

Notes

1. The term 'pre-Columbian' refers to the time before the arrival of Columbus in America, in 1492; as far as Mexico is concerned, the term 'pre-Cortesian' is often used, referring to Cortés. Another current term is 'pre-Hispanic'.
2. Several Dutch museums own collections of pre-Columbiana. In 1988 the Tropenmuseum published *Pre-Columbian collections in Dutch museums; inventory and historical perspective*, by Roswitha Manning.
3. The Tropenmuseum does not own pre-Columbian musical instruments from other countries in Latin America. The Chilean Museum for Pre-Columbian Art in Santiago de Chile possesses an interesting collection which has been published in 1982 (catalogue) and in 1987 (bulletin on archaeological flutes).
4. The collection of musical instruments encompasses some 3 000 items, the majority of which are from Indonesia, the former colony of the Netherlands. The museum exhibits a permanent display called 'Music, Dance and Theatre', to show the close relationship between music, dance and theatre. (See also: Jaap Kunst, *Indonesian music and dance: Traditional music and its interaction with the West*, published in 1994 by the Royal Tropical Institute/Tropenmuseum and the University of Amsterdam/Ethnomusicology Centre 'Jaap Kunst', with translated studies by Jaap Kunst on ethnomusicology and Indonesian music, and introductions by Ernst Heins, Felix van Lamsweerde and Elisabeth den Otter).
5. See Catalogue *Schatten uit de Nieuwe Wereld*, Brussels, 1992. In this beautiful catalogue, complex tables show the cultures, per country, with the areas in the vertical column and the periods in the horizontal column.
6. Synesthesia is a phenomenon of perception and deals with the interrelationship between the senses. A classic example of synaesthesia proper occurs when a person hears music and at the same time sees colour, is exposed to a stimulation in one sense area but receives and experiences that stimulus in association with another sense area. This is also called 'colour-hearing'. However, it would seem that the doubling of sound and image discussed above is more symbolic (culturally-conditioned) than synesthetic.
7. This term is used by Nathan Wachtel in his book *La vision des vaincus* (1992) in which he compares dances from the Andes, Guatemala and Mexico.
8. For more information on present-day Mexican-Indian music, we refer especially to Martí (1968).
9. Samuel Martí (1970:132-141) devotes some 10 pages to Central America and comes to the same conclusion.
10. Hickmann (1990:86-87) describes rare lithophones (stone idiophones: slabs that are struck and which produce a tone each) from the coastal areas: one from the Bahia culture (-300 / +1533) consisting of five slabs, and one from the Guangala culture (-300 / +700) consisting of seven slabs.
11. The chronology given by De Bock differs slightly from that of the Brussels publication: Early Horizon -1000 to -500, Early Intermediate -500 to +500, Middle Horizon +500 to +1000, Late Intermediate +1000 to +1450, and Late Horizon +1450 to +1533.
12. The first scholarly excavation in Peru was carried out at Pachacamac in 1896 by Max Uhle. Julio Tello, the doyen of native Peruvianists, made his discoveries at Paracas in 1927. (For more recent information on Andean archaeology, see Rogger Ravines *Panorama de la Arqueología Andina*).
13. These definitions are from Diego González Holguín's *Vocabulario de la lengua general de todo el Perú* (1608) (Stevenson, 1968:294).

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