THE GORA[1] AND THE 'GRAND' GOM-GOM:

by
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1 INTRODUCTION

For three centuries the interest of travellers and scholars alike has been aroused by the *gora*, an unbraced mouth-resonated musical bow peculiar to South Africa, because it is organologically unusual in that it is a blown chordophone.[2] A split quill is attached to the bowstring at one end of the instrument. The string is passed through a hole in one end of the quill and secured; the other end of the quill is then bound or pegged to the stave. The string is lashed to the other end of the stave so that it may be tightened or loosened at will. The player holds the quill lightly between his parted lips, and, by inhaling and exhaling forcefully, causes the quill (and with it the string) to vibrate.

Of all the early descriptions of the *gora*, that of Peter Kolb,[3] a German astronomer who resided at the Cape of Good Hope from 1705 to 1713, has been the most contentious. Not only did his character and his publication in general come under attack, but also his account of Khoikhoi[4] musical bows in particular.

Kolb's text indicates that two types of musical bow were observed, to both of which he applied the name *gom-gom*. The use of the same name for both types of bow and the order in which these are described in the text, seems to imply that the second type is a variant of the first. Accordingly, the English translator of Kolb's publication, Guido Medley (1731), referred to the two types of bow as the 'lesser' and the 'grand' *gom-gom*. As the 'lesser' *gom-gom* is in fact the *gora,* the two types of bow may be distinguished conveniently by referring to them as the *gora* and the *'grand' gom-gom* respectively.

This essay in ethnomusicological historiography and iconography sets out to re-examine Kolb's description – and the accompanying copperplate illustration – of these musical bows in order to clarify the misconceptions surrounding his account. It is subdivided into six sections: section 2 sketches the history of Kolb's publication; section 3 explores the scholarly appraisal of his description of the bows by Henry Balfour (1902) and Percival R. Kirby (1931a, 1931b, 1934, 1935); section 4 provides a translation and explication of his text, and determines that the *gora* and the *'grand'gom-gom* are quite distinct types of bow; section 5 discusses the illustration, and concludes that it is a fiction and the major source of erroneous interpretations of the text; section 6 is a brief concluding summary.

2 KOLB'S PUBLICATION

In 1719 Kolb published in Nuremberg a work entitled *Caput Bonae Spei Hodiernum; das ist: Vollständige Beschreibung des africanischen Vorgebürges der Guten Hofnung* (The Cape of Good Hope at the Present Day; that is: A Complete Description of the African Cape of Good Hope). It is in three parts, with a double index and

twenty-one copperplate illustrations, and comprises his observations on the history and state of the Dutch settlement, the geography of the terrain, the flora and fauna, and in particular the lifestyle of the indigenous pastoralist Western Cape Khoikhoi.[5]

The activities of the various European merchant companies and the slave trade had aroused in Europe considerable public interest in travellers' descriptions of distant lands, which was fanned further by fortune hunters' hopes of material gain. Jopp (1960: 36) quotes one such writer, Barchewitz, as commenting ironically that foreign places were nearly as well known in Germany as Germany itself. Thus, from the outset Kolb's work was regarded as a primary source of information, and several translations were subsequently published; a Dutch translation in 1727 – which the historian George McCall Theal (1882: 393-394; 1897: ii, 367-368) considered the "handsomest edition" of the work – and English and French abridged versions in 1731 and 1741 respectively. So popular was the work that a German translation of the French abridgement appeared in 1745.

Unfortunately, these translations did Kolb a disservice. For instance, Medley (1731) not only abridged the original text, but also misinterpreted the data; for example, Kolb's reference to 'slaves' in the account of Khoikhoi musical instruments is translated as 'Negroes', Medley being unaware that only a very small number of the slaves brought to the Cape of Good Hope in the seventeenth century originated in West Africa, the majority stemming from the East Indies (Böeseken 1977; Bradlow 1978). More significant in the light of subsequent misinterpretations of Kolb's text is the fact that Medley's account of the *'grand' gom-gom* is not a translation of the original text at all but a description of the illustration. In his acrimonious fashion, Theal *(ibid.)* expressed his censure of this translation by describing it as "merely a selection of his (i.e., Kolb's) paragraphs, badly translated and condensed by a man absolutely ignorant of his subject."

In addition the posthumous publication in 1763 of the Abbé de la Caille's *Journal historique du voyage fait au Cap de Bonne-Espérance* alleged not only that Kolb's information is unreliable and inaccurate, but also that he plagiarised the researches of Johannes Gulielmus de Grevenbroek[6], imputing to him generally a poor character. In the wake of La Caille and his editor, other writers such as Sparrman, Mentzel,[7] and Le Vaillant wrote in similar vein. Consequently, Theal *(ibid.)* also arraigned Kolb as "too indolent or too conceited for patient research, too credulous in believing idle tales, too unscrupulous to abstain from writing fancies and terming them facts."[8]

Despite the vicissitudes of opinion, Kolb's anthropological account of the Western Cape Khoikhoi has cast a long shadow over subsequent scholarship. It is in this historical context of the fate of his publication at the hands of translators and critics that his description of Khoikhoi musical instruments must be reviewed.

3 THE "MYSTERY OF THE GRAND GOM-GOM"[9]

The problematical nature of Kolb's account of the two types of bow and the influence upon its interpretation of the accompanying illustration, is attested to by the comments of Balfour and Kirby.

In 1902 Balfour (then curator of the Pitt Rivers Museum at Oxford) published a paper in which he attempted to clarify the nature of the *gora* in order to distinguish it from those instruments with which it has been confused, such as the ordinary

mouth-resonated musical bow, the Jew's harp, the Asian kite-bow, and the bull-roarer, aiming thus to establish its probable evolutionary phylogeny. He cited references to the instrument in fifteen sources, beginning with that of Kolb. Having deduced that the first part of Kolb's description refers to the *gora*, with respect to the remaining portion of the text describing the second type of bow he commented as follows:

> His (i.e., Kolb's) description of the "great *gom-gom*" is, I believe, unique, no other writer having noticed the ingenious contrivance for lengthening and shortening the vibrating portion of the string by means of a sliding cocoanut shell. Were it not for the detailed nature of his description and figure of the instrument ... one might have been led to suppose that Kolbe had, as so many writers have done, confused the ordinary musical bow, with gourd or cocoanut resonator, with the *goura*, or *gom-gom* as he calls it. As it is, this form which he describes is not outside the range of possibility. The *goura* is rapidly disappearing, and the "great *gom-gom*" may have been one of the first forms to become extinct.It would be well to seek traces of it amongst the Hottentots, and if any remain, to secure examples without delay (1902: 158-159).

As Kirby pointed out (1931b: 521), Balfour did not make use of the original German text, but rather quoted Medley's translation and drew his conclusions accordingly. This use of a secondary source - and particularly one of doubtful merit - does not necessarily invalidate his observations. Two points emerge from his discussion:

(i) he interpreted the text of Kolb's account inevitably in terms of the illustration, the veracity of which he did not question as he did not realise what Medley had done, and therefore accepted the apparent implication that two variant forms of the *gora* are being described, dismissing the possibility that two distinct types of bow had been seen,

(ii) he surmised that what he called the "great *gom-gom*" might be extinct or on the verge of extinction, and consequently suggested that traces or examples be sought without delay.

Nearly thirty years later Kirby acted upon this suggestion and searched for the appropriate evidence. In a paper devoted to the subject, he concluded that he had:

> ... made exhaustive enquiries over the whole of the Union of South Africa, and have also personally visited many localities and have heard not a few performers on the *gora*, but not a trace of evidence have I found of any departure from the original form of the instrument so radical as that sugggested by Kolbe (1931b: 523).

Kirby on the other hand, did make use of the original German text, which he found to be "... very obscure, and in places almost untranslatable" *(ibid.*: 521). He accepted that the first part of the description refers to the *gora*, and the remaining portion of the account he also interpreted in terms of the illustration[10], even though he surmised that "...Kolbe's plates in general introduce a good deal of fantasy" *(ibid.*: 523). However, it may be said that Kirby, perhaps influenced by his reading of La Caille, Mentzel, Theal *et al.*, all of whom are quoted in many of his publications, was unable to view Kolb as anything other than a very dubious source of information[11]. He therefore dismissed the *'grand' gom-gom* as something of a mystery, likely to remain so (*ibid.*, 525).

4 THE DESCRIPTION OF THE TWO TYPES OF BOW

Kolb (1719: Part 2, 527-528) devotes four paragraphs to his account of the two types of bow. The first paragraph is largely introductory, the second and third are descriptive and lengthy, whilst the fourth deals with an ensemble of musical bows.

The difficulties raised by the text are two-fold:

(i) correct interpretation of the organological data given,

(ii) consequent on this, correct classification of the *gora* and the *'grand' gom-gom.*

As these problems are interrelated, they will be discussed together; the illustration will be treated as a separate issue.

My translation of Kolb's text is presented below. Variant interpretations of words or phrases are given in round brackets, whilst interpolations or explanatory annotations appear in square brackets.[12] The original text is provided in appendix 1 – in Latin script but retaining Kolb's orthography.

> As far as their music is concerned, it cannot be subdivided easily into the categories of figured [instrumental] and vocal music, as the one is seldom or even never heard without the other. Nonetheless, it will be necessary to describe first of all the instruments required for the figured music, which bear very little resemblance to those of Europe. One of these is also common to the slaves, and I cannot say therefore whether they got it from the Hottentots, or the Hottentots from the slaves of other lands, yet it is known by the same name by both and is called a *gom-gom*.
>
> This *gom-gom* is a round bow made of a dense, tough wood, such as olive- or ironwood. It is strung with a bowstring of moderate thickness, somewhat like the A on a violin, which they themselves make from sheepgut or sinew. At one end, where (before) it is bound to the bow, they attach a quill which has been trimmed and slit open (split), which they hold in the mouth, together with the string which runs through it, so that the vibration of the string should not hurt them, and also that the proper sound of the string should not be taken away, which they produce by the inhalation and the exhalation of the breath. When they wish to make and have a full-sounding *gom-gom*, as one already has a simpler, plainer version and only in the just described manner, so they put at the other end, before the string is stretched taut, attached to the bow [stave] and bound fast, a coconut shell, which has been sawn in two, hollowed out, and all the flesh inside removed as well as any other membrane that might still cling, which must, as it were, give the resonance.
>
> This coconut shell is sawn in such a manner that only the upper third part is removed, which in this case (here) one throws away or one gives to a slave as a drinking vessel so that he may be able to enjoy a drink therefrom that is clean and pure. The remaining and greater portion one attaches in the manner described to the string, so arranged that the holes should not be bored too far down, which moreover must also be placed exactly opposite one another, so that the remaining shell will fit onto the bow [*anschliessen* means 'to connect', 'to join', 'to lock into position'] all the better. Because now the sound or the tone of the string reverberates and amplifies itself within [the shell], as in a round hollow (cavern), so to speak: so the instrument not only sounds much brighter than it would without it: but also they can, through the backward and forward motion of the aforesaid coconut shell, adjust all the tones which one might practise upon another and simpler instrument.
>
> When three or four such *gom-goms* of varying sizes and different strings are brought together, as also those who can play upon them such that they know how to harmonise,[13] then the result is a soft (tranquil) and pleasant music, from which no one's head is burdened with too powerful a resonance, yet nonetheless the ear is delightfully diverted. As I remember, I once listened to two Hottentots who together, in the quiet evening, created in their fashion an altogether charming night music. Provided, moreover, that more artistically skilled hands than those of the Hottentots should come across the instrument and have a natural affinity for it, its charm would not only be greatly increased, but also this instrument would, in the course of time, attain a greater perfection.

4.1 THE *GORA*

The second paragraph[14] of Kolb's text unequivocally describes a *gora*. A comparison of his description with that given by Kirby (1934: 171) should make this clear:

In its original form the *gora* consisted of a slender bow of wood about three feet six inches long, tapering at its extremities in exactly the same way as the Hottentot or Bushman bow[15] was tapered. A thin string of twisted sinew was prepared and one end of it was run through a tiny hole made in the slit and flattened barrel end of the quill of a feather which has been cut into a roughly spatulate shape, and secured in that position. The shaft of the feather, from which the barbs had been removed, was lashed to one end of the stave of the bow by means of a piece of thin *riem*. The string was then drawn taut and fastened to the other end of the stave by being wound round it in such a way that the string might be tightened or loosened at will, and thus raised or lowered in pitch. The instrument thus constructed was held in such a manner that the quill lay between the lips of the player, though it did not touch them. By breathing in and out with force, the quill, and through it the string, was set in vibration, and yielded several of the partials of the harmonic series appropriate to the note to which the string had been tuned.

The essential feature that distinguishes the *gora* from all other types of musical bow, as Balfour pointed out (1902: 156, 166, 173), is the method of sound production. A string may be set in motion by (i) plucking, (ii) striking, (iii) friction, (iv) passage of a strong current of air across it, (v) mechanically coupled vibration, i.e. the vibration of the body of the instrument to which the string is attached – such as a musical bow with a notched surface to the stave over which some implement is passed in rasp-like fashion (Balfour 1899:16-18;Kirby 1934: 235) – and (vi) sympathetic vibration, which is an acoustical phenomenon. In the case of category four above, the *gora* differs from wind-resonated chordophones such as the Aeolian harp or the Asian kite-bow in that the air is set in motion by human agency. Kolb's description, therefore, can leave no room for doubt.

To illustrate how accurate and extensive is the detail provided, his description may be compared with those of three other writers of the seventeenth and early eighteenth centuries. For example, he states that the wood used was of a tough type such as olive- or ironwood. Ten Rhijne (1686) noted that of all the trees to be found at the Cape, ironwood was one of the most common species - see Schapera (1933: 106-107) - whilst de Grevenbroek (1695) mentioned a type of olive amongst the many wild fruit trees (*ibid.*: 270-271). Moreover, both the Khoikhoi and hunters characteristically used sinews, gut, or fibre, for making bowstrings - see Maingard (1932b: 719). These descriptions are quoted below in chronological order:

(1) Dapper 1668 (reprinted in Schapera 1933: 76):

There is amongst them also another musical instrument in use, with a string, in the manner of a bow; with a split quill at one end, with which they blow upon the string, and which sounds without a bow [i.e., not by means of friction]; nevertheless [it produces] not a loud sound, notwithstanding that they exhale their breath strongly enough and again inhale in the same way (of the same).[16]

(2) Schreyer 1681 (reprinted in L'Honoré Naber 1931: vii, 38):

... on a wooden bow a bowstring is stretched taut, to which at the lower end a little piece of feather is attached; this they take between the lips, and produce therewith a strong buzzing sound through inhalation and exhalation of the breath.[17]

(3) Valentyn 1726 (v (10): 105b):

... or sometimes [I have] seen them playing on an instrument with one string, like a small trumpet marine, or on a flute, or else horn, all of which instruments I have seen amongst them. They also stretch a thick string across a long curved bow, at the end of which there is a little feather, upon which they play skilfully.[18]

Bearing in mind the allegation of plagiarism, mention should be made of de Grev-

enbroek's extant account of Khoikhoi music-making (1695). The original Latin letter is reprinted – with a translation by B. Farrington – in Schapera (1933). The passage in question refers to a bow, but in such scant and generalised terms that it cannot be identified as any specific type of bow. Moreover, the Latin text is ambiguous. Farrington's translation is quoted here as it captures the general Arcadian tone of the writing, and the ambiguities are discussed in an appropriate note.

> The male musicians among those on the hither side of the mountains shew great ingenuity in bending a stick with their great strength, stretching a string upon it, and fumbling continually upon the same; and they are skilled to breathe an air upon the oaten flute, sport upon the rustic reed, or wake the music of such pipes as land or sea affords.[19]

Did Kolb have any knowledge of his predecessors' writings on the *gora*? This would seem to have been the case. Jopp (1960: 272) made the following observation, based both on writers mentioned by Kolb and on internal evidence:

> For Kolb [i.e., in his defence] also speaks the fact that he came to grips with earlier accounts of journeys (Dapper, Tachard, Boving, Saar, Merklein, Andersen and Vogel) and that which is correct he retained. If, however, he observed something else, he adduces this and corrects the earlier accounts. It is certainly noteworthy that Kolb appears not to have known Schreyer's account.

However, Kolb's description of Khoikhoi drumming and singing (1719: 528) suggests that he did know Schreyer's account, a point also noted by Kirby (1934: 16). Furthermore, according to Schapera (1933: 162), he made the earliest published reference to de Grevenbroek and must therefore have known at least some of his material.

4.2 THE *'GRAND' GOM-GOM*

According to Kolb, the key feature that distinguishes the second type of bow from the first is the application of a resonator, and the essential problems to be solved are:

(i) how the resonator is affixed to the bow, and

(ii) the use made of the resonator in performance.

Contrary to Kirby's opinion, the German text is neither "obscure" nor "almost untranslatable"; in fact, only one statement in Kolb's account needs explication because it was misconstrued in the illustration. Kolb explicitly states that the resonator is attached to the bow stave [*damit die übrige Schale desto besser an den Bogen schliessen könne*].[20] In simple technologies this usually involves binding the resonator to the stave by some means – a piece of sinew, a twisted fibre cord, or hide thong – and in a particular manner and position, the details of which differ from one type of bow to another. In this regard Kolb merely states that the holes bored in the sides of the resonator through which the attaching cord must pass, should not be too close to the base of the shell [*zu tieff hinunter*] and must lie exactly opposite one another in order to ensure a good fit of resonator to stave.

This description would be entirely unremarkable were it not for an apparent contradiction within the same statement, for Kolb writes that one attaches the resonator "in the manner described *to the string*" [italics mine]. The source of the difficulty lies in the misleading order in which the principal and subsidiary clauses are arranged. If these are reorganised, and judiciously punctuated, the text would read:

> The remaining and greater portion [of the shell, which has been sawn into two unequal sections] - so arranged that the holes should not be bored too far down, which, moreover, must be placed

> exactly opposite one another, so that the remaining shell will fit onto the bow [stave] all the better - one attaches, in the manner described, to the string.

What is the "manner described" to which Kolb refers? The appropriate preceding section reads:

> ... so they put at the other end, before the string is stretched taut, attached to the bow and bound fast, a coconut shell.

This indicates a sequence of construction rather than a method of attachment, which might be systematised thus:

- attach bowstring to bow stave at one end of the bow,
- attach resonator to bow stave at the opposite end,
- stretch bowstring taut and fasten it to the bow stave at the side opposite the first, near to which the resonator has been attached to the bow stave,
- attach resonator also to the bowstring.

The first of these steps is implied,[21] the remaining three stated.

By saying that the resonator is attached to both stave and string, what is Kolb actually describing? Drawing on empirical evidence, it is clear that the second type of bow is *braced* at the point of attachment of the resonator to the bow stave. Bracing involves tying a loop around both stave and string, thus dividing the string into two vibrating sections, usually of unequal length. A common method of bracing is to pass a cord through holes drilled near the base of a resonator – or through a single hole in the centre of the base, in which case one end of the cord is knotted to prevent slipping – and then loop it around both stave and string, draw it taut to the required degree and fasten.

A bracing loop not only divides the bowstring, but also increases the tension on the string (thereby altering pitch), and is thus a tuning device. The resonator and loop may be fixed relatively permanently in position, or be movable or removable; if movable, the resonator cannot be bound first to the stave and the attaching cord then looped around the string, but must be bound to both stave and string simultaneously. By pressing stave and string closer together, releasing the tension on the loop, it is possible to shift the position of the resonator along the stave, and that of the loop along the string. Such a shift by its nature cannot be carried out while playing, whereas Kolb's reference to the backward and forward motion of the resonator describes the playing technique.

In support of this interpretation of the text, it is evident that Kolb perceived that the resonator has a dual function, namely:

(i) to increase the overall volume of sound, and

(ii) to modify the sounds produced.

He had studied physics[22] and, with respect to the first function, appreciated that the sound wave produced by the vibration of the string could be picked up by the resonator, causing the reverberation of the sound wave in the hollow chamber of the resonator, resulting in amplification of the sound. Amplification involves an increase in the amplitude of a sound wave. This does not alter pitch (i.e., the specific frequency of vibration), nor timbre (i.e., the characteristic wave formation produced by the combination and relative amplitudes of fundamental and partials); it merely increases the overall audibility or volume of sound.

With respect to the second function however, if the resonant frequency of the resonating chamber (whether it be the mouth of the player or an attached resonator)

coincides with that of a constituent partial of the sound wave, the result would be an amplification of the constituent partial, thus altering the timbre. In the limit, the ear may perceive the constituent partial as though it were a fundamental, and the player may utilise the partials of the series of overtones to create melodies, as does the player of the natural trumpet or the Jew's harp. Depending on whether the bow is unbraced or braced, the shape of the instrument and the way in which it is held while supporting it in the playing position generally preclude the use of more than one stopping position on the string, so that from one to four fundamentals may be employed to generate a series of overtones.

It is this feature that comes into play in a performance technique which is ancient, specific to musical bows and certain related zithers, and used in many parts of the world to this day. Characteristically it involves the opening and closing of the aperture of the resonator, either by means of a backward and forward motion of the instrument away from and towards the body of the player, or, if placed against the abdomen, by pulling in and releasing of the stomach muscles. The aperture must face the player's body, and the resonator is therefore mounted on the stave, with its base in contact with the stave and the opening facing outwards. By covering or uncovering the aperture, the resonant frequency characteristics of the resonator change, becoming those of a closed or open-ended chamber, thus modifying the relative audibility of the partials and so enabling the player to create melodic phrases. It is to this playing technique that Kolb's description of the backward and forward motion of the resonator refers. As will be shown, the engraver misinterpreted this concept entirely.

4.3 To be, or not to be ... Is the *'grand' gom-gom* a *gora?*

Given the foregoing interpretation of Kolb's text, one question remains to be answered: is the *'grand' gom-gom* a variant of the *gora*, or are they quite distinct? The problem may be approached from the three perspectives on which Kolb provides information, namely:

(i) instrument construction,
(ii) performance praxis, and
(iii) usage.

With reference to instrument construction, the *gora* is a mouth resonated, unbraced bow, with a quill characteristically attached to the string. The *'grand' gom-gom* has an attached resonator and would appear to be braced.

Concerning performance praxis, details are given with regard to the method of sound production in the case of the *gora*, and to a performance technique in the case of the *'grand' gom-gom*. This is sufficient to allow information to be adduced to describe the way a player would hold and play either bow.

The bowstring of the *gora* is set in motion by the player inhaling and exhaling forcefully while lightly holding a split and flattened quill, attached to the string at one end of the bow, between his parted lips. The quill is set in vibration and with it the string. In order to achieve this, the instrument must be held with the string facing the player. In a paper discussing Burchell's sketch of a 'Bushman' playing on the *gora*, Kirby (1935: 58) described the way in which the instrument was depicted thus:

> The quill end of the *gora* was held before the player's mouth by his left hand, the hand being spread out and the stave of the instrument being laid across the palm and along the thumb, and gripped between the third and fourth (little) fingers. To keep the stave away from the chin, the first and second fingers were braced hard against the player's upper lip, the former actually displacing the left nostril upwards ... But since this hold alone would not suffice to retain the instrument securely in position, the tip of the *gora* was gripped between the little finger and palm of the right hand, the thumb of which was braced against the lower jaw, and the first finger being placed in the ear. This unusual[23] method of holding the *gora* enabled the performer to retain the instrument securely in position, with the quill between his parted lips, and the stave well away from them ... in fact it is hardly too much to say that it is only effective way of bracing the *gora* without bending the thin stave, and thus altering the pitch of the string, unless the player wishes to do so.

The instrument sketched is held at an angle about thirty degrees from the horizontal, with the string towards the face and the stave held away from face and body.

By contrast, the second type of bow can only be played in the manner described by Kolb if the stave – to which the resonator is attached – faces the body, and the string is held away from face and body. The bow in this position could not be sounded by the method used with the *gora* and there would therefore be no reason for attaching a quill. It must be inferred that the bowstring was probably plucked or struck with a small stick, as no details concerning the method of sound production are given. The angle at which the bow was held and the exact point of contact of the resonator with the player's body (shoulder, chest, or abdomen) are also not stated.

With respect to usage, the *gora* is essentially a solo instrument played by individual herdsmen, both amongst the Khoikhoi and the South African Blacks who have adopted it. It is used by the herdsman to entertain himself, whiling away the long hours spent keeping watch over the grazing cattle. [24] The sound of the instrument is said to soothe and control the livestock; according to Kirby (1934: 187), the Sotho of Lesotho believed that the sound of the *lesiba* made the cattle feed better and feel contented – cf. current practices of playing piped music in milking sheds to increase yields. The Bapedi led their cattle out to graze by teaching them to follow the playing herdsman, Pied Piper-fashion (Kirby 1935: 59). [25] Furthermore, by the very nature of the method of sound production used, a *gora* player cannot sing and play simultaneously, and it is thus not an instrument of self-accompaniment.

By contrast, a bow with attached resonator typically is used to accompany both song and dance, and may be played either individually or together with other similar bows. Kolb makes it clear that the second type of bow belongs in this category, for he describes its use in an ensemble, and also refers to its role in accompanying Khoikhoi dancing.[26]

From the above discussion of the text, the disparity between the two bows should be clear. Both types of musical bow belong to the class of objects classified by Erich M. von Hornbostel and Curt Sachs (1914: 575-576) under the general heading of *zithers*, subcategory *musical bows* [311.1]. However, classified individually, the *gora* would bear the decimal tag 311.121.11 [mono-heterochord musical bow without resonator and without tuning noose], whilst the *'grand' gom-gom* would bear that of 311.121.222 [mono-heterochord musical bow with attached resonator and with tuning noose].

5 THE COPPERPLATE ILLUSTRATION

Kirby was right when he observed that the illustrations in Kolb's publication introduce a good deal of fantasy. Where he erred was in attributing this to Kolb. Instead of discounting the illustration as a fiction, he, like Balfour, interpreted the textual description of the bows in terms of it, thus compounding the error. An examination of the illustration is therefore pertinent.

5.1 Description of the Details Depicted

The illustration, numbered plate seventeen, occupies the space of a page, and consists of two sections (numbered one and two respectively) which are juxtaposed one above the other. The upper depicts Khoikhoi dancing accompanied by music, whilst the lower shows their hunting practices. Reference to the appropriate page(s) of the text to which each section applies is made in the upper left-hand corner of both, whilst below each a caption gives the details of its content.

Figure one consists of two parts:

– a depiction of Khoikhoi dancing accompanied by singing, hand-clapping, a pot-drum, and what appears to be a *'grand' gom-gom*,

– an inset showing a close-up view of this *'grand' gom-gom.*

The depiction of Khoikhoi dancing shows twelve squatting figures, arranged to the right and left in two semicircular groups of six persons each, facing one another across a central circular area. Those on the left, with the exception of the figure in the foreground who is playing the pot-drum, are clapping their hands; as the mouths of some of them are open, they are also presumably singing. Those on the right are watching the proceedings. Two dancers face each other in the centre, whilst in the right foreground stands the *'grand' gom-gom* player.

The inset shows an unbraced bow with a quill attached to the bowstring on the right side. The bowstring passes through two holes bored in the sides of the resonator, which hangs suspended from it to the left. The base of the resonator lies below and parallel to the bowstring; the aperture faces up towards the underside of the stave.

5.2 The Nature of the Illustration

According to Jopp (1960: 268), of the seventeenth century German writers on the Cape, only Heinrich Claudius (who accompanied the expeditions of Olof Bergh and Simon van der Stel) made his own sketches. He commented further that "...by far the majority of the illustrations were engraved on copper *in Germany according to the authors' data*" [italics mine]. It may be assumed, therefore, that the same practice applied to Kolb's publication.

A comparison of the sketch of Khoikhoi dancing with some of the details given by Kolb reveals that the engraver attempted to follow the data fairly closely. The appropriate extracts may be quoted as follows (Germann 1922: 123-125):

> As every dance often lasts for an hour, and never more than at most two couples, but generally only one couple, dances, if the entire dance should end after three or four hours, each person would seldom have a turn...The men sit or squat beside one another in a circle, and the women enlarge the ring in which the dance takes place, so that it will be large enough for the dancers. As the gom-gom begins to play, the drum is heard immediately among the women, and this music is accompanied by the other women with hand-clapping, but by all present with singing.[27]

From this it may be inferred that the group shown on the left comprises the women, particularly as Kolb (1719: 528) specified that the pot-drum was played by women only;[28] it may also be inferred that the *'grand' gom-gom* player on the right

is probably a male. The engraver presumably approached the data on musical instruments, Khoikhoi clothing, and the African bush as scenic backdrop, in the same way.

In his enlightening book *Art and Illusion. A Study in the Psychology of Pictorial Representation,* Ernst Gombrich showed that an artist has always interpreted the unknown in terms of the known, for that is the only way in which the human mind can conceptualise. Man thinks by analogy and attempts to fit the new into a familiar framework, or *schema* – to use Gombrich's term. To illustrate his point, he observed that (1962: 81):

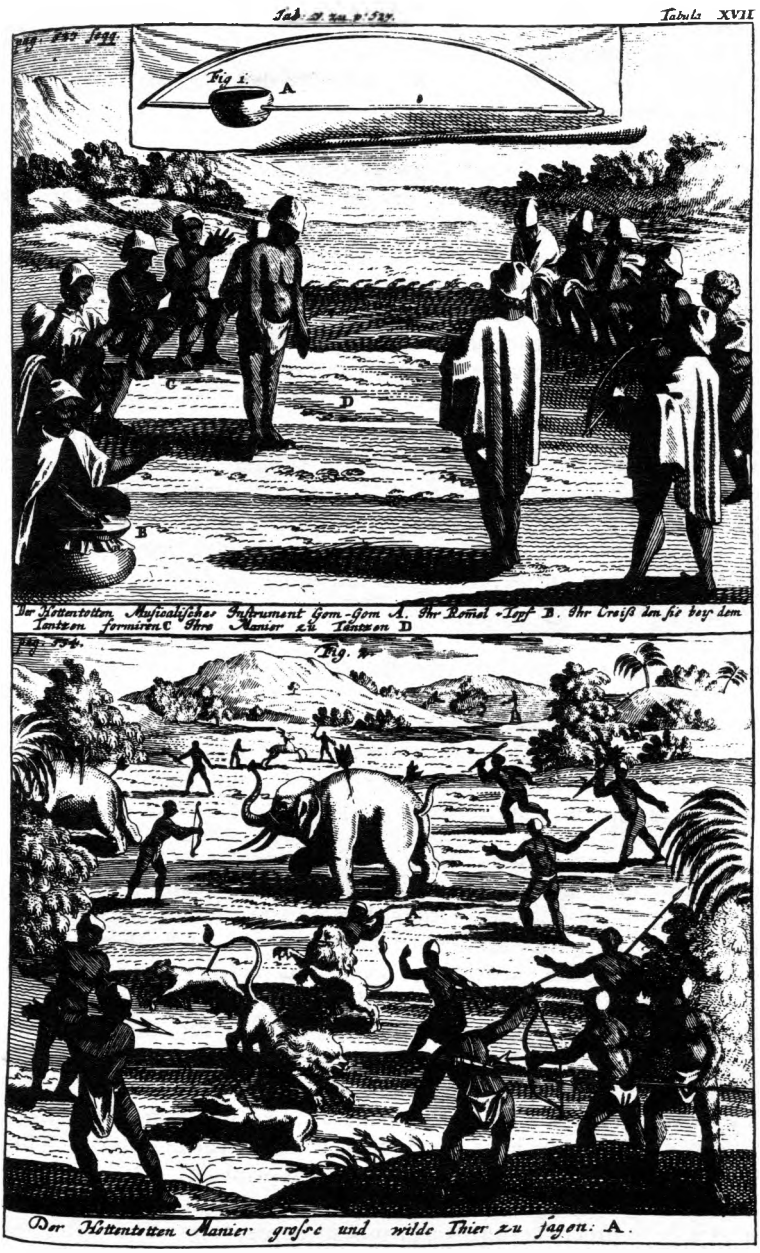
> In this respect, the fate of exotic creatures in the illustrated books of the last few centuries before the advent of photography is as instructive as it is amusing. When Dürer published his famous woodcut of a rhinoceros, he had to rely on secondhand evidence, which he filled in from his own imagination, colored, no doubt, by what he had learned of the most famous of exotic beasts, the dragon with its armored body. Yet it has been shown that this half-invented creature served as a model for all renderings of the rhinoceros, even in natural-history books, up to the eighteenth century.

The influence of Dürer's conceptualisation extended much further, even to James Bruce's sketch of the beast published in *Travels to Discover the Source of the Nile* (1790). This was said to have been 'drawn from the life', but depicts the loose folds of skin so characteristic of a rhinoceros as armour-plating, in much the same way as Dürer had done even though the latter's woodcut was described as 'ill-executed'.

Exotic instruments would seem to have fared no better. As will be seen, the *schema* underlying the conceptualisation of the *'grand' gom-gom* included the abacus, archery, and European stringed instruments. To demonstrate this, let us reinterpret those passages referring to the position of the resonator, the method of its attachment, and the playing technique mentioned, *in the light of the sketch*, in order to determine what the engraver understood the text to state. Assuming initially that the two bows are of the same type, viz., a *gora*, he read:

> When they wish to make and have a full-sounding *gom-gom,*[*i.e., a 'grand' gom-gom*], as one already has a simpler, plainer version and only in the just described manner [*i.e., the prior description of a gora*], so they put at the other end [*i.e., at the side opposite that at which the quill is attached to the string*], before the string is stretched taut, attached to the bow [stave] and bound fast, a coconut shell which has been sawn in two ... The remaining and greater portion [of the shell] one attaches in the manner described to the string [*i.e., the coconut shell is threaded onto the string in a manner akin to that of a counter on an abacus or a bead on a necklace, which procedure must be carried out before the string is drawn taut and bound fast*], so arranged that the holes should not be bored too far down [*they are shown at a point above the base about a third of the total distance between base and rim*], which moreover must be placed exactly opposite one another so that the remaining shell will fit onto the bow all the better [*here the term 'Bogen' is understood in a general sense, without reference to the stave*]. ... but also they can, through the backward and forward motion of the aforesaid coconut shell, adjust all the tones which one might practise upon another and simpler instrument [*i.e., the shell, being suspended on the string, can slide back and forth along its length, this motion being analogous to the motion of a stopping finger along the string of, for example, a violin, and in this sense can adjust all the tones*].

As Kolb pointed out, Khoikhoi instruments bear very little resemblance to those of Europe. The engraver had probably never travelled beyond his immediate environs in Germany, and would neither have seen nor heard a musical bow. Most likely he had had but a meagre education, which would not have included a knowledge of acoustics or the mechanics of instrument construction. It is therefore not hard to see what happened. Like Dürer, he fitted the data into a *schema,* utilising what he knew of the



military bow and European stringed instruments. This is particularly evident in his attempt to conceptualise how an instrument such as he had envisaged, might be played, for he shows the performer holding the quill end of the bow to his mouth, the

right hand supporting the instrument near this end in the manner of an archer, whilst the left hand grasps the shell by its base in order to slide it along the string.
The illustration is a fiction. This can be seen if it is viewed in terms of:

(i) mechanics and acoustics, and

(ii) performance praxis.

For the transmission of vibration energy from a source to a resonator, a physical medium capable of transmitting that energy – for example, air, water, wood – must link the two things. The resonator, if attached in the manner sketched, would (a) interfere with the production of sound by damping the string's vibration, and (b) could only function as a resonator were it possible to support it in some way in the position shown to prevent suspension, provided also that the holes through which the bowstring passes are large enough to allow free vibration. The sketch is, moreover, incongruous in that the resonator is top-heavy (approximately two-thirds of the shell are shown above the string), and would normally tip over and hang the other way.

With respect to performance praxis, the resonator could not be utilised in the playing technique described in section 4.2, as the aperture faces in the wrong direction and there is no stable point of contact. If the playing technique described by Kolb is interpreted to mean that the resonator shortens or lengthens the vibrating portion of the string, we must ask how the stopping is to be achieved, for the resonator presents not one but two points of contact with the string simultaneously. Which of these functions as the desired stopping position? [29]

Therefore it must be concluded that the instrument shown is 'outside the range of possibility', and only one question remains to be investigated: why did Kolb not rectify the error, for the work was published seven years before his death? The answer most likely lies in the publishing practices of the day.

According to Febvre and Martin (1976: 162-163), at this stage in the history of book-publishing, once the author's manuscript

> ...was bought outright, the author had no further rights over the publication of his work. Further, since the principle of literary property did not exist, any bookseller had the right to publish any manuscript which he had managed to procure without consulting the author.[30]

Thus it is probable that, once his manuscript had been sold, Kolb played no further part in the process of publication either then or later. Furthermore, " ... perhaps the prime argument to be advanced against the possiblity of Kolb having corrected his work is the general level of mediocrity, a very few names excepted, of German bookmaking in the first quarter of the eighteenth century. This characterization is attested by the Dutch refusal to exchange publications with the German book trade."[31]

As in the case of Dürer's rhinoceros, the 1719 illustration of the *'grand' gom-gom* served as a model for subsequent sketches of the instrument. Kirby published a number of these (1931b: Plate XVII facing page 525),[32] including two by Picart (1723). However, he would seem to have overlooked a delightful sketch of a Khoikhoi marriage ceremony in the latter publication (*ibid.*, reprint ed., 1783: i, figure 63). This shows two *'grand' gom-gom* players and a performer on the pot-drum, and it admirably illustrates how preconceptions can mould perceptions. The influence of European musical instruments on the artist's conceptualisation is clearly discernible, as the pot-drum is no longer struck with the hands but with two padded, round-headed sticks in the manner of a kettledrum - a not unreasonable association of ideas as the former resembles the latter in shape.[33] Both *'grand' gom-goms* are held upside down,

with the stave facing (and in one case touching) the ground and the string uppermost. One is held in the manner of a violin, the quill end tucked in against the player's mouth, whilst the other is much larger in size and is held like a violoncello. In both cases the sliding shell suggests a conflation of the movements carried out whilst stopping and bowing.

6 CONCLUSION

It has been suggested that Kolb suffered from poor translation, detraction, and often ill-founded criticism. This has hindered a fair assessment of his value as an early anthropologist, a task made all the more difficult for the modern scholar in that he was describing the Western Cape Khoikhoi, a cluster of 'tribes' who were virtually annihilated by the first smallpox epidemic that swept through the Cape in 1713, ironically at the very time of Kolb's return to Europe.

His account of the two types of musical bow seen at the Western Cape was unfortunately interpreted in terms of the fictive accompanying illustration by both Balfour and Kirby. If, for purposes of exegesis, the illustration is ignored, the textual account proves to be generally straightforward.

Certain of the implications inherent in the text have not been explored; for instance, could the Western Cape Khoikhoi and the slaves have had a musical bow in common, and could both groups have utilised the same name for such an instrument? It is hoped to deal with such issues in a subsequent paper.

NOTES

1 The name of the instrument has been given variously as *gcorra, gcurra, gora, gorab, gorah, goras, gorra, gorrah, goura, gourra, gowra, /gora, !gora, kora, t'gŏrra, t'gorra.* Kirby, assuming the instrument to be of Korana origin, appears to have adopted the orthography of Meinhof (1930), and he uses the term *gora*, subsequent writers such as Camp and Nettl (1955) following suit.

2 The only other blown chordophone that I have been able to trace is one mentioned by Kunst (1968) as used by Indonesian *dakuns*, but he provides no information on this instrument as he never saw an example. There is, however, no reason to believe that there might be a connection between the *gora* and this reputed instrument, for the earliest account of the *gora* (1668) was based on information dating back almost a decade, when slaves from the East Indies were not yet reaching the Cape –see note 16.

3 According to the *Allgemeine deutsche Biographie* (1882: xvi, 460-461), this is the correct form of the name; so cited also by P.J.Venter in the *Standard Encyclopaedia of Southern Africa* (1972:vi, 431-432). O.F.Raum *(Dictionary of South African Biography,* 1977: iii, 474-476) states that Kolb used the spelling 'Kolbe' while at the Cape, and this is the spelling used by the *Biographie universelle, ancienne et moderne* (1818:xxii, 532-534). Sidney Mendelssohn (*South African Bibliography.* 1968: ii, 845ff.) gives the name as 'Kolben'. Kirby (1931a: table 1; 1934: 172) erroneously cites the date of Kolb's arrival at the Cape as 1704.

4 With regard to terminology, I have followed the guidelines of Jenkins and Tobias (1977), and Elphick (1977: xxi-xxii), using the terms 'Khoikhoi' and 'hunters' (as an abbreviation for 'hunters and gatherers') for the peoples formerly known as the Hottentots and Bushmen respectively. The term 'San' (with reference to the latter) is avoided for much the same reasons as those cited by Elphick. Its use is too ambiguous, even in the context of naming languages; for example, Jiro Tanaka (1978) describes the G//ana and G/wi dialects as 'San', whilst Westphal (1962; 1963) classifies these as belonging to the Tshu-Khwe group of Khoikhoi languages. The term 'Khoisan' coined by Schapera (1930) has, however, been retained when referring to the Khoikhoi and hunters collectively. The Banut-speaking peoples of South Africa are referred to as South African Blacks (instead of South African Negroes).

5 According to Elphick (1977: xvi-xvii, 49), the South African Khoikhoi can be subdivided into several large tribal clusters, the Cape Khoikhoi, the Einiqua, the Korana, and the Namaqua. The Cape Khoikhoi in turn can be divided regionally into the Western, Central and Eastern Cape Khoikhoi. The Western Cape Khoikhoi comprised those 'tribes' living within approximately a hundred miles of the Cape of Good Hope, and included the Goringhaiqua, the Gorachouqua, the Goringhaicona or 'Strandlopers' [beachcombers], the Cochoqua, the Guriqua (also known as the Chariguriqua), the Chainouqua and Hessequa.

6 This material has never come to light as such, although it may be assumed that in content it was similar to a Latin manuscript letter written by de Grevenbroek to an unnamed clergyman in Holland and dated 1695, which contains information on the Khoikhoi and Xhosa peoples. It would seem, however, that de Grevenbroek shared his notes quite freely with other interested persons. According to Schapera (1933:162), François Valentyn mentions having read them in 1705, and indeed, he published a list of Khoikhoi words derived from this source which is similar to that given by Kolb – see Godée Molsbergen (1916:i, 225ff.). In any case, in the

context of seventeenth century scholarship, the unacknowledged use of sources was commonplace. For a generally sympathetic appraisal of Kolb with regard to La Caille and his editor's allegations, see Schapera (1933: 162-167). However, the whole question might be reexamined.

7 As an illustration of the caution needed when dealing with the writings of early travellers, it may be observed that Mentzel's two-volume publication of 1785/1787 postdated that of La Caille by more than two decades, and that of Kolb by nigh on seven. However, his period of residence at the Cape (1733-1741) postdated that of Kolb (1705-1713) by only two decades, and preceded that of La Caille (1751-1753) by a decade. The fact that Mentzel made similar allegations as those of La Caille and his editor, suggests either that reports about Kolb were circulating at the Cape at the time – which is probable as Kolb made some enemies while there – or (more likely) that he had read La Caille before publishing his own account. Many of the earlier writers were careful to read the publications of their predecessors.

8 Louise J. Engels (1951: 72) rightly observes that Theal's "sweeping criticisms" should be treated "with reserve". Unfortunately, his views were very influential.

9 See Kirby (1931b).

10 Kirby (1931b: 523) wrote as follows:

> But his [i.e., Kolb's] description of what the English translator quaintly (and without authority) styled the "Grand Gom-gom" introduces a problem for it will be noted that he stated that a portion of a coconut shell was applied to the string, which ran through two holes made in it, and that this device was used not only *as a resonator* (not mentioned by the translator) but also to alter the pitch of sound. Balfour rightly remarked that such a device was "not outside the range of possibility", but also suggested that the detailed nature of Kolbe's description precluded the possibility of his having confused his instrument with the "ordinary musical bow, with gourd or cocoanut resonator." Kolbe, however, implies that the player uses one hand with which to alter the position of the shell on the string, and the plate which illustrates the performer and his instrument endorses this.

As will be seen, Kolb's textual description makes no such implication, but the illustration does.

11 In the references to Kolb's account in *The Musical Instruments of the Native Races of South Africa,* he is generally described negatively as 'inventive', or his account as 'most unreliable', and in one instance his views are simply dismissed. Only the description of the *gora* is categorised as 'quite good'.

12 Unless otherwise stated, all translations of texts quoted are mine and are similarly treated.

13 The word is used in the sense of 'creating harmonious sounds'only, and not in the sense of Western harmonisation.

14 That is, up to the start of the description of what Kolb called the 'full-sounding' *gom-gom*.

15 Kirby is referring to the Khoisan hunting bow.

16 Dapper was an armchair geographer, and Theal (1897: 356) suggested that his Cape informant probably was Georg Friedrich Wrede who resided there from 1659 to 1665. His text reads:

> Daer is by hen noch een ander speeltuig in gebruik, met een snaer, op de wijze van een boog, met een gespleten penneschaft aen het een einde, daer zy dan mede op blazen, en klank geeft zonder strijkstok, doch geen hart geluit, niet tegenstaende zy sterk genoech met hunnen adem uitblazen en weder van gelijken ophalen.

Schapera's translation of this passage (1933: 77) erroneously gives 'split peg' for *gespleten penneschaft*. Kirby (1934:172) provides a correct translation, although some subtleties are missed; for example, the use of the word *mede* indicates that the string is blown upon *by means of* the quill.

17 This work was first published in Saalfeld, Thuringia, two years before the usually quoted Leipzig edition of 1681 (Engels 1951: 82: Jopp 1960: 58). The passage reads:

> ... auf einen höltzern Bogen wird eine Seite gespannet, an welchen unten ein Stücklein von einer Feder angemachet ist, dieses nehmen sie zwischen die Lippen, und damit wird einholung und auslassung des Othems, ein gross und schnarrend Geläut gemachet.

Schreyer was at the Cape from 1669 to 1677, and his account of the Khoikhoi is the most important of those antedating Kolb.

18 Although the date of Valentyn's publication is 1726, he visited the Cape briefly four times, in 1685, 1695, 1705, and 1714. It is possible that he may have met Kolb in 1705, and it is probable that his information dates from that year when he visited the estate of Simon van der Stel at Stellenbosch and met de Grevenbroek; in any event, the latter's 'notes', as also Kolb's account, were to serve as a source for his publication. The text reads:

> ...of zomtyds op een speeltuig met eene snaar, als een kleine trompet maryn, of op een fluit, ofte tromp, al welke speeltuigen ik onder hen gezien heb, ziet spelen. Ook spannen zy wel een dikke snaar aan een langen krommen boog, aan welkers einde een veertje is, waar op zy al aardig spelen.

19 To facilitate an understanding of de Grevenbroek's Latin text, a literal translation of each phrase is given in square brackets immediately after it. In Latin the main clause is placed at the close of the sentence and should be read first.

> Validis viribus incurvare baculum [*with great strength to bend a stick*], eique intendere chordam [*and to stretch a string upon it*], eademque semper oberrare [*and always to wander aimlessly on the same*], adhaec gracili modulare avena [*moreover to measure rhythmically with (on) a thin grass (or grain) stalk*], calamoque agresti ludere [*and to play the rustic reed*], terrestres maritimosque inflare tubulos [*and to blow upon land or sea trumpets*], auloedi mares cisalpini gnaviter sciunt [*the reed-flute playing men on this side of the Alps diligently know how...to bend a stick, etc.*]

The musicians are described as *auloedi mares* ['reed-flute' playing males] and therefore must be Khoikhoi, for the reed-flute ensemble is characteristic of the Khoikhoi, and was described as early as 1497 by Vasco da Gama – see Raven-Hart(1967:6) and Kirby (1933: 314; 1934: 135). The word *auloedi* is, however, derived from the

Greek *aulos*, which is a double-reed shawm and a very different instrument to the Khoikhoi reed-flute. The term *cisalpini*, in the context of the Western Cape, must refer to the mountain ranges separating the south-western Cape from the inland plateaux. The phrase *adhaec gracili modulare avena* may be construed quite differently. The word *modulare* means 'to measure rhythmically', and as a result is often translated as 'to sing', 'to play (an instrument)', 'to dance', depending on the context. The words *gracili avena* mean 'a thin stalk of grain or grass'. The word *adhaec*, meaning 'moreover', can refer either to what has preceded it, or to what succeeds it – in this case either to the bow or to the wind instruments. Farrington took the latter interpretation, and hence described the Khoikhoi as blowing upon an 'oaten flute'. However, the phrase can just as easily be read as referring to the use of a thin stick with which to tap the bowstring of a musical bow rhythmically. If so construed, the bow is not a *gora*, but could have been one of the other types of bow utilised by the Khoikhoi. Finally, the reference to 'land or sea trumpets' would appear to conflate information regarding an animal horn – such as the Xhosa antelope- or ox-horn [*isigodhlo*] – and the Khoikhoi kelp-horn (see Kirby 1934:79, 82-84). The Khoikhoi do not appear to have used any animal horn, and de Grevenbroek frequently confuses them with the Xhosa in his letter. The kelp-horn was derived from a particular kind of kelp with large hollow stems. Early mariners recognised their proximity to the Cape of Good Hope by the presence of this kelp in the water.

20 The German term *Bogen* means 'a bow', but it also refers to a 'bow stave', a concept for which no separate term exists.

21 Kolb uses the word *angespannet* [stretched taut], which of necessity implies that the string is already attached to one end of the bow, otherwise it could not be drawn taut.

22 Jopp (1960: 70) states that at Hallé University Kolb studied mathematics, physics, metaphysics, oriental languages, and theology. Carleen Maley Hutchins (*Scientific American - The Physics of Music.* 1978: 3) gives a brief sketch of the history of the science of acoustics. She states that:

> Some of the general principles of acoustics were discovered by such early scientists as Galileo Galilei (1564 - 1642), who described the phenomenon of sympathetic vibrations or resonance and the frequency of pendulum vibration based on the length of the pendulum; Marin Mersenne (1588 - 1648), who is credited with the first correct published account of the vibrations of strings and their frequencies; Robert Hooke (1635 - 1703), who connected frequency of vibration with pitch; Joseph Saveur (1653 - 1716), who laid the foundation for the concept of the fundamental and harmonic overtones ...

The knowledge of acoustics used by Kolb was well within these bounds.

23 Burchell, who travelled extensively through South Africa in 1810-1812, gave a long and detailed description of the *gora*, as well as a sketch of the performer and a transcription of the music heard. The method described seemed unusual to Kirby because he had based his practical study of the *gora* on a performance given by a South African Black (a Bapedi, playing upon a *lesiba*) – see 1931a:102ff.; 1934:188ff. The stave of the *lesiba* is no longer curved as in a true bow, but is practically straight, and this necessitates that the instrument be held virtually horizontal while playing (cf. Kirby 1934:188-189). Burchell's sketch of the bow-shaped *gora* indicates not only that it was held in a somewhat different manner from the more rigid, straight-staved *lesiba*, but also suggests that it differed in another respect from the latter. If his transcription is correct, it would seem that a player could bend the bowstave slightly while playing, thus altering string tension and achieving the use of more than one fundamental, a feature that is impossible on an instrument with a straight, rigid stave. Because of the way in which it is held and played, stopping of the *gora* bowstring to produce a second fundamental is precluded, and bracing would be redundant as only one half of the string could be utilised.

24 A quotation made by Kirby (1932a: 195; 1934: 177) illustrates the point. A Korana commented to him: You play it by yourself. It makes you forgetful of things, and you can be your own company."

25 Although hunting and gathering formed an important part of their subsistence economy, the Khoikhoi were herdsmen *per excellence*. Their cattle provided not only milk and meat, but were considered a prime source of wealth, being trained to act as beasts of burden, and even utilised in warfare, both as a defensive bulwark and as an offensive 'battering ram' – see Schapera 1930:297; and Elphick 1977:56. The cattle apparently responded to verbal commands, so that it would seem quite feasible that they could have been trained to follow musical signals. It may be suggested that the South African Blacks, in adopting the *gora* as a musical instrument from the Khoikhoi, probably acquired its usage in the herding of livestock as well.

26 In his account of the ensemble of bows, Kolb speaks of 'such' bows [*solche Gom-gommen*], thus referring to the immediately preceding description of the *'grand' gom-gom*. For his reference to the use of the *'grand' gom-gom* in accompanying dancing, see the discussion of the illustration (section 5).

27 The original text reads:

> Denn ja jeder Tanz oftmals eine Stunde dauert und niemals mehr als höchstens zwei Paare zugleich, meist aber nur eins alleine tantz, so würde, wenn der ganze Tanz nach drei oder vier Stunden aufhören wollte, die Reihe nicht oft an jeden kommen ... Die Männer sitzen oder hocken nebeneinander in der Runde, und die Weiber vergröszern den Kreis, in dem der Tanz vor sich geht, damit er für die Tänzer auch grosz genug sei. Fängt die Gom-gom an zu spielen, so läszt sich bei den Weibern sofort die Trommel hören, und diese Musik wird von den andern Weibern mit Handeklatschen, von allen zusammen aber mit Singen begleitet.

Schapera (1930: 403, 405) described Khoikhoi reed-flute dances thus:

> In these dances men normally form a ring, all facing inwards, each with the upper part of his body bent forward, and his lips on the pipe ... The women, 'trolling' or singing with loud voices and clapping their hands in front of the face to the rhythm of the music, dance round the men in a large outer ring ... There is no fixed number of dancers ... Dancing itself without music and song is seldom practised, but singing without musical accompaniment is common.

Although Kolb was not describing a reed-flute dance, the general principles remain the same.

28 Kolb (1719:Part 2, 528) describes the construction of the pot-drum and than states that it is played by women only, using their hands [*nachgehends spielen die Weiber, niemalen aber die Männer, mit ihren Fingern*].

29 The use of a gourd as a means of stopping the string is described by Kubik (1970: 27 - 33) with reference to the *kambulumbumba*, a musical bow with separate resonator, utilised by the !Kung hunters and certain Black tribes in Angola. The bow is played by three performers simultaneously, one of whom uses a gourd (or part thereof) to stop the string at one or the other of two points. The gourd is, however, held in the player's hand, and is in no way attached to either stave or string; therefore it cannot be equated with Kolb's description.

30 I am indebted to Mr Leonard N. Beck (Library of Congress, Rare Book and Special Collections Division, Subject Collections Specialist) for bringing this quotation to my attention.

31 Mr Leonard N. Beck – in a personal letter, dated September 3 1981.

32 One aspect of this plate requires clarification. Kirby printed two versions of Kolb's copperplate illustration, distinguishing between these as derived from two 'editions' apparently published in 1719, which he referred to as editions 'a' and 'b'. As there appeared to be only one edition of Kolb's work published in that year, I approached Mr. Leonard N. Beck for assistance, and may quote his observations, made in two personal letters dated August 4 and September 3 1981:

> The five American copies reported in the *National Union Catalog* ... are described by a single entry (v.302, p.591). Presumably no American cataloger has thought to make the distinction into what Mr. Kirby calls editions 'a' and 'b'. Similarly this distinction does not appear in the catalogs of the *British Library*, the *Bibliothèque nationale*, and in L.J. Engels' "Personal Accounts of the Cape of Good Hope Written between 1652 and 1715," *Africana Notes and News*, v.8, no. 3 (June 1951), p. 71 - 100 ... On the basis of the plate difference pointed out by Mr. Kirby one hesitates to accept his establishment of two Nürnberg editions in 1719. My understanding is that a plate worn down or broken in the printing processes of the time would frequently be carelessly replaced and a variation noted does not in itself constitute evidence of a new edition. Certainty in this matter can only be achieved by a direct comparison of the texts of copies containing the two states of the plate ... Kirby's assumption of the existence of two separate Nürnberg editions is perhaps reducible to a misunderstanding of the bibliographic connotation of 'edition' ... Basic here is the definition given by F.T. Bowers' *Principles of Bibliographical Description* (Princeton, Princeton University Press, 1949, p. 39); "An edition is the whole number of copies of a book printed at any time or times from substantially the same setting of type-pages."

I therefore assume that the fact that the pagination numbers cited by Kirby with respect to the two 'editions' differ by one digit, is attributable to error.

33 The kettledrum was introduced into European orchestras in the seventeenth century. M. Praetorius authorised their use in his *Polyhymnia Caduceatrix & Panegyrica* already in 1619– see *Harvard Dictionary of Music* (1969: 653; s.v. "Percussion Instruments").

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APPENDIX 1: Kolb's German text

Was ihre Music anlanget, so ist dieselbe nicht wohl in die Figural und Vocal Music abzutheilen, weil eine ohne die andere selten, oder wol niemal gehöret wird. Gleichwol wird nöthig senn von der Figural-Music die nöthige Instrumenta erst zu beschreiben, welche mit den Europäischen gar wenige Gleichheit haben. Eines derselben ist auch den Sclaven gemein; und kan ich dahero nicht wohl sagen, ob es diese von den Hottentotten, oder aber die Hottentotten von den Sclaven aus andern Ländern empfangen haben, doch hat es bey beyden einerley Namen, und wird Gom-Gom genennet.

Diese Gom Gom ist ein runder Bogen von dichten zähen Holtze, als Oliven, oder Eisen-Holtz gemachet. Es wird mit einer mittelmässigen Saiten bespannet, die etwan wie das A auf einer Violin senn mag, und die von ihnen selbsten aus Schaaf-Därmern oder Spann-Adern gemachet wird. An dem einen Ende, da sie an dem Bogen fest gebunden wird, machen sie einen abgeschnittenen und aufgeschlitzten Feder-Kiel feste, welchen sie, samt der durchlauffenden Saite in den Mund fassen, damit ihnen das Zittern der Saite nicht wehe thue, und auch der Saiten der ordentliche Klang nicht benommen werde, den sie ihr durch das Einholen und wieder von sich blasen des Odems beybringen. Wenn sie eine vollstimmige GomGom machen und haben wollen, wie mann sie denn auch einfach, schlecht und nur auf die itzt beschriebene Weise hat: so stecken sie an dem andern Ende, ehe die Saite an dem Bogen fest angespannet und gebunden wird, eine entzwey-gesägte, ausgehöhlete, und von allem inwendigen Marck, auch andern anklebenden Häutlein, gereinigte Klapper- oder Cocos-Nusz-Schale, welche gleichsam den Resonantz geben musz.

Diese Cocos Nusz-Schale wird also gesäget, dasz oben etwan nur der dritte Theil davon herunter kommt, den man allhier wegwirfft, oder aber einem Sclaven zu einem Trinck-Becher giebet, damit er daraus seinen Tranck sauber und rein geniessen könne. Den übrigen und grössten Theil machet man auf besagte Weise an die Saite, dergestalt, dasz die Löcher nicht zu tieff hinunter gebohret senn dörffen; welche über dieses auch gleich gegen einander überstehen müssen, damit die übrige Schale desto besser an den Bogen schliessen könne. Weil nun der Schall oder Thon der Saite darinnen, als in einer runden Höhle gleichsam wiederthönet und sich vermehret: so klinget das Instrument nicht nur viel heller, als es ohne dieselbe thun würde; sondern sie können auch das hinter sich und vor sich Bewegen der gedachten Cocos Nusz-Schale, alle Thone verstellen, die man auf einem anderen also simplen Instrument solte prakticiren können.

Wenn drey oder vier solche Gom-gommen von unterschiedlicher Grösse und verschiedenen Saiten zusammen kommen; auch diejenigen so darauf spielen können, wohl zusammen harmoniren wissen, so giebet es eine stille und angenehme Music: wovon niemand der Kopf mit allzu hefftigen Erthönen beschweret, gleichwohl aber das Gehör lieblich ergötzet wird. Wie ich mich denn zu erinnern weisz, dasz ich einmal zween Hottentotten angehöret habe, welche bey stiller Nacht eine überaus liebliche Nacht-Music auf ihre Art zusammen gemacht haben. Woferne aber künstlichere als Hottentotts Finger darüber kämen, und den Gebrauch desselben einmal innen hätten, würde die Anmuthigkeit nicht allein viel grösser werden; sondern es dörffte auch mit der Zeit dieses Instrument zu mehrerer Vollkommenheit gelangen.