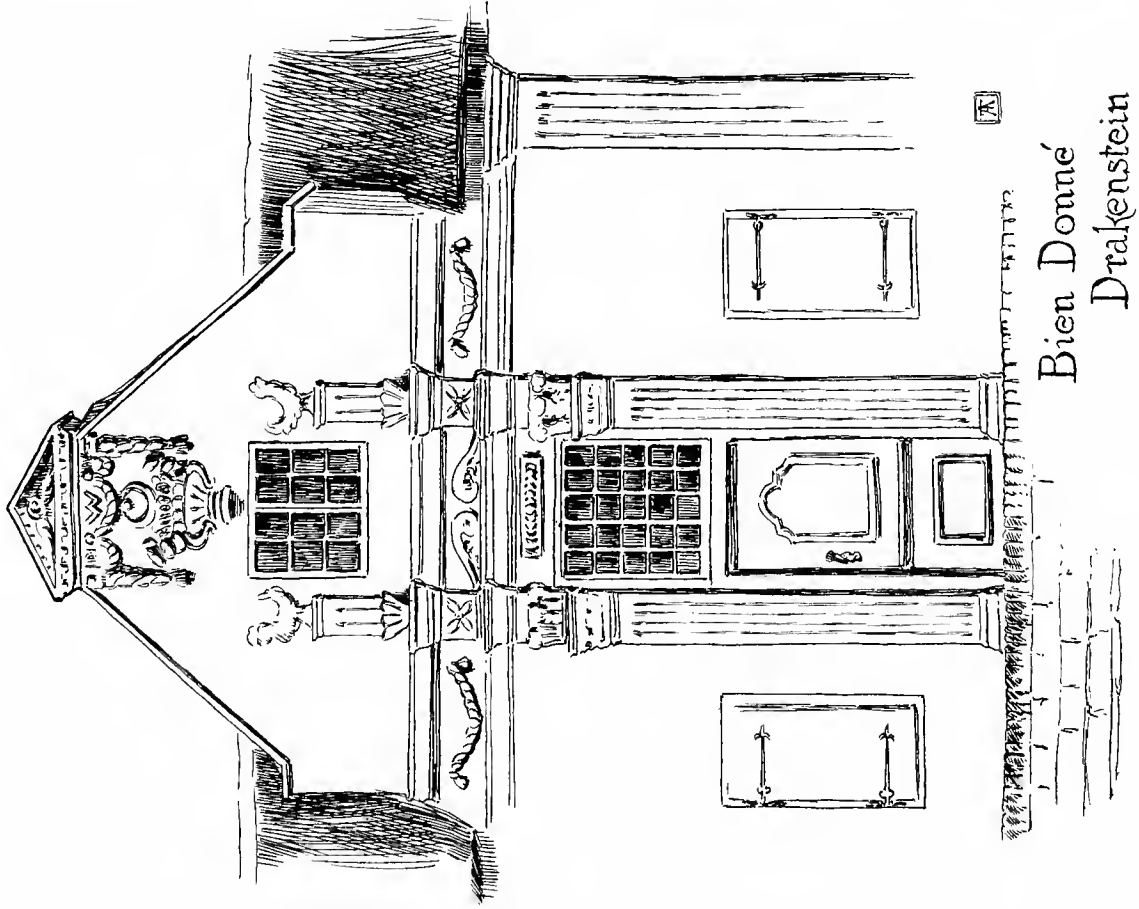
Meerlyst  
at  
Eerste  
Rivier



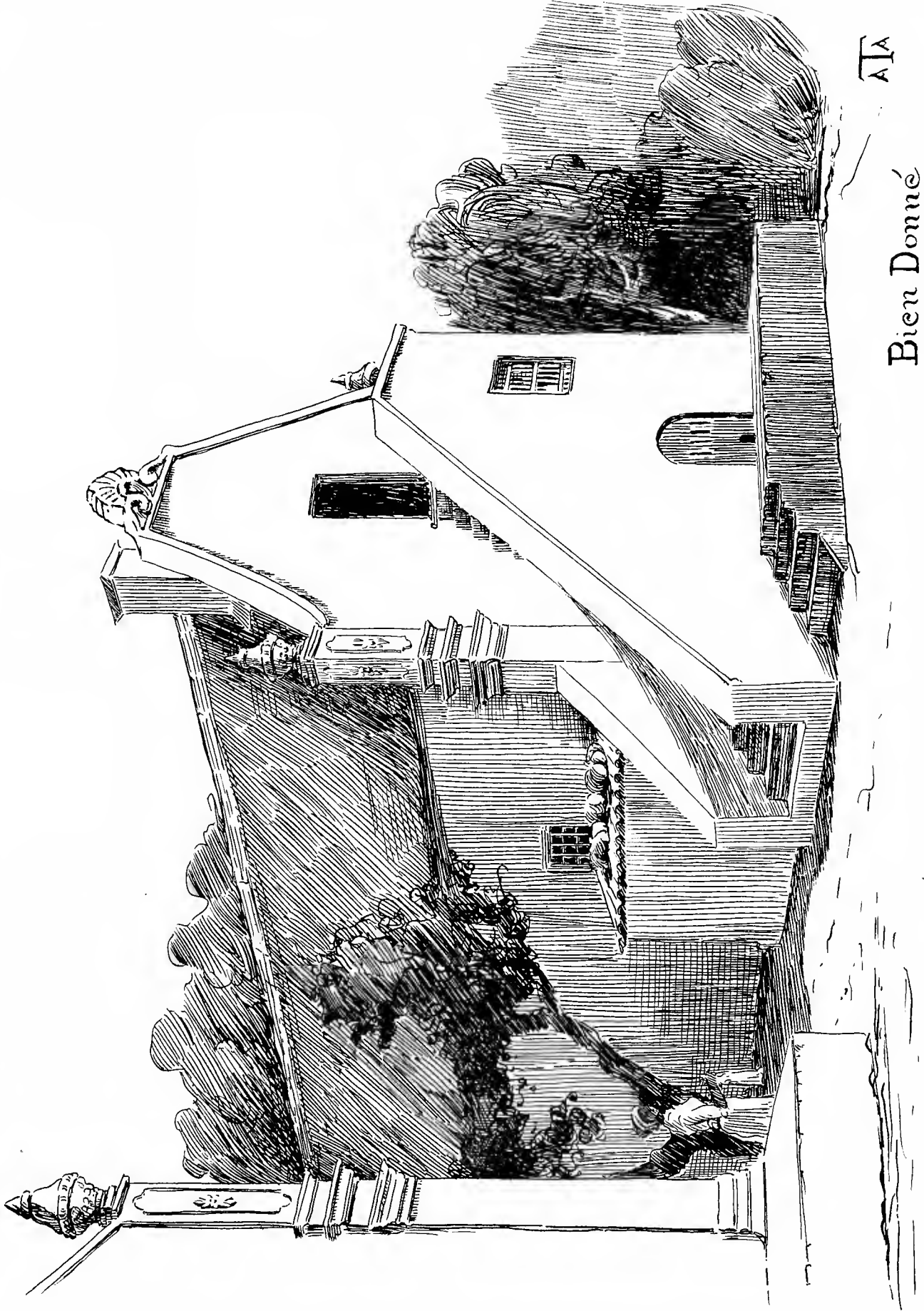
Wine  
Cellar  
and steps  
of farm  
shed









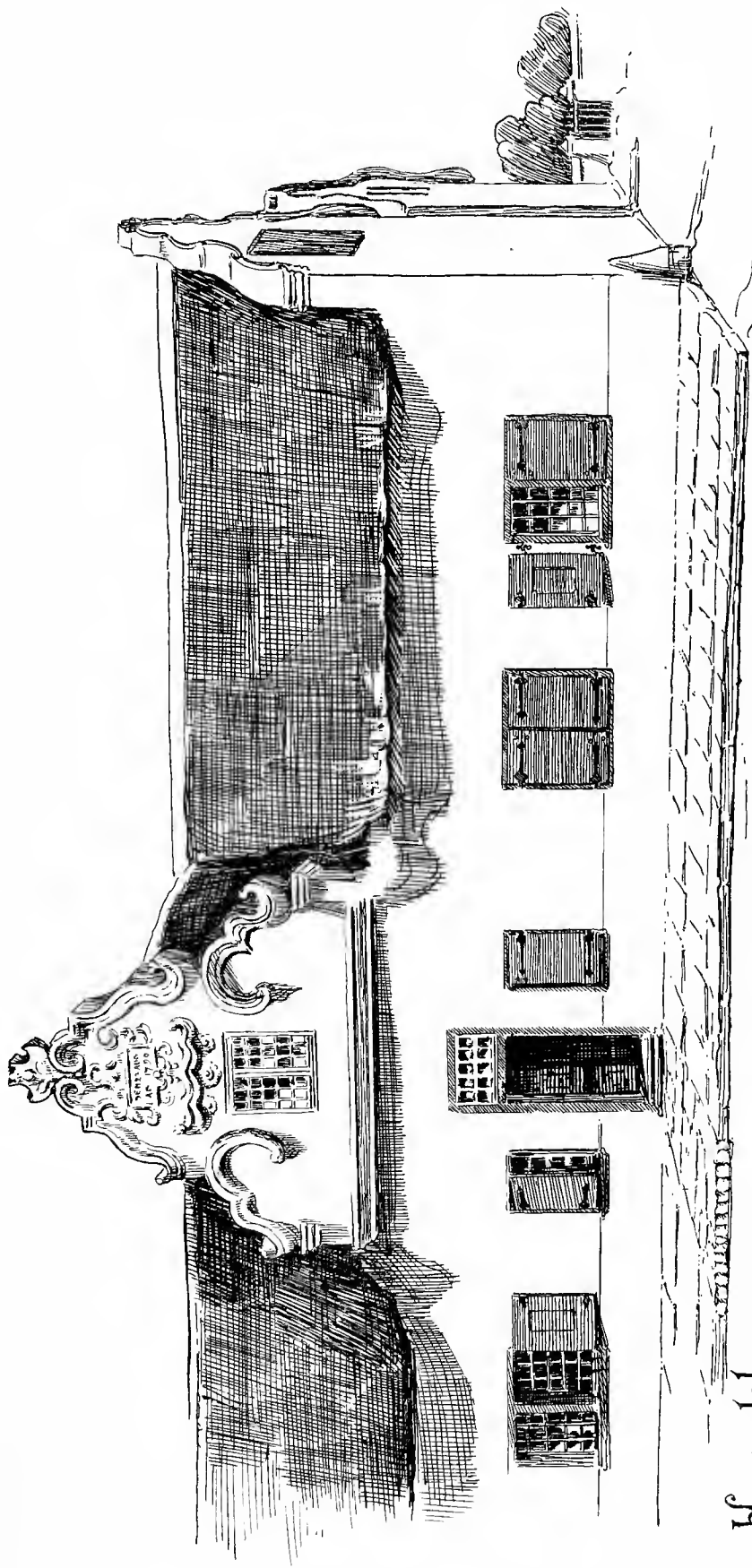


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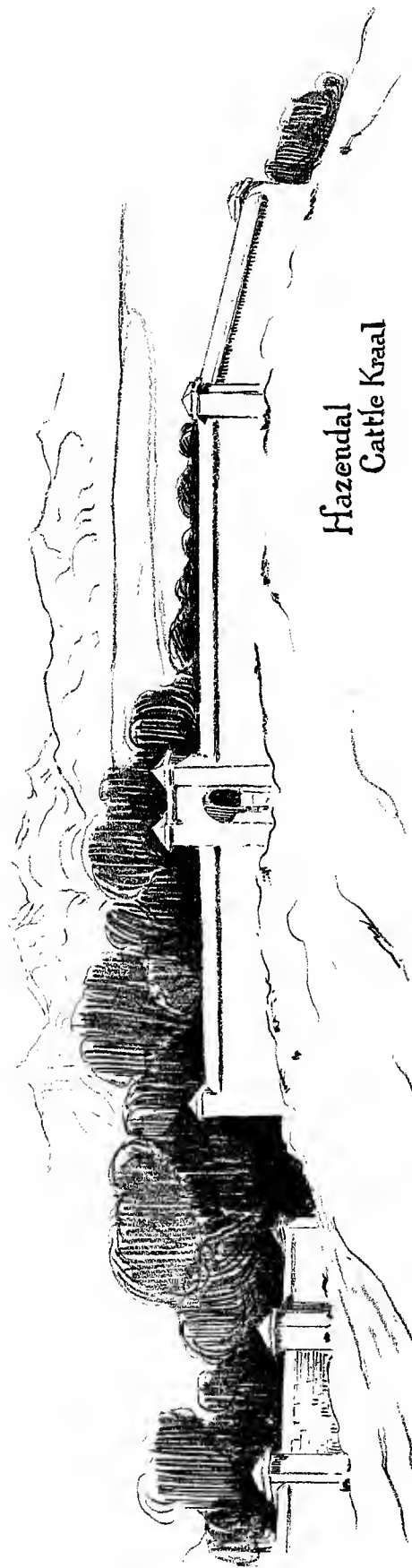
Bien Donné  
Drakenstein





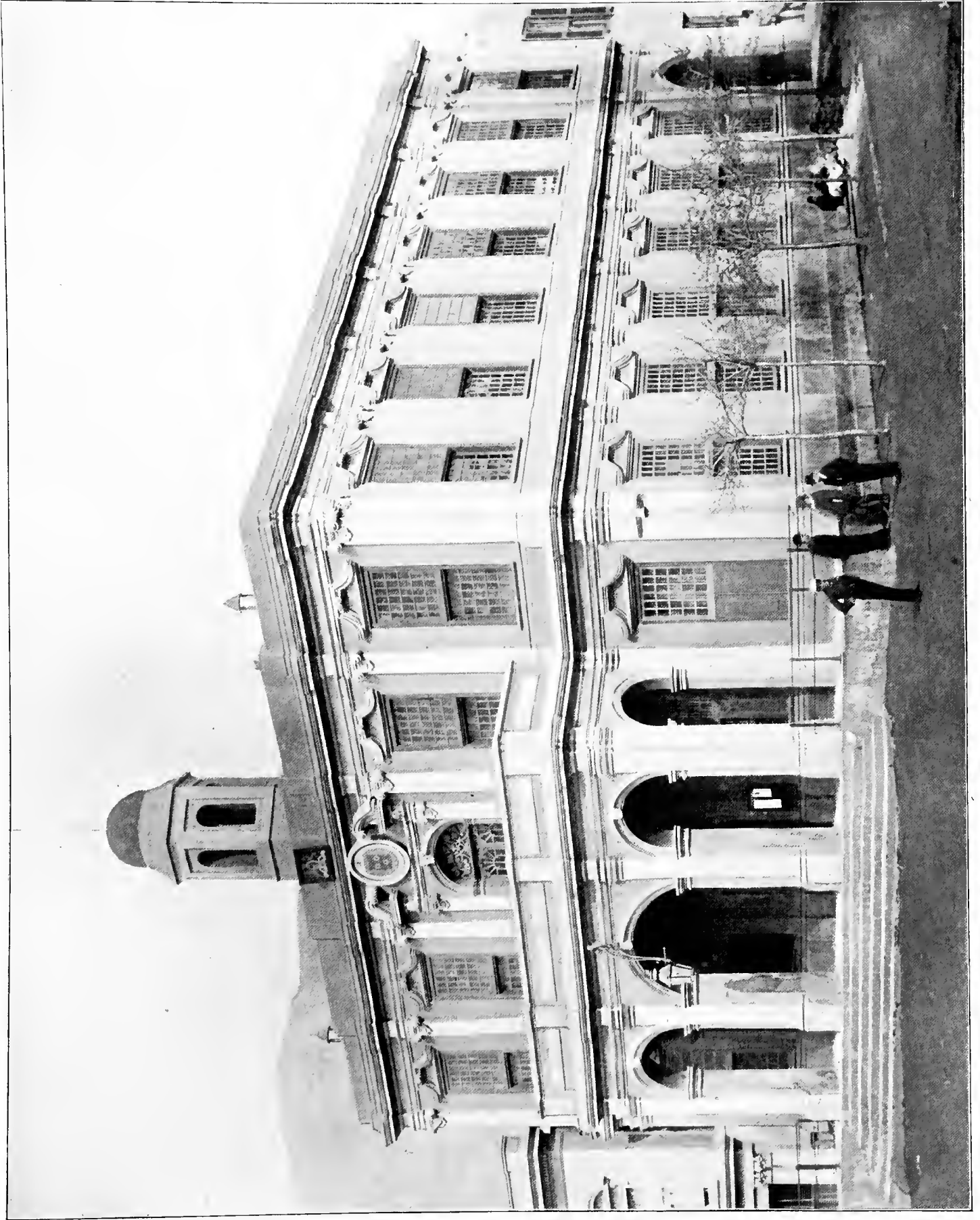


Hazendal  
in the Bottelary



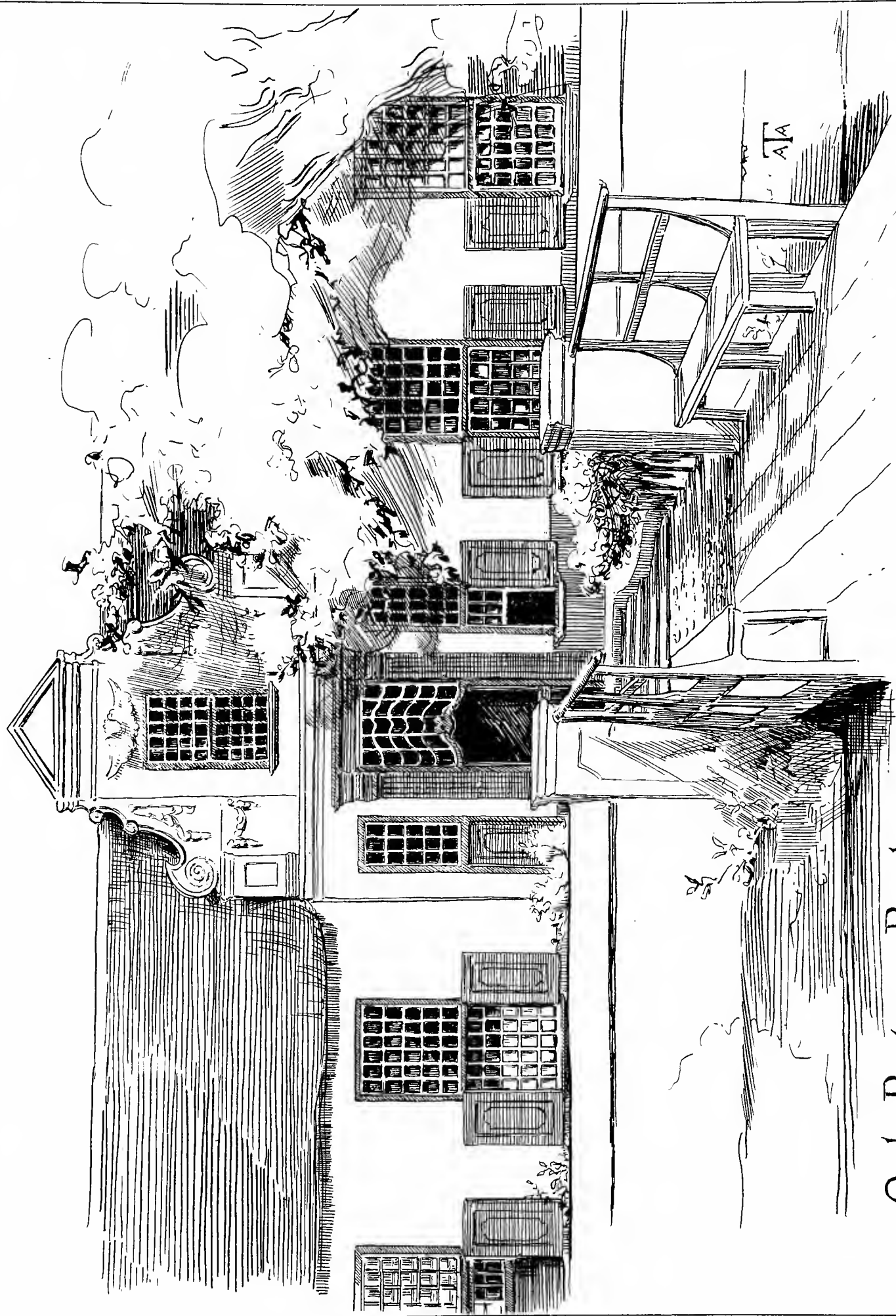
Hazendal  
Cattle Kraal





THE TOWN HALL, CAPE TOWN.





Oude Pasforie. Paarl.

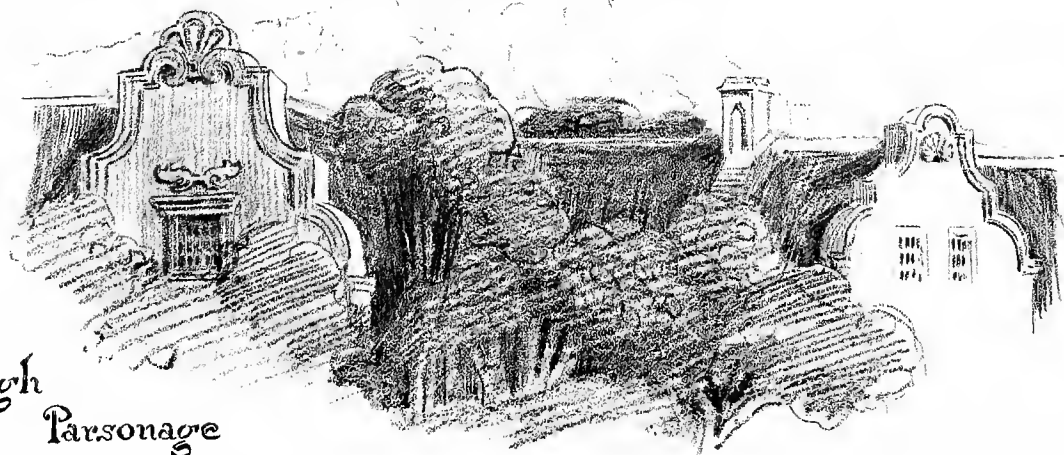




Back of the  
Old Parsonage  
at Paarl.



Tollbagh  
Parsonage

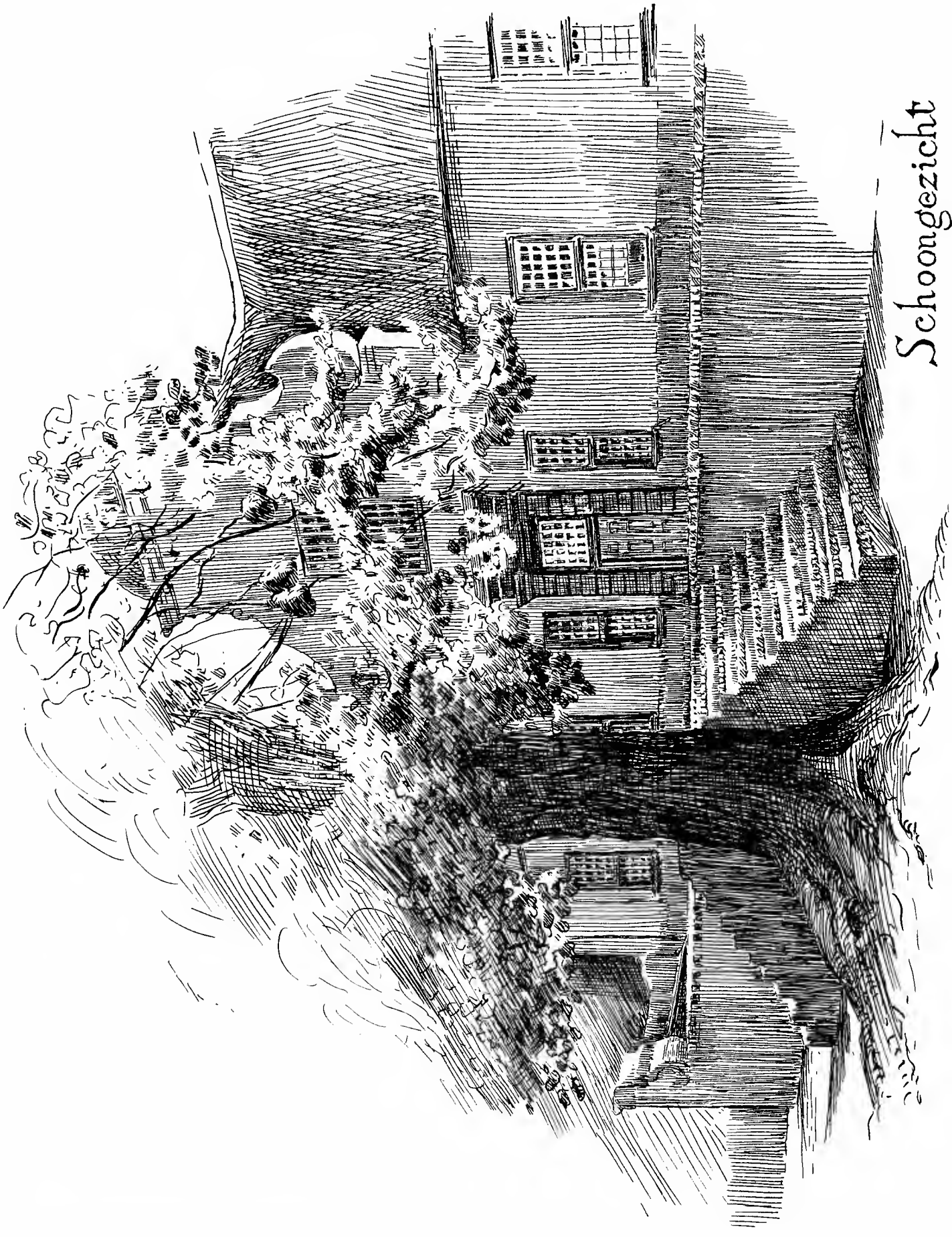






Old house  
in  
Cape Town.  
now known as  
The Normal College





Schoongezicht







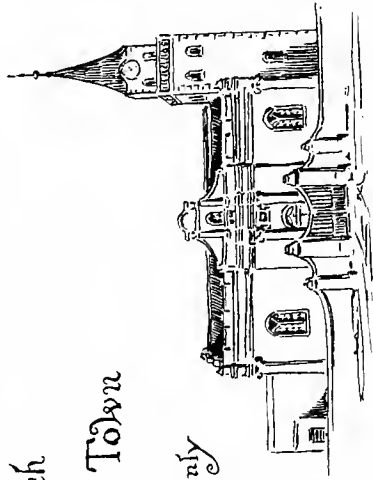
A VINE TRELLISED STOEP AT STELLENBOSCH.



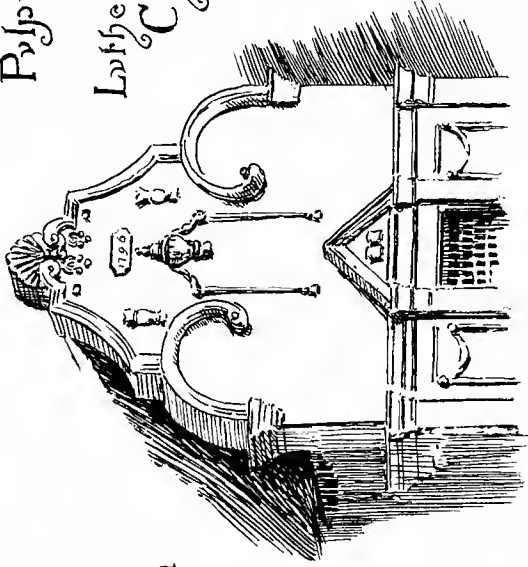


Old Chyreh  
Cape Town

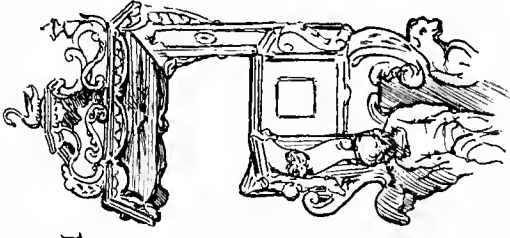
of which only  
the tower  
remains



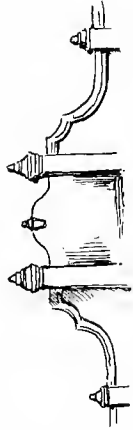
Old  
Chyreh  
Tisbury



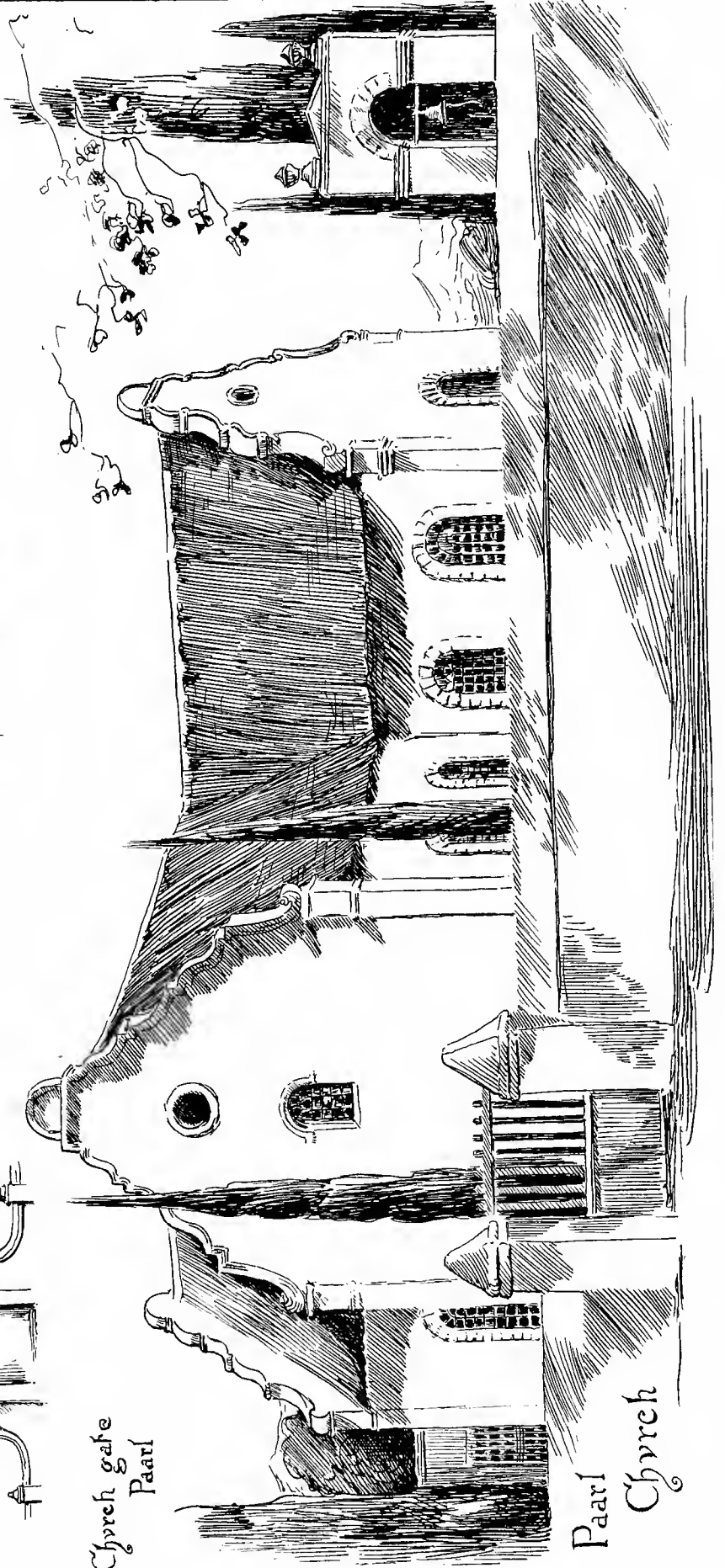
Pulpit of  
the old  
Lutheran  
Chyreh



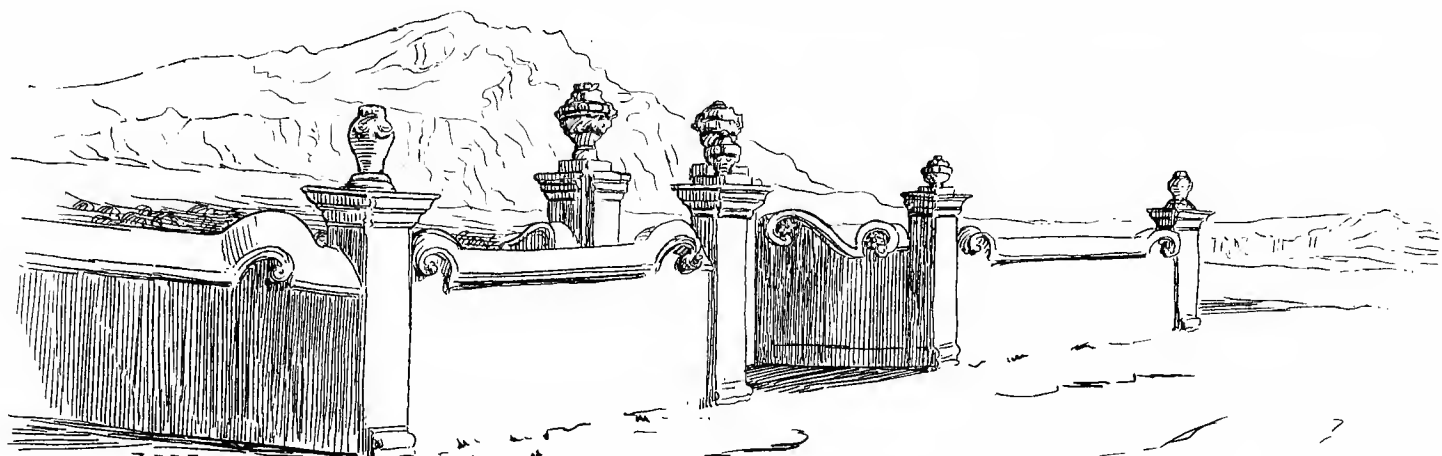
Chyreh gate  
Paarl



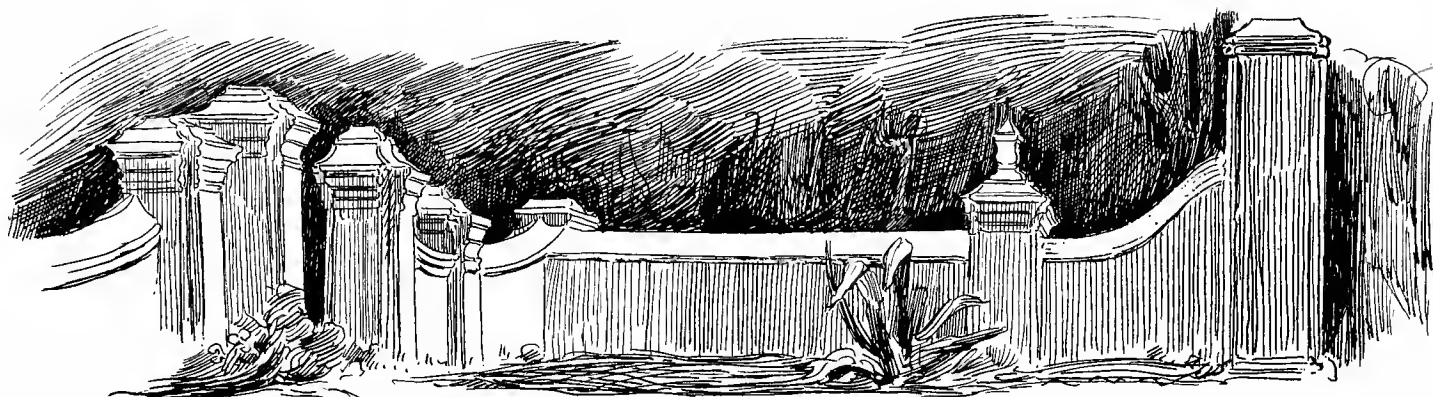
Paarl  
Chyreh



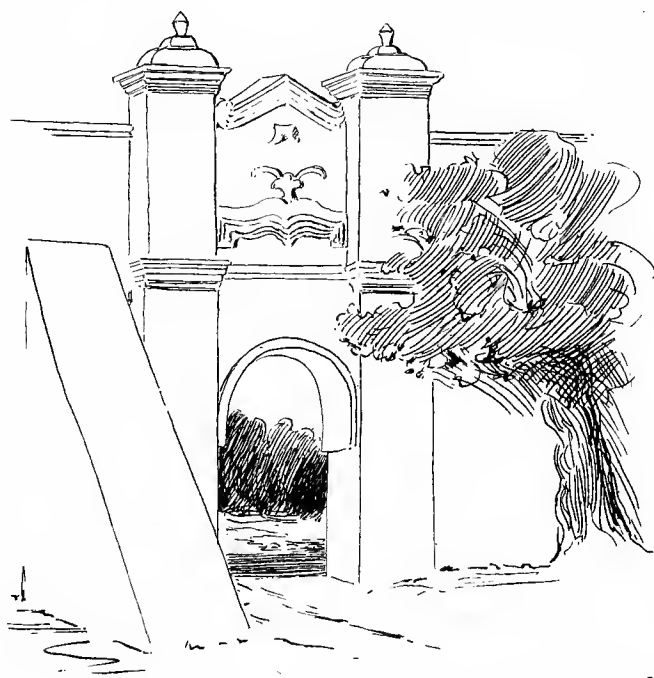




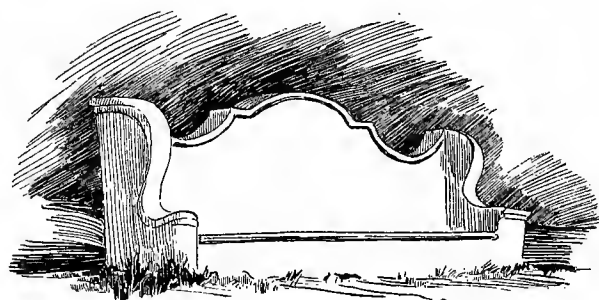
Wall and Gate of Tullbagh Church



Gates of Valkenberg  
Cape Town

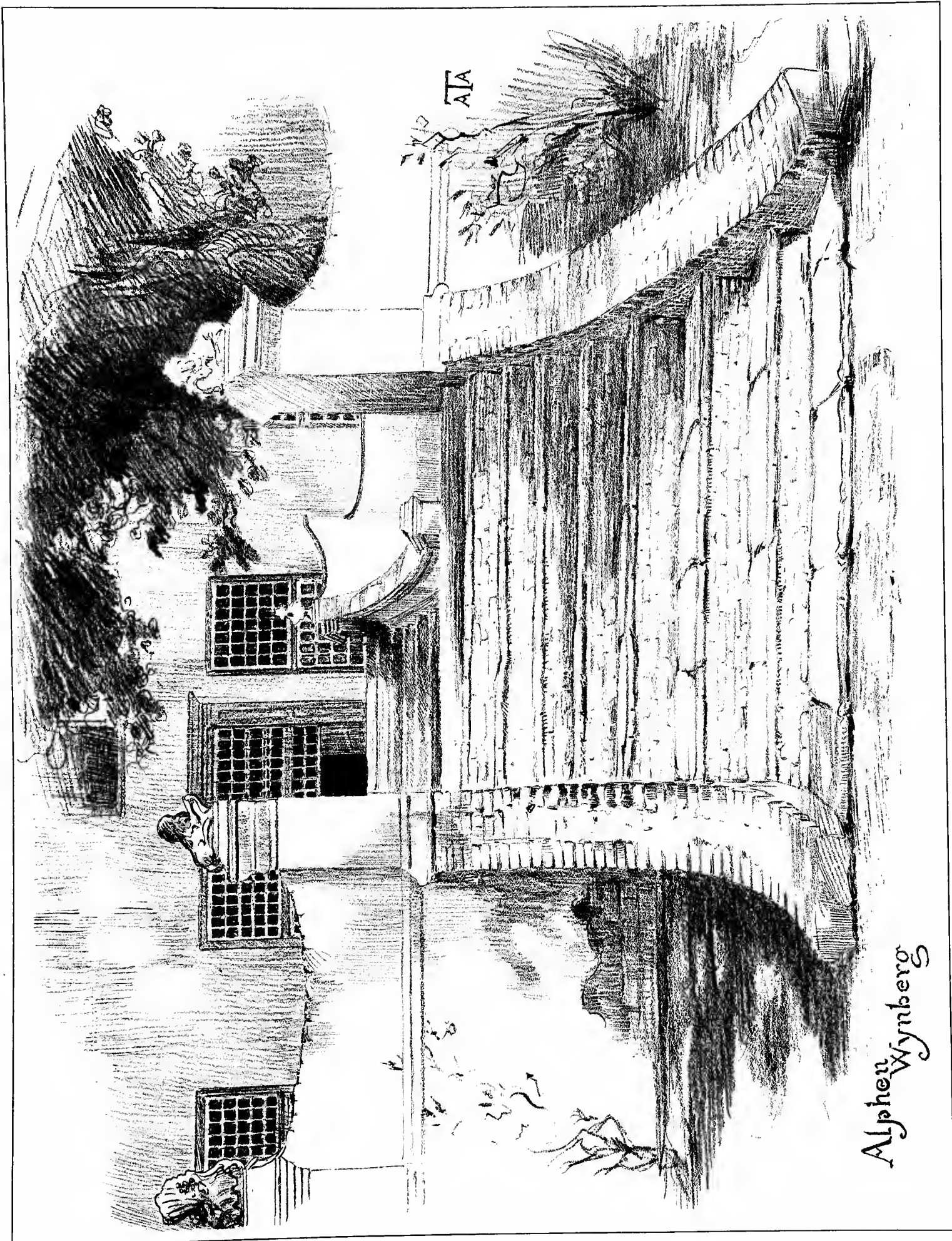


Stable Gate of  
Vergenoegd. Eerste Rivier



Garden seat of the  
"Company's House"  
(Rystenberg.)  
Rondebosch.

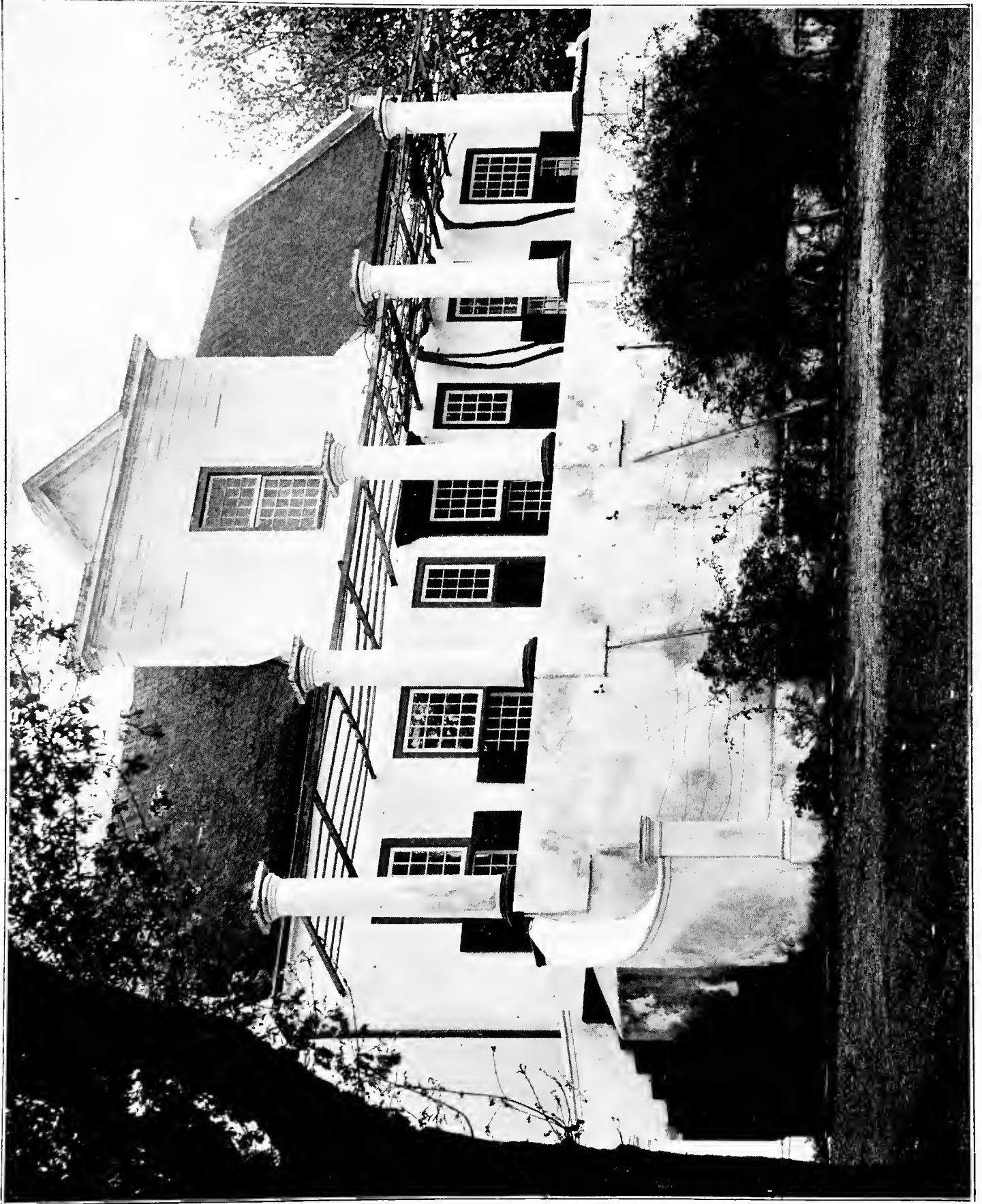




Alphen Wynberg





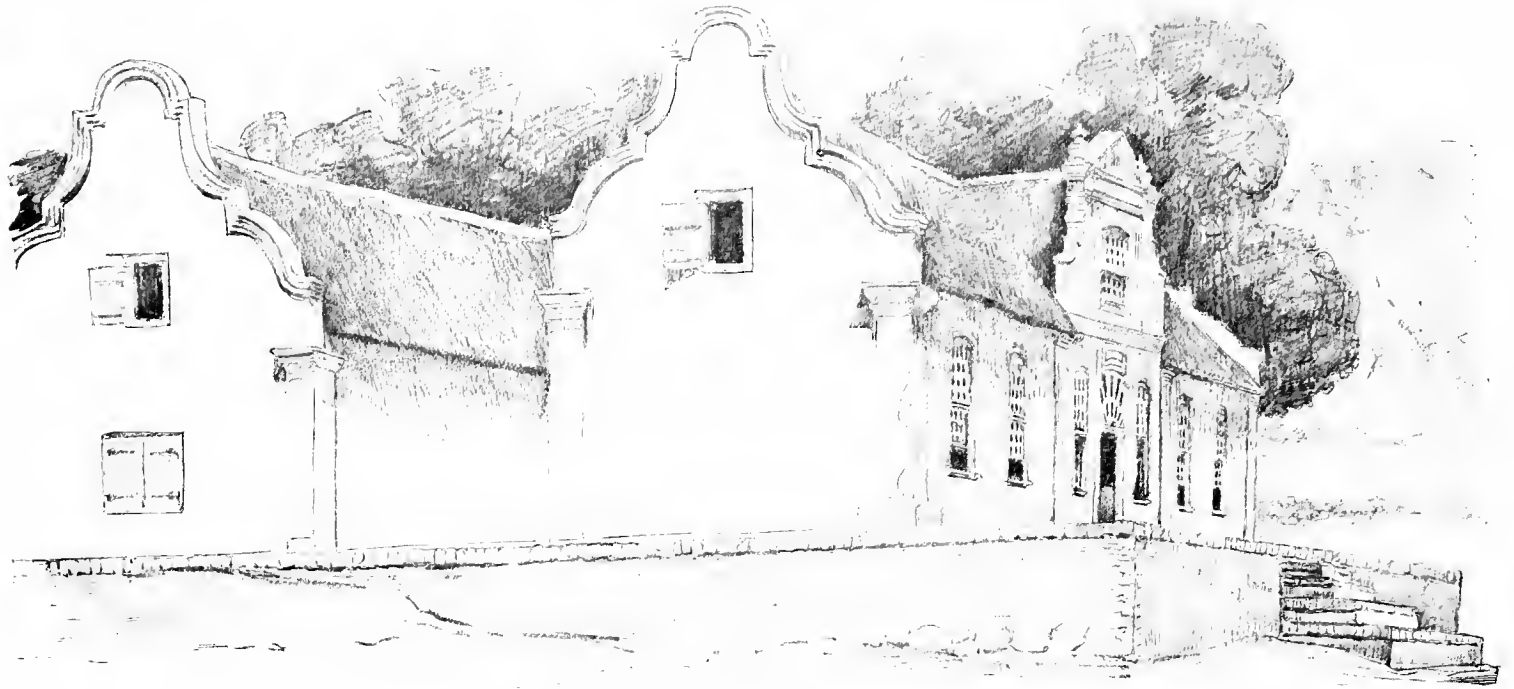






LA DAUPHINÉ, FRENCH HOEK.





RHONE, DRAKENSTEIN.



BURGUNDY, FRENCH HOEK.

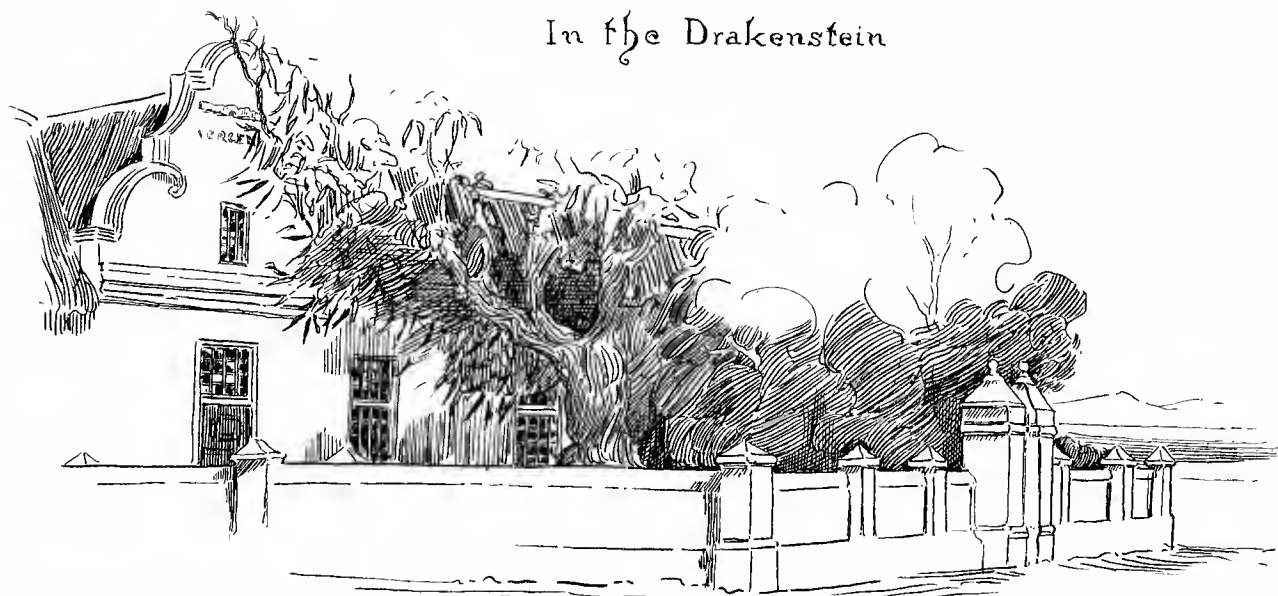






BOSCH-EN-DAL

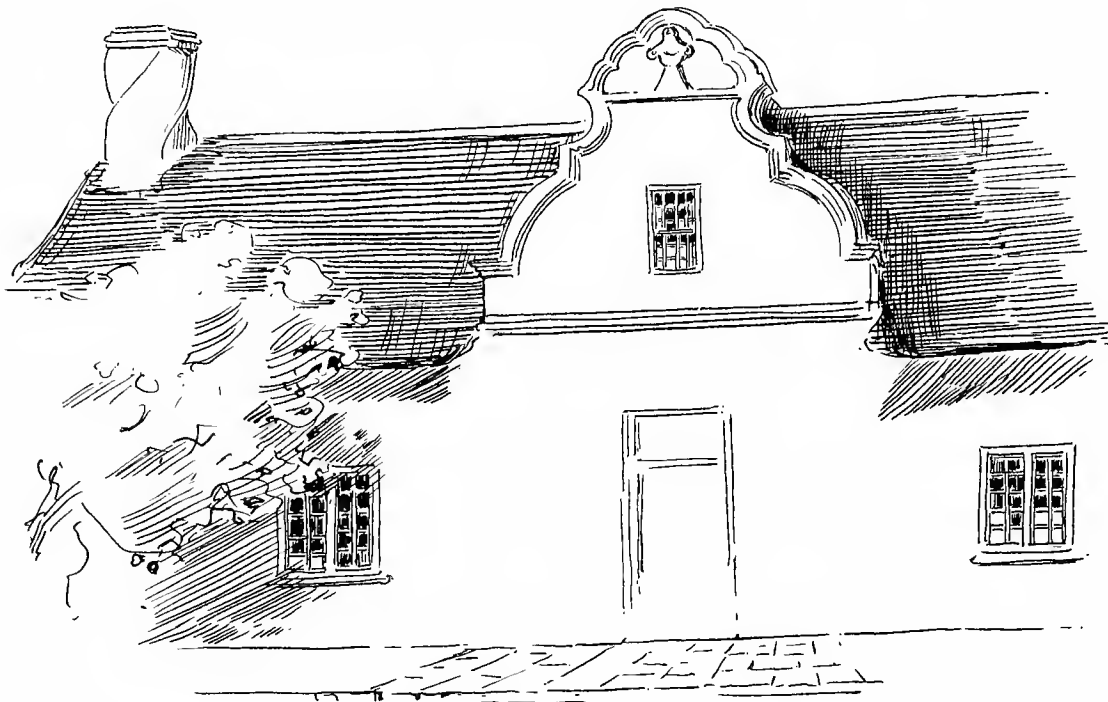
In the Drakenstein



VERGENOEGD  
in the Moddergat

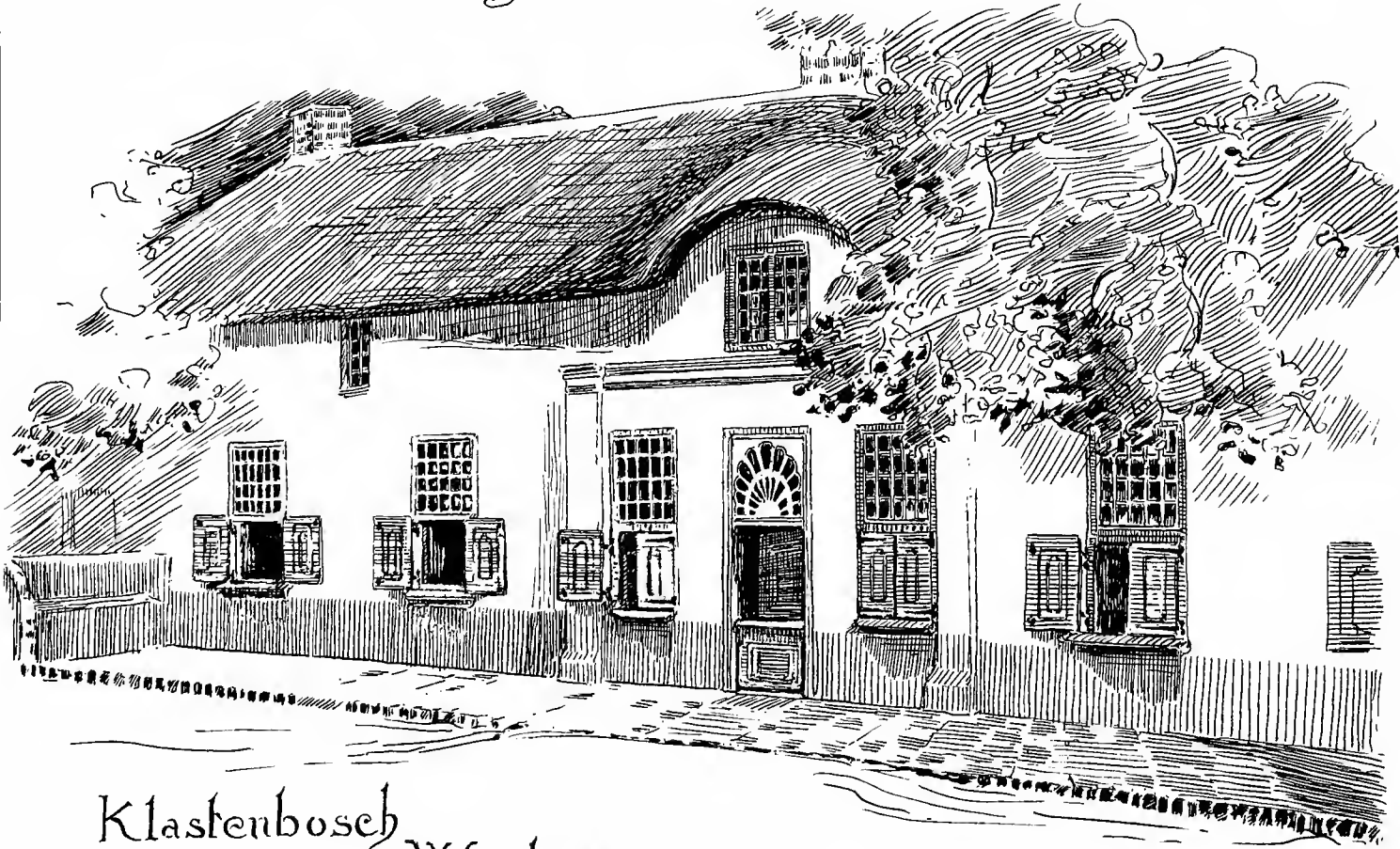






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House in Tulbagh

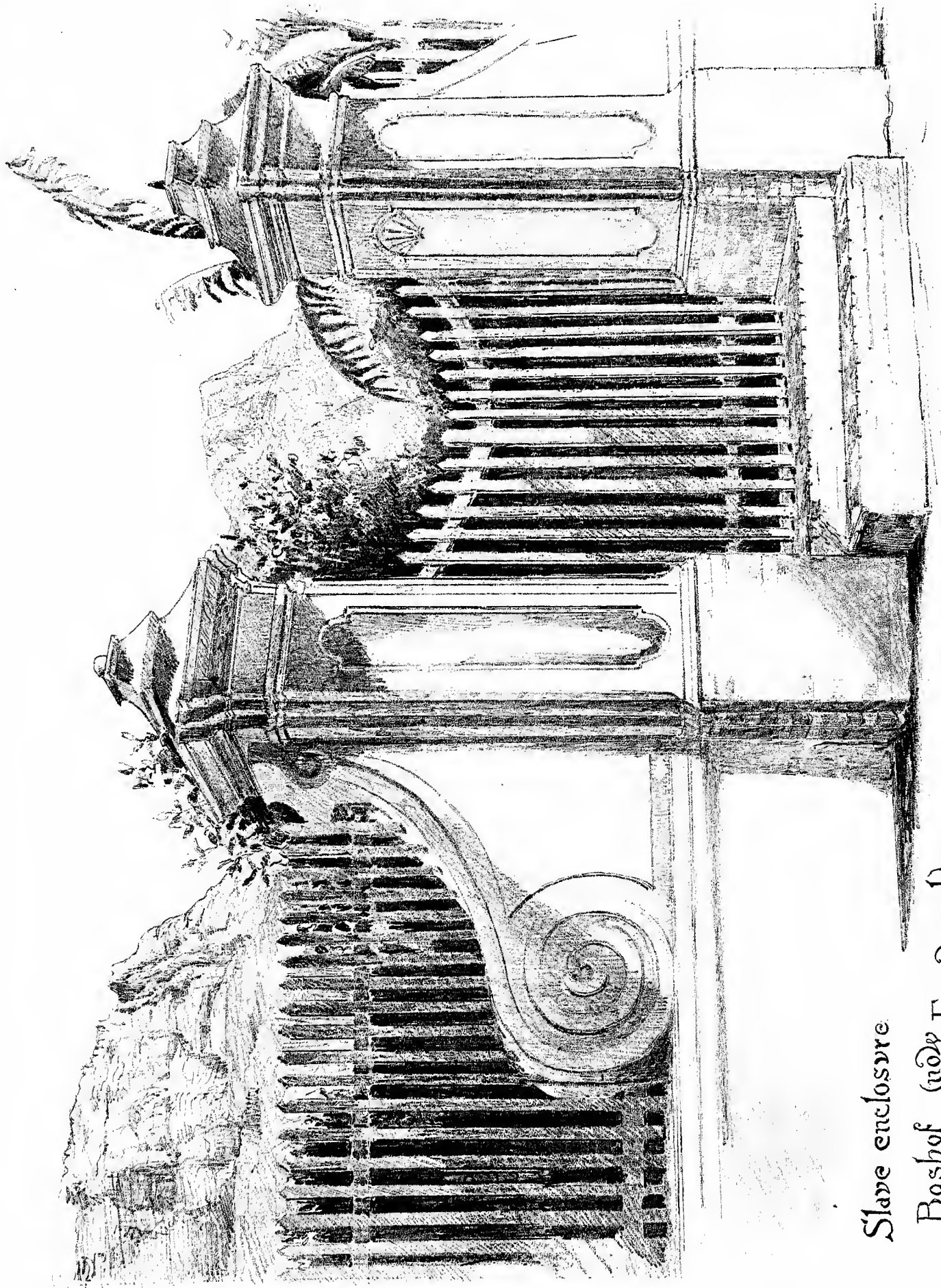


Klastenbosc  
Wyuberg





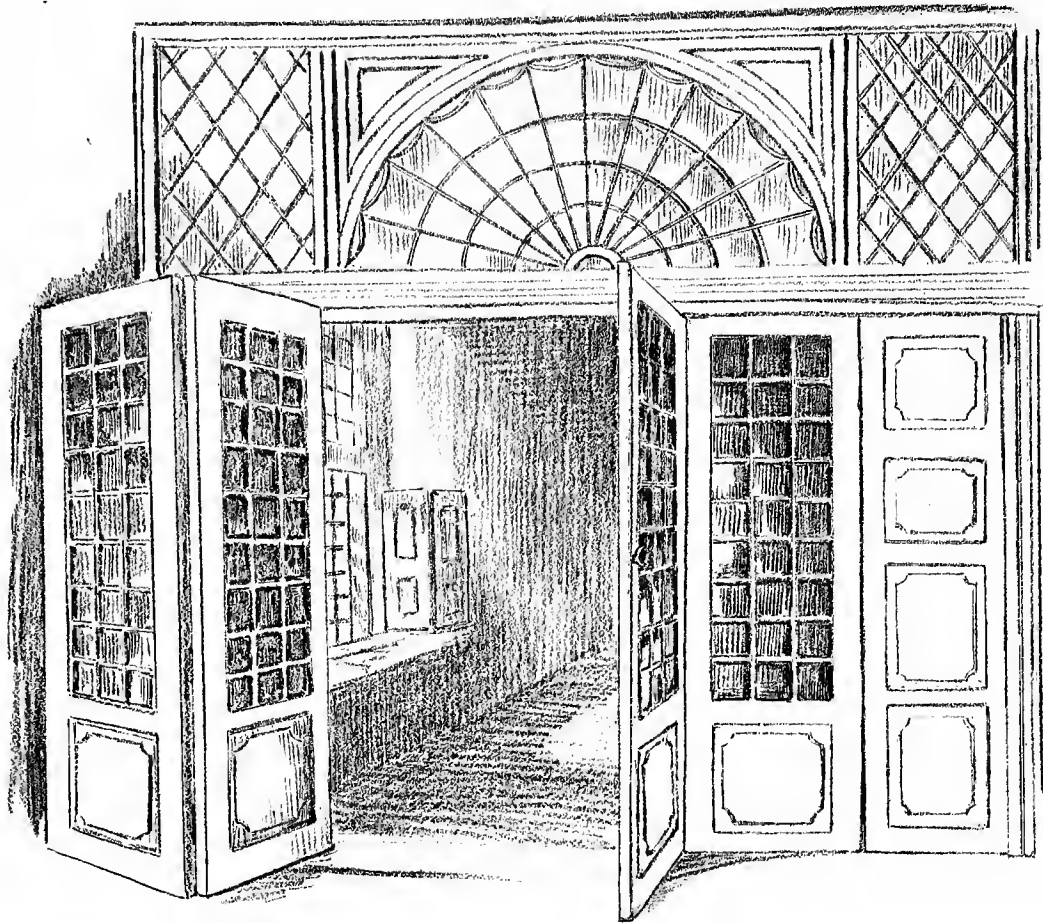




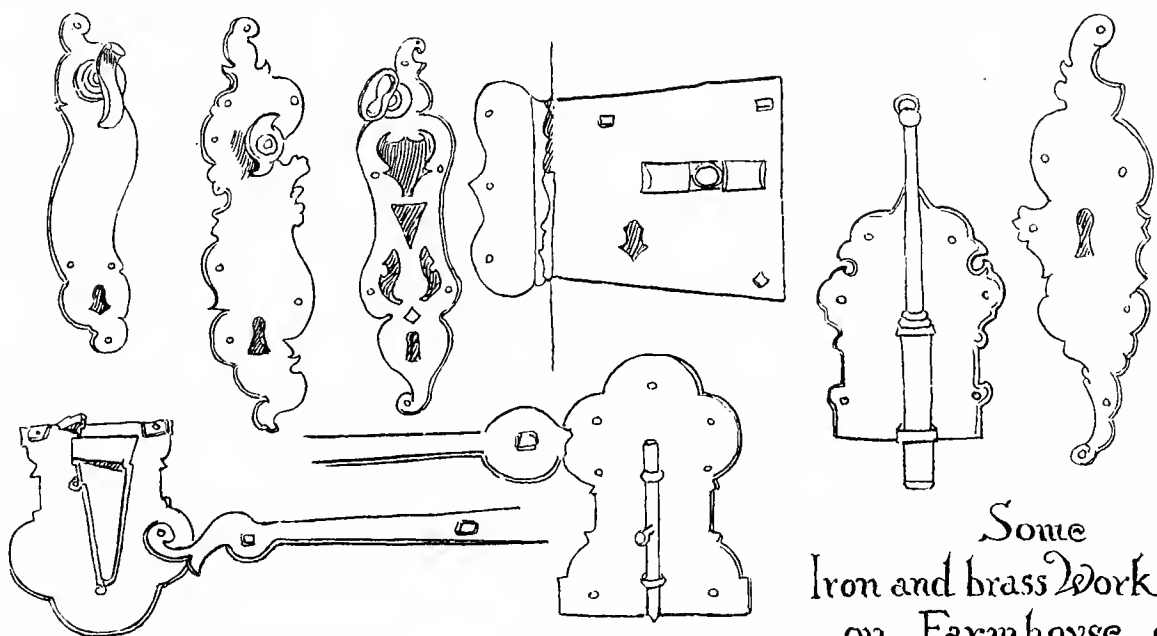
Slave enclosure  
Boshof (now Ferndwood)



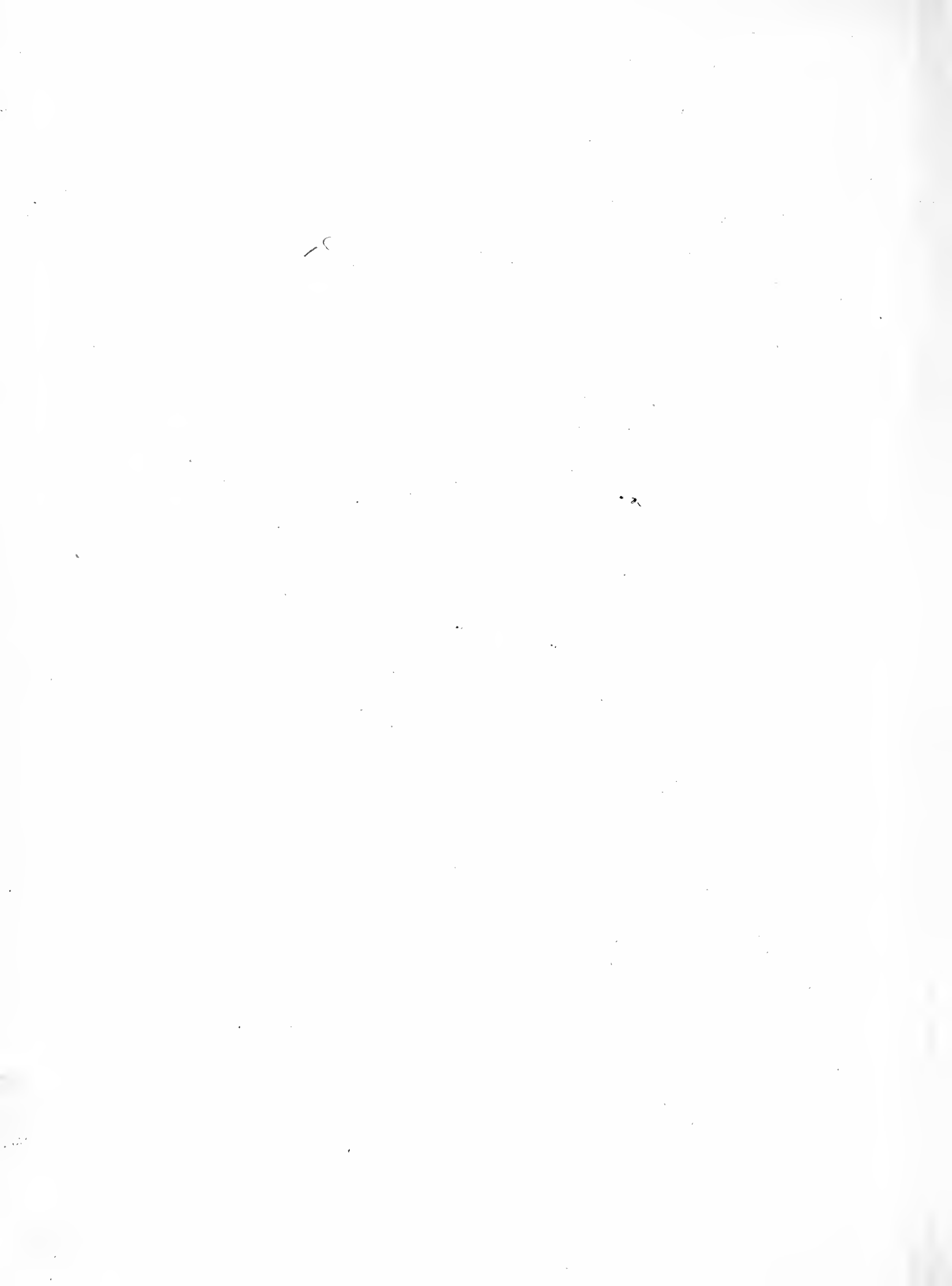




Glazed screen at Vergelegen.



Some  
Iron and brass Work  
on Farmhouse doors





GROOTE SCHUUR—ENTRANCE FRONT.  
(HERBERT BAKER, A.R.I.B.A., ARCHITECT.)











