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SPANISH MUSIC.
(second paper.).

BY REV. HENRY CART DE LAFONTAINE.

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DECEMBER 18, 1907

CHARLES MACLEAN, ESQ., M.A., MUS.D.,
VICE-PRESIDENT,

IN THE CHAIR.

SPANISH MUSIC

(SECOND PAPER).

BY REV. HENRY CART DE LAFONTAINE.

IN a little brochure by Albert Soubies, entitled "Musique Russe et Musique Espagnole," there occur these words: "One cannot but realise what an important rôle the Arabs during their domination of Spain played in the civilization of that fair country. The verve and colour which distinguished this conquering race have left a deep impression on all the Spanish arts, and have most certainly had great weight in determining to a large extent the really bizarre and at the same time elegant style of some of the native songs, which have since assumed a character of so wide an importance. Amongst the Arabs of Spain who, in a theoretical or practical manner, have cultivated the art of music, we shall content ourselves by simply pointing, so far as regards the period previous to the tenth century, to the predecessors—a somewhat misty memory—of Alfarabi."

Of this worthy I shall have something to say later, but I wish now to explain that the reason I am proposing to devote some short space of time to the consideration of some of the prevailing characteristics of the Arab music, as expressed in their writings and in their instruments, is because we can see clearly how great has been their influence in moulding and fashioning the national music of the country they so long inhabited; and it is curious to reflect that even to-day in many of those instruments, delightful in their primitiveness, used by the country people of Spain in their "Fiestas," there is little, if any, alteration since the time of the Moors.

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Soriano Fuertes, in his History, tells us that amongst the many "codices" existing, or supposed to exist, in the Royal Library of the Escurial, there is an important one entitled, "Gran colleçion de tonos," the author of which rejoices in the high-sounding but extremely burdensome name of Abulfarabio Ali-Ben Alasami Ben-Mahomad. But of this "codex" there only exists, as is usual in a country so careless of art treasures as Spain has been in the past, the first volume. Some idea of the original richness of the work may be gathered from the fact that this one volume contains 150 airs, or "canciones," and the biographies of fourteen celebrated musicians, and of four singers especially favoured by the Caliphs.

"It should be noted that the Arabs, in order to express the duration of the musical intervals, employed seven colours, green, rose, dark blue, violet, yellow, black, and sky-blue" (something like the colours you see on a marking-board for pool in any billiard-room). "The green colour expressed the semibreve; the rose or pink, the minim; the dark blue, the crotchet; the yellow, the semiquaver; the black, the demi-semiquaver; the sky-blue, the double demisemiquaver." You will notice that the violet has not been given its value, and it is not again mentioned in the passage from which I have made a quotation, but you can easily perceive that it stands for the quaver.

The musical modes or scales were fourteen in number, seven purely diatonic, and seven chromatic.

The character of the music underwent considerable change when the Caliph Almamon ordered the translation of some treatises on Greek music, which had been sent to him by the Emperor, Miguel III., in the middle of the eighth century. The result of this was that these sons of Ishmael gave up their old system in favour of the diatonic system of the Greeks; they left a system taught them by nature to take up with one based on the scientific maxims of Pythagoras, and now expressed with the letters of their own alphabet the order of sounds in the Greek scale, and they adopted this manner of notation, "Alif, Be, Gim, Dal, He, Wan, Zain."

It has just come across my mind that the position of music in Spain before the advent of the Arabs does resemble, though possibly in a very vague manner, our position with regard to religion before the advent of Saint Augustine. It is well known in these days that there was in Britain a properly established system of Christian worship and belief long before any appeal for aid was made to Rome, but for various reasons easy to be understood, persecution looming large amongst these, this system was sinking into an enfeebled condition, and wanted new blood to course through the withering veins; and you will remember that Augustine, on his arrival,

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determined to graft the Roman rite on to that which he already found in existence. Apply these truths in a musical sense to Spain, and I fancy the parallel will not be found to be so fanciful or whimsical as may at first sight be imagined.

It must not be forgotten, in treating of this period, that beyond a doubt the Jews, a considerable proportion amongst the population, brought to bear on the music of that time a large measure of their own highly artistic influence. In fact, it may be said that the melodies of the Arabs and those of the Rabbinical cultivators of this art mingled with the musical aspirations of the Spanish Christians, and from this admixture there resulted so characteristic a school as to be unique amongst the nations of Europe.

Reverting to Alfarabi, whose Treatise on Music was written in the middle of the ninth century, it is worth noting that so great was his reputation that, as an Arab writer says, he was known even in the most remote parts of Asia. This same Alfarabi declares that the number of instruments of music used by the Arabs is so beyond reason that they cannot rightly be enumerated. At the same time, in his Treatise, he gives much information, culled from the pages of another Arabian musician, the Cadi Mahamud Ibrahim Axalehi, concerning the more well-known of these instruments. Alfarabi himself declares the Laud to be the most perfect of all instruments, and although he does not speak much of its construction or temperament, there is little room for doubting that it was the precursor of the Spanish guitar. An Arabian poet, speaking in the rhapsodical style of his race, declares that the "luth" or laud speaks to the heart as if it had a human tongue, and expresses its feelings better than does the pen in the fingers of a love-sick swain. The Arabic term for this instrument is "al-éoud," and our English word "lute" comes from this root. The "éoud" has always been the classic instrument of the Muslim world, and has been used by poets, musicians, and people of rank, as well as being of great service in the demonstrations employed by various musical theorists. We are told that the instruments most appropriate for wedding festivities are the "Adufe" and the "Guirbal," accompanied by the hand-clapping of the women (a custom which to-day distinguishes not only Eastern music, but all popular songs and dances in Spain). These instruments are most fitting "because their music excites the brain and makes merry the heart," without the need for the usual festal accompaniment of "drinks all round." It is said that at the first festival of this nature by the human race these must certainly have been the instruments employed in the merry-making; so you can imagine Adam and Eve, or the patriarch Noah, footing it to the sounds, weird in the extreme to our highly-cultivated sensibilities, of the "Adufe" and the

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"Guirbal," or in other words, the drum and the pipe. We find that some Arabian instruments were forbidden to be used at festivals of an intimate character, as being more fitted for martial display; also that it was considered an abomination for profane musical sounds to be heard in the neighbourhood of the mosques and other holy places. But it is evident that, in spite of prohibition, some adventurous spirits made melody even within the shadow of these sanctuaries, for we read that a certain holy man was so upset by the sound of the "Taf-Taf," together with that of the "Casib" or "Dulzaina," that he threw himself into so black a humour that he could no longer meditate on the teachings of the Koran—also that the one and only prophet, Mahomet, would certainly have been born in another country if he had had the slightest idea that in his time there would have been heard the sounds of these instruments, which are again, as in the former instance, of the drum and pipe order.

Amongst the many instruments enumerated in Alfarabi's Treatise, I note that the "Alkerin" was so-called because in playing it was held against the breast, and in its latest form it resembled the harp, which instrument, as I reminded you in a former lecture, was much in vogue amongst the ladies of Spain in the sixteenth century. I also note that one of the most ancient instruments in use amongst the Arabs was one called "el Asaf," and I cannot help seeing here a possible connection with a class of instruments used in the Temple services. I am also pleased to remark that the "Kinera" is an instrument of so delicious a character that it can only be regarded as a gift from God to the human race for their entertainment and relaxation. Unfortunately I have not been able to discover any description of the form or compass of this heaven-sent marvel, nor do I fancy that we can find its counterpart in these days, either in Spain or elsewhere.

There has lately been published a "Repertoire de Musique Arabe et Maure," a work which is not yet complete, but which will in its entirety form a valuable commentary not only on Eastern music as a whole, but on Spanish music as affected and prejudiced or otherwise during the time of the Muslim domination. This publication purports to be a complete collection, a thing never before attempted, of melodies, overtures, songs, preludes, and so forth, all in the Eastern style. In looking over the earlier numbers of this work, I have made copious notes, of which I propose to give you a very compressed extract, for I believe the information contained therein has not before, so far as I can ascertain, been presented to an English audience. In the preface to this work it is said that music, in the time of the Caliphs, as also in these days, has always been much honoured by and has played an important part in the public and private life of the

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Musulman. And music (*i.e.*, Eastern music) has deserved such a position not only for its own worth, but also for the richness of its *modes* and for the place that it historically occupies between music Greek and music Gregorian. This music has remained unchanged since the seventh century.

And now a few words as to the forms of this music. The "mestekber" is a sort of prelude generally played by a single instrument. For its motive it has no well-defined measure; it lends itself to varieties of interpretation and changes of movement; in fact the whole is left much to the fancy of the executant. Often the singer embroiders, as it were, on the melody various verses which are a characteristic of these preludes, but which have no necessary relation with the actual words of the song. After the "mestekber" the instruments take up the motive of the song proper, which is called the "neklab," in an introductory manner, and then the song commences. It is composed of a certain number of couplets, followed by a refrain, which generally ends with a repetition of a couplet. To take an example of this form of composition, the song "Le Habiboum Ked Samah li" is extremely popular in the North of Africa. It records the pardon granted by a friend for a possibly insincere meed of praise on the part of a flatterer, and the words are as follows: "My friend has pardoned me, after a long absence he has returned to me; And the moon has shown herself in her gradual rising, and will soon flood the vault of heaven with her brilliance. My dear friend's cheek is rosy pink, his hair luxuriates in curls, his breath is sweet as the honey-comb. O may the Almighty preserve the youth, of one whose body is a living wonder. As soon as I drink the thrilling draught of friendship which is akin to love, importunate care flees far from me. My friend is sincere, he has kept his promise, And he has pardoned me by coming back to renew our friendship." I must tell you that, in translating this, I have had to considerably water down the love-sick sentiment of the original, for many of the burning rhapsodies of such songs might shock the proprieties of Western minds. The singer of this song, which is generally sung an octave lower than the accompaniment, alternates it with the instruments, that is to say, the players repeat after him the parts contained between every two bars.

In Arab music the rhythm of the accompaniment is obligatory in order to give a proper character and originality to the whole. This is given on a "tar" (a sort of drum, of which the descendant is still found in use amongst the Basque inhabitants on the borders of Spain). Whilst the right hand taps with the points of the fingers on the skin of the drum, the left hand holds the drum between the thumb and first

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finger, perpendicularly to the hand, leaving the second and third fingers free to strike the tiny copper cymbals ranged round the edge of the instrument.

I feel I must not unduly weary you with these Arabian musings, but I should like to draw your attention to another form of composition, and that is the "Kadriat." These "Kadriats" are the speciality of professional singers of the gentler sex, who sing them at those gatherings to which no man is admitted. These are purely love-songs, and may be divided into three classes: respectable, less respectable, and not respectable. As to the players, one fair lady supplies the actual melody on an instrument much resembling the alto of our modern orchestra, but tuned an octave below its modern representative, whilst others furnish a background of sound by beating on the already mentioned "tar," or another form of drum called the "derbouka." This is really a waterpot such as is even now used in the East: you knock out the bottom, and stretch tightly across the empty space a piece of goat-skin, "et voila le tambour." I will now attempt to give you in a paraphrastical and subdued manner the words of one of these songs. "O sweet and gentle brunette, you have been brought to me as a bar of shining gold to heal my sickness, And behold your gentle healing is without the aid of drugs. Raise thyself, that I may see thy peerless form, that form that is as willowy as the jasmine; Raise thyself, that I may gaze on thy cheeks whose creaminess is enhanced by the scarce-budding mole, and on thy golden tresses pouring like a shower over thy right side. How I love and adore thee, and because of thee people glare on me with eyes of hatred; I must become thy possessor, and if I am killed, may the Almighty keep thee from all hurt or ill." I ought perhaps to explain that marks on the face which we consider defects are in Oriental countries signs of beauty. I wish you to compare these words with several couplets of love-songs now sung in Spain, and I think you will confess that, despite the interval of so many years, there is a distinction without a difference, or, in other words, not much change between the Moorish serenader of yore and the Andalusian lover of to-day. I take at random, amongst a wealth of like couplets, the following: "Your lips are two curtains of ruby taffeta; between these curtains I wait anxiously for the sighing assent." Again, "Let me place my mouth on your rich-tinted lips, and you will see how two souls can be united in a single kiss." And again, but in a more rhapsodical vein: "If the sea were ink and the earth paper, 'Twould not be enough to write how much I love thee." What can be more poignant in love-sick passion than the following: "Maria, thy lover wanders far and wide in the darksome night, and when he finds thee nowhere, his tears are as tears of blood." Lastly, I give an

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instance of a very cautionary couplet: "My dearest, throw some bread to the dog, if you come to see me; My mother has the waking sleep of a hare."

It has been well remarked that as arabesque work, carried to an almost impossible point of intricacy, has been one of the characteristics of the Arabian decorative art, so Eastern musicians have at all times shown a great fancy for a multiplicity of ornamentation in their works. A very celebrated singer in the time of Mahomet, who made a great reputation at Bagdad, and whose memory is said to be still green amongst the inhabitants of Algeria, forced this aspect of his art to such a point that he purposely disguised with excess of musical ornament an air, for fear that his rivals might steal it from him, and was so far successful that the air disappeared under the mass of added "fiorituri." Even now the "virtuosité" of an Eastern musician is measured by the richness of the trills, appoggiaturas, "mordents," "gruppetti," etc., that he introduces into the song or piece, so that one would say that Arab music, like nature, dreads an abysmal emptiness. And indeed, if an executant of this music should endeavour to give a perfectly simple and natural rendering of the melody, he would certainly find that some enthusiast in his audience would passionately cry out "Aamel el Khalat, Give us, for Allah's sake, the necessary beauty-spots." Of course you will see that in this exclamation there is a reference to those "grains de beauté" on the human face, which, as I have already premised, are indeed "beauty-spots" to the Eastern.

I find then that not only in their melodies, in their manner of singing, but even in the words of the songs themselves, and in the instruments still used to accompany those songs, there is not only a close, but a most striking resemblance between the Moors of Spain and the present inhabitants, so far as the common people are concerned, of Iberia. As to the excess of ornament to which I have just alluded, anyone who is at all acquainted with Spain will know that to-day the singer who neglects to so adorn his song will soon be called to order by an insistent and expectant audience. And who that has heard these native songs of Spain will not feel a thrill as he listens to the rounds of applause accompanied by shouts of "Olé, Olé," which greet any unusually brilliant effort in the art of musical arabesque, and will not his mind go back, if he be a traveller, to similar scenes in the Egyptian country, where almost the same song has been sung with almost the same intonations and vocal enrichments, and the more grave and sedate audience has expressed its manifest approval by that long-drawn "A-a-ah!" so well-known as the highest mark of appreciation in the East! And I firmly believe that the more this subject is studied the

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greater in number will be the points of actual and identical resemblance brought to light.

In speaking of the gipsy music of Spain, I do so with great diffidence, for it is a very intricate subject, and requires very careful study and knowledge at first-hand. Indeed, unless one has been in actual contact with this weird race it is, perhaps, to some extent impossible to convey to people an idea of that great store of melody which is a possession going down from father to son, mainly by tradition, without the aid of pen or paper. It is strange that George Borrow, who, as you know, was really almost a gipsy, so intimate was his acquaintance with the Rommany folk, says scarce a word about the songs or dances of these people. And I think you will find, as a general rule, that all writers on Spain seem, as it were, to fight shy of the musical powers and resources of this bizarre race; at least all the books I have read seem to have this prevailing, and to me, singular characteristic. But I suppose really the same may be said with regard to descriptions of other countries, and probably musicians are not, even in these times, so prodigiously rich as to spend their days in foreign travel. For myself, I have not had leisure properly to study this subject, nor the health to travel in those parts of Spain in which I had hoped to glean original information. I only retained a mention of it in the syllabus of the lecture from the vain hope that a sudden flood of light might, through reading, suddenly burst on me so as to enable an intelligent appreciation of a very abstruse point. I shall now proceed on my uncertain and rock-strewn path, illuminating my way with occasional flashes of light from the lantern of Borrow. The gipsies in Spain are usually known by the name of Gitanas, but they have at various periods been also called New Castilians and Germans or Flemings. It is supposed that they first appeared in Spain early in the fifteenth century. It is very remarkable that though the Spanish gipsies are supposed to have been amongst the most roguish, thievish, and death-dealing of their race, the Holy Inquisition would seem to have exhibited the greatest clemency and forbearance towards them, and this is the more remarkable, when we consider the fact that "perhaps there is no country in which more laws have been framed, having in view the extinction and suppression of the gipsy name, race, and manner of life, than in Spain."

It is truly said that the "coplas," or stanzas, of the gipsy poetry will depict the character of the race. The general themes of this poetry are the various incidents of Gitana life and the feelings of the Gitanas. "A gipsy sees a pig running down a hill, and imagines that it cries 'Ustilame Calero' ('Steal me, gipsy'): A gipsy reclining sick on the prison floor beseeches his wife to intercede for the removal of the chain,

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the weight of which is bursting his body: The moon arises and two gypsies, who are about to steal a steed, perceive a Spaniard, and instantly flee: Juanito Ralli, whilst going home on his steed, is stabbed by a gipsy who hates him: Facundo, a gipsy, runs away at the sight of the burly priest of Villa Franca, who hates all gipsies." The thought, anecdote, or adventure described is seldom carried beyond one stanza, and for this reason, that the greater part of the poetry sung in the south of Spain is extemporary, a style of composition by no means favourable to a long and connected series of thoughts.

Another term by which the gipsies of Spain are known is the word "Flamencos"; no one seems to know why they are so called, or when this word attached itself to them. The expression "Cantos Flamencos" stands for a wide collection of compositions ranging from the "solea" or "soledad," a melancholy song and dance in a minor key, to the "tona" and "liviana," which are not dance measures, nor are they accompanied by the guitar. In nearly all these compositions there is in an ascending scale an undercurrent of dark melancholy or gloomy revenge, a characteristic of the race. Such examples of this music as are furnished by the forms known as the "martinetes" and "deblas," are, it is said, hardly known even to a Spanish public. The poetic sentiments here displayed are of a purely personal character, relating to individual misfortunes, and very rarely treating of matters of general or national interest. The ideas entertained by tourists as to what is "Flamenco" or not are generally found to be most erroneous, and those cafés that, particularly in the capital of Spain, advertise themselves as providing the real unadulterated gipsy element, only present a hotch-potch which to the stranger is bewildering and to the citizen tiresome. The "soledades," already referred to, also called "soleares" and "soleas," owe their name to a certain Soledad, who was probably a famous singer and dancer. They are supposed to have some relation, as to their form, to the Italian "stornello," and when in three verses have the additional title of "coplas de jaleo," and are, like the "sevillanas" and the "seguidillas gitanas," proper dance measures. These "soledades" of three verses, or "coplas de jaleo," must be distinguished from those containing four verses, as the three-versed specimens show a greater disposition to an occasional brightness, and are altogether more animated in tone and style. The most actual "canto flamenco," and the purest musical product of the race, is the form known as the "seguidilla," or, more properly, the "seguidilla gitana," which combines both song and dance in a fascinating manner. A Spanish writer says: "I have never seen the real "seguidilla" danced, and many amateurs

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have told me the same, a fact which proves most forcibly that the 'cantos flamencos' are not so popular with and well known to the public as some would have us imagine."

The "Peteneras" are another form that should be mentioned, and which derive their name from a celebrated "flamenco" singer called Petenera, which is a synonym for "paternera," *i.e.*, a native of Paterno, a town in the province of Cadiz.

The chief gipsy quarters in Andalusia (and the South of Spain still contains, I suppose, more gipsies than any other part of the Peninsula, or, I should almost say, than the whole of the rest of the Peninsula) are the Triana, outside Seville, a regular faubourg of inhabitants more or less of Rommany life and extraction, and the outskirts of Seville, where many live, like the Scriptural conies, in holes and clefts of the rock.

Before entering on the consideration of Spanish dances, whether in a general or particular sense, it should be stated that the bibliography of this subject is nothing like so extensive as is the case when we survey the amount of information on the rise and progress of the terpsichorean art possessed by such countries as Italy and France. Therefore every scrap of information we can gather as to the Spanish school of dancing is of importance, even though it only touches the fringes of a very wide-reaching subject. Glancing towards Italy, we find Caroso de Sermonetta, in 1581, including in his "Ballarino" such obviously Spanish dances as "La Pavane," "El Canario," "La Spagnoletta," and "La Gallarda," adding that the last-named was dedicated to a powerful member of the Spanish nobility, the Duchess of Medinasidonia, who was at that time governor (I suppose, in the present sense of the term, one can hardly say governess) of Milan. The same writer, in another work, "La Novilita di Dame," dated 1605, describes, amongst new dances, "El Furioso a la Española" and "El Turdion," or "Tordiglione," both of Iberian origin.

Coming back to Spain, "El Arte de Danzar," by Don Baltasar de Rojas Pantoja, or Juan Antonio Jaque (it seems not certain which of these two was the responsible author), describes the Pavane, with eight different figures; the Galliard; the Jacara; four figures of the Folias; the Villano, with three figures; and the Paradetas.

I expect you are all aware that the Pavana is an ancient Spanish dance of grave and stately measure, and was much in vogue in the sixteenth and seventeenth centuries. It acquired this name because the figures executed by the dancers bore a resemblance to a semicircular, wheel-like spreading of the tail of a peacock. This was a dance of "capa y espada," *i.e.*, the men wore their cloaks and swords; and in allusion to the attitudes adopted, the cloaks being stuck out in

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peacock-like manner by the swords, there arose the verb, "pavonearse," which came to be applied to those who flaunted about the streets with the airs of a coxcomb.

The Gallarda is nothing more nor less than the well-known French Galliard, and was usually danced in Spain, as doubtless in other countries, immediately after the Pavane, as a relief to the measured posturing of the former. The Jacara, or Xacara, is a song and dance of the sixteenth century. The song *might* be of a somewhat romantic order, but was usually of the swashbuckler type, which would explain the roistering character of the accompanying dance. The meaning of Jacara is, according to the best Spanish dictionary, "A sort of romance, a kind of rustic tune for singing and dancing, a kind of dance, a company of young men who walk about at night-time singing 'jacaras.'"

The Spanish Folias have always been celebrated as a set of dances danced to a simple tune treated in a variety of styles, with a very free accompaniment of the castanets and bursts of song, and it is noteworthy that the celebrated violinist Corelli, published in Rome in 1700 twenty-four variations on this identical dance-form.

It is, I think, an undoubted fact that many of the dances of Spain have a very early origin, though when we hark back to those distant times the mists of obscurity impede the perfect vision; yet I ought not to omit to state that at Tarragona in the South of Spain there used to be danced at the quasi-state entry of each new archbishop a measure which is said to have taken its root ideas from Greece or Rome, and which was first inaugurated at Tarragona in the seventh century. It is well known that the Pyrrhic dances of classic times simulated the evolutions and engagements of war, and we are told that the people of Catalonia preserved the spirit of this dance and executed it on festal occasions. And that spirit still survives, for I myself have seen a band of youths, armed with sticks, execute a modern version of this Pyrrhic dance, of which the essential features were, I should say, identical with what one knows of the choreographic exposition of old-time.

In the eighteenth century the art of dancing underwent in Spain, so ar fas the fashionable world was concerned, a thorough transformation, for the French style took possession of the ball-rooms at the Court, as also of those in princely mansions. We are told that the whole country was flooded with a perfect caravan-load of handbooks of dancing, nearly all copied from or merely translations of French works. The most famous of these were the "Coreographica, or Art of Describing the Dance," by M. Feuillet, the "Dancing-Master," by Rameau, and especially that volume of the "Encyclopédie Méthodique," treating of the "academic arts."

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Amongst this surfeit of dancing manuals it is curious to observe the stilted style of description, peculiar to the epoch, adopted on the title-page. "Ex uno disce omnes!" We will therefore note a manual published at Madrid in 1758, at the establishment of the writer, Pablo Minquet, who was also an engraver of stamps, illustrations, law-documents and "other things." The pretentious title of the work is "The art of dancing in the French style, adorned with forty or so plates which teach the manner of executing all the steps of the Court dances, with all the rules thereto, and how to hold the arms at each step, and how in choreography other dances should be described and figured; a very convenient work, not only for young people who wish to learn how to dance well, but also for persons in a civil and upright walk of life, to whom it teaches the rules for holding oneself well, for bowing, and performing other courtesies which are becoming in any assemblage of persons." The price of the book is not stated, but I should imagine that Don Pablo had many customers for this charming "multum in parvo."

Meanwhile the popular dances, owing to the threatening aspect of the clergy, overshadowed by the terrific gloom of the Inquisition, degenerated, and an edict of the Inquisitor-General prohibited in the severest terms all suggestive and lascivious forms of dancing, naming especially some dances which by their very titles evidently partook of that freedom of movement which corresponded to the freedom of tongue in the Restoration dramas of England.

One of the dances most especially condemned was the ancient Saraband, said to have been introduced into Spain in the time of Philip the Second, and it was spoken of by the Padre Mariana as "So lascivious in its words, so wriggling in its movements, as to arouse" (the literal translation is "set fire to") "the passions of the most upright people." This dance took its name from its inventor, as did others bearing such titles as Anton Pintado, La Chacona, Juan Redondo, La Pipironda, La Carreteria, and so forth.

At the time when the "Bolero" and the "Seguidillas Manchegas" were dances much in vogue, many were attracted by the strange publications of the Spanish writer Zamacola, who adopted the nom-de-plume of Don Preciso. In his collection of Seguidillas, Tiranas, and Polos to be sung to the guitar, published in 1805, after having spouted out a violent diatribe against the poets and composers of his day, he at length assumes a more sober frame of mind, and insists with much reasonableness on the idea of a national music. I shall proceed to quote his words at some length. "Music is born with us and works different effects according to the custom of different nations and the trend of its language, on which its poetry is founded, and thus it has been seen that all

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the peoples of this world, from the most barbarous to the most civilized, have possessed or do possess their particular type of popular or national music to express their passions, sentiments, and aspirations. For this reason the music of Italy can never be acceptable to the popular taste of the Spaniards. Music should not overstep its proper function as an accompaniment to poetry and dancing, its purpose being to give greater power of reality and enhanced effect to that which is recited or represented, and on that account every composer who is of a philosophic turn of mind, or who has an intimate knowledge of the source of human feeling, should write in the most simple and expressive manner, and see that his style is exactly suited to the words that are to be sung, or to the dance which has to be represented in motion. Music should hold the same relation with regard to poetry that the voice of the orator holds with regard to the speech he has to deliver, which is to give the greatest possible expression and depth of feeling to the actual words, but unfortunately it has to be said that with the gradual corruption of this, as of the other arts, a way has been found by which a divorce has been effected between Music and Poetry."

This passage I commend to consideration; as to how much of truth it contains each one must form a separate opinion. Probably some will think that the real issue of the whole matter has become in the writer's mind somewhat garbled and distorted, but I am pretty sure that at the back of his brain he had root-ideas which, perhaps, in another epoch and clime, might have been of service to the community. Even as it was, despite his fanatical outbursts, and his habit of looking at everything through Spanish spectacles, he was really the forerunner of those who made for progress in a reviving Spanish school of music, and, above all, he was, or he posed as, the friend of the people in striving to preserve to them their greatest inheritance, a national music. You will have noticed that the work of his I have alluded to was a collection of "Seguidillas," "tiranas," and "polos," and we may here say a few words about these particular dances.

The Tirana was a dance common to the provinces of Andalusia, accompanied by song. This dance had a very decided rhythm, and afforded opportunities for grace of gesture, the women toying with their aprons, and the men flourishing their hats or headkerchiefs. Its figures were supposed to bear a faint resemblance to the evolutions with which the Gaditanian women in bygone ages delighted the spectators at Roman banquets of the higher class. The "Polos" were really, in their primitive state, of purely gipsy origin, and much resemble in their style, especially as regards the song part, those Eastern productions of which I before

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spoke. In fact I am not quite sure that these at all belong to a dance section, as their especial feature is the vocalisation. My particular reason for mentioning them was because they, with other characteristic Spanish songs and dances, became popular types by reason of their introduction into the operas composed by Don Vicente Martin, known under the name of Lo Spagnolo, who was born at Valencia in 1754. These operas were frequently performed, and their composer obtained a great reputation in Vienna, St. Petersburg, and other European capitals. It is said that Mozart did great honour to Don Vicente by inserting an air from his opera "La Cosa Rara" into the second act of his (Mozart's) "Don Juan."

Of the "Seguidillas" I think I gave a very brief description in my former lecture.

A very famous dancing function in Spain was the dance of the Tarasca and the giants. This dates back to very early times, but I am afraid it is now almost, I do not say quite, a thing of the past—it is threatening to disappear in the same way as have already disappeared those delights of boyhood, Gog and Magog and the knights of armour from our Lord Mayor's show. This dance was especially celebrated for being used on the feast of Corpus Christi and during its octave, and its symbolical meaning has been thus summarized: "The Tarasca is intended to represent the harlot of Babylon seated on Leviathan; the giants represent both the giant Goliath, destroyed by David, and the seven deadly sins destroyed by Jesus Christ. The dances represent the common rejoicing with which one ought to solemnize the triumph of the Ark of the New Covenant, just as David solemnized by his leaping and bounding the triumph of the Ark of the Old Covenant." I daresay you will remember in the Purgatorio of Dante a sublime passage in which he describes the passing before him of an allegorical procession in which were represented symbolisms of a like nature. This is of course an undesigned coincidence, and the idea in neither case was a new one, being primarily deduced from the magnificent imagery of the sacred Book of the Revelation. Fuertes, in his History, says that in the year 1837, on the occasion of some popular fêtes, he saw in Toledo the Tarasca with a woman on its back, the monster being moved by men concealed beneath its scales. Curious to relate, he adds, "To which woman the crowd gave the name of Ana Bolena." He then proceeds: "We saw as well the dance of the giants and dwarfs, and the extraordinary gyrations of the former and the disproportionately large castanets of the latter, the music being supplied by a drum and flute, filled the immense concourse with feelings of joy complete and enviable in its unaffected sincerity."

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Why the name of Anne Boleyn should be applied to this particular figure of a woman seated on a serpent I cannot quite discover, but a passage which I find in Mrs. Elliot's "Diary of an Idle Woman in Spain" may throw some light on this subject. Speaking of the buildings in Granada and on the outskirts, she says: "In the cloisters of the Cartuja there is a most dismal exhibition of frescoes—Carthusians hanging in rows like slaughtered sheep—Carthusians disembowelled, chopped up, rent asunder, boiled in hot oil, and frozen in ice; some with heads, some without—a sickening spectacle, respecting which I am informed that all this happened in Londres, when El Rey Enrique married the Protestant Anna Boleyn."

I was very anxious, when in Toledo, to see the figures of the giants that are kept there under the care of the Cathedral Chapter, in a room adjoining the Cathedral, but I was informed that they were out of repair, and could not be shown to anyone until they had been restored to a semblance of life. Here is also kept the famous Tarasca, which is described by one who has seen it as "a dreadful monster with great teeth and wings and a twisted tail, and seated on its back is a ridiculous and very ugly doll which has been baptized by the name of Ana Bolena."

It must not be supposed that this is an exhaustive resumé of the dances of Spain; it is merely an introduction to the subject, but I cannot conclude such introduction without making mention of the dance, now of world-wide reputation, which takes place annually in the Cathedral at Seville.

The origin of this curious custom is thus described by a French writer: "Whilst Louis XIII. was reigning over France, the Pope had heard much talk of the Spanish dance called the 'Sevillana." He wished to satisfy himself, by actual eye-witness, as to the character of this dance, and expressed his wish to a bishop of the diocese of Seville, who every year visited Rome. Evil tongues make the bishop responsible for the primary suggestion of the idea. Be that as it may, the bishop, on his return to Seville, had twelve youths well instructed in all the intricate measures of this Andalusian dance. He had to choose youths, for how could he present maidens to the horrified gaze of the Holy Father? When his little troop was thoroughly schooled and perfected, he took the party to Rome, and the audience was arranged. The 'Sevillana' was danced in one of the rooms of the Vatican. The Pope warmly complimented the young executants, who were dressed in beautiful silk costumes of the period. The bishop humbly asked for permission to perform this dance at certain fêtes in the cathedral church at Seville, and further pleaded for a restriction of the privilege to that church alone. The Pope, hoist with his own petard,

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did not like to refuse, but granted the privilege with this restriction, that it should only last so long as the costumes of the dancers were wearable. Needless to say, these costumes are, therefore, objects of constant repair, but they are supposed to retain their identity even to this day. And this is the reason why the twelve boys who dance the 'Sevillana' before the high altar in the cathedral on certain feast days are dressed in a costume belonging to the reign of Louis XIII."

The mention of this reminds me of an incident related by Ford in his delightful book "Wanderings in Spain." The Toledan clergy, out of mere jealousy, wished to put down the "bolero" on the pretence of immorality. The dancers were allowed in evidence to 'give a view' to the court. When they began the bench and bar showed symptoms of restlessness, and at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering—Verdict for the defendants, with costs.

I see the syllabus of this lecture states as a conclusion, "Personal impressions." My own personal impression at present is that you are over-wearied with this lecture, and that my own personal opinions have been hidden under a good deal of what I have said. I must say, from a recent residence in Madrid, that so far as present-day matters are concerned I was fairly knocked over, if I may use a vulgar term, with the extraordinary appreciation that there is in that capital, of thoroughly good music. I do not mean amongst the wealthy and the titled, but the rank and file of the people, as also amongst a section who may be said to represent the educated classes. The favourite composers are Bach and Beethoven and masters of like calibre, and I shall never forget the enthusiasm that was excited by a really beautiful performance of a Brandenburg Concerto given at one of the Arbos concerts in the Royal Opera House of Madrid. Nor will there be ever effaced from memory a very charming spectacle offered by a performance of native dancers in the great bull-ring at Madrid. The dancers were selected from nearly every province in Spain: they each performed their typical dance, accompanied by their own particular form of melody, and I can assure you that a more refreshingly original sight has seldom, if ever, gladdened my eyes. Whilst the Southern provinces, with their voluptuosity of movement, carried with them reminiscences of Moorish times, the Northern and more hardy provinces evinced a certain disposition towards something resembling the national dances of Scotland and Ireland; whilst the representatives of the Basque provinces, if they provoked any comparison, may have been said very faintly to suggest the Breton race. I remember in my former lecture I spoke of the Cantigas of King Alfonso, a very early document in

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Spanish musical history. I had the opportunity, when at the Escurial, of examining at my leisure the original MS., and might have been tempted to say a word upon it; but, save that my own personal curiosity was satisfied, the ground in this direction has been cut from beneath my feet by that series of articles that has appeared in the International Musical Magazine so well known to members of this Association. M. Pierre Aubry, in my mind, deserves the thanks of all for those scholarly articles, so full of interest, and really a most valuable contribution to the study of the history of Spanish music, a branch of art of which I have endeavoured again to-day to be a somewhat feeble exponent.

DISCUSSION.

The Chairman.—As the lecturer has said, we in England know very little about Spanish music. Mons. Pierre Aubry, of Paris, has in the last year or two recorded in the International Musical Society's Quarterly Magazine the results of his recent visit or visits to Spain; but they consist only of notices of detached ancient documents found in Spanish libraries, or else excursuses on detached subjects. Fuertes's history of Spanish music, written fifty years back, and various historical essays of later years, remain still untranslated from the Spanish. Señor Pedrell's collection of Spanish church music of the XV—XVII centuries has not yet advanced very far. We are extremely indebted to the lecturer for bringing together last season and this a quantity of information, the results of his personal investigation, which would otherwise be quite inaccessible to English people. [Unanimous vote of thanks.] We should be sympathetic to Spain and its music for a variety of reasons. Here, as there, has been seen a golden age of church music, followed by an age of barrenness, and then a modern and mainly secular revival. We are an island cut off from continental influences, and so practically with their northern chain of mountains shutting in the peninsula are they. We and they both exhibit just the same degree of westerliness, with all that that imports in music; for London and Valencia are in the same longitude. We and they resemble each other as to admixture of races; there is much more of this in England than we generally suppose or allow for; as to Spain, I doubt if any country in the world shows so much admixture. Art gives its best harvest, if a late one, where there is admixture of ancient

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stocks. The lecturer began by speaking of Moorish "influence." I would call it more than that. The Moors from Africa over-ran the whole country, and half the Southern people are Moorish by blood. An immense number of Spanish proper names are of Saracenic origin. For instance, the word "Cid" is the Arabic Syed or Lord. I daresay, if the truth were known, the Cid Rodrigo, of Spanish romance and history, was half an Otello. After the Saracens came a second incursion into Spain, that of the Gipsies; their influence on secular music must have been enormous. Thirdly, a great polishing process went on some 200 years ago at the hands of the French. As to the original substratum, of course it was Celtic. The lecturer spoke about "Flamenco." I have always understood that this meant Flemish. The Gipsies probably introduced some Flemish art from the Netherlands.

Dr. Southgate. — Before saying anything about Mr. de Lafontaine's interesting paper, I should like to make a small correction with respect to the Chairman's statement about the elements of Spanish music. There is one influence which seems to me to be powerful in Spain, which indeed is the greatest of all, and that is the domination of the old Romans. We have only to look at the Spanish language to see what influence the Romans have exercised. One must remember that Spain was the last of the colonies that the Romans left. They were there very much longer than they were in England. I had rather hoped to see here the learned and accomplished editor of the new edition of "Grove's Dictionary." I should like to have appealed to him to have the department of Spanish Music treated a little better than it was in the old "Grove," in the notice of Schools of Composition, to which the name of Mr. Rockstro is attached. Spanish music is there dismissed in twenty lines. I remember being angry about it at the time, and speaking to Sir George Grove, and he said, "Well, I gave it to Rockstro because nobody knows anything about Spanish music." But we had with us at the time a very able authority on Italian and Spanish music—Sir Frederick Ouseley. He read a paper here some years ago about the liturgical music of Spain, and I remember once sitting in his library at Tenbury, and being amazed at the trouble he had taken to master the Spanish music. He had Eslava, I doubt if there is another copy in England; and he had early Spanish works on harmony and counterpoint. I said, "Have you taken the trouble to learn Spanish for this?" and he replied, "Well, I know Italian, so it was no trouble." I think Grove might have gone to him, and then more justice would have been done to early Spanish music. Perhaps the cause of the neglect may

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have been that Mr. Rockstro was a very ardent Roman Catholic, and therefore felt that nothing good could come to music except from Rome. But indeed he was wrong. Cristofero Morales preceded Palestrina; and I think there would have been no Palestrina if there had been no Morales to show what could be done in Church music. I believe Morales' works have gone through thirteen editions in Rome. Then there is another Spanish writer, who came to Rome and gave the Romans the benefit of the civilization of the ecclesiastical music of the Iberian Peninsula. That was Tomaso Vittoria. There has recently been published, under the editorship of Sir Frederick Bridge, a set of motets chiefly of the very early Italian School, and you will find Vittoria's name there. I venture to assert that if you look at those compositions of Vittoria, and then at those of Palestrina, you will say he was quite equal (in my opinicn superior) to Palestrina. I mention these two composers to show you what a very important effect their works must have had on the early Roman School. Then the University of Bologna, especially the musical portion of it, was founded by a professor from Salamanca. The School of Naples was directed by da Tappia, a Spanish priest. So you see that when one is considering the music of Italy, and thinking that it is the beginning of the modern school of ecclesiastical music, we must remember that it owes a great deal to Spain. I do hope that when the Spanish School comes to be dealt with in the new edition of "Grove's Dictionary," it will receive better justice than has been meted out to it in the past. To-day Mr. de Lafontaine has brought before us another phase of Spanish music; I am sure it is impossible to hear the illustrations played without feeling what remarkable and original music Spain has given us. No doubt Moorish influences have been very great. Dr. Maclean inferred that the Moors had not only become part of Spain, but had dominated Spain. I think that is the absolute truth. If you go to Spain or Portugal, you will find a large number of Arabic words, especially those relating to commerce; and their music has been engrafted on and possibly has taken the place of the older type. If you know anything of Eastern music you will perceive how very Eastern it all sounds. If I remember rightly, one of the earliest writers on music was St. Isidore of Seville—I think he wrote in the 6th century. Then there was Alfarabi, of whom we have heard this evening; his books are indeed remarkable as early examples of musical learning. The dance of which our lecturer has told us is, of course, well known to historians. Sir Frederick Ouseley told us he was once in Seville on Corpus Christi day, and saw this dance solemnly danced before the High Altar. I believe it is

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still done. He had a remarkable musical memory, and played the movement to me on the pianoforte. I have in my library a little MS. book of early Spanish dances. As to organs, they have wonderful instruments, but they cannot play them. The music that you hear in Spanish churches is almost beneath contempt. But popular music is still very actively pursued. That is what they like. I remember once I was with a Scotchman who got me to hear a performance by a group of guitar players. They played for some hours, but I found one hour rather too much. It was poor stuff, and with little or no variety.

THE CHAIRMAN.—I am always glad to be corrected by Dr. Southgate, but as to art proper I do not think that the Romans exercised an influence on Spain, or on any other country.

Mr. CASSON.—As the Chairman invites me to speak a few words, I must say that I have no personal knowledge of Spanish organs. But an old friend of mine, the Rev. Mr. Kingsley, took a great deal of interest in Spanish organs, and gave me a very interesting account of some of them. In a Spanish Cathedral you may find four organs, two at the east, and two at the west end—large, cumbrous two-manual instruments, each with its own organist, answering each other antiphonally with fine effect. At the time of Spain's greatest prosperity, an immense amount of money was lavished on organs. My friend found an organ with a 32-foot stop of satin wood. If that had been given to an English organ-builder, it would have been found that satin wood was extremely unsound, and had better be replaced by pine! Many stops that are supposed to be of modern origin were long ago known in Spain. For instance, the harmonic flutes have been in use in Spain for some hundreds of years. One amusing thing in connection with organs in Spain is that if you visit a Cathedral and want to see the organ, you must not ask for the organist. You must ask for the dean. He will hand you down to a subordinate, who will pass you to another subordinate, who will pass you to another subordinate, and in the end you will be introduced to an extremely intelligent and courteous young priest, who will show you over everything. But you must begin at the top and work downwards. The reed pipes in Spanish organs are placed so that the organist himself can tune them. They keep the organ-loft very carefuly locked. If not, the chorister boys, who seem to surpass even the boys of other nations in their capacity for mischief, would certainly manage to get at the pipes and put them all out of tune.

Rev. H. CART DE LAFONTAINE.—I am indeed much obliged to you for your kind expression of thanks. With regard to what has been said about antiquity, everyone must be well

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aware that Sanskrit is vastly older than Arabic. The views I have expressed in the early portion of this lecture are not my own, but are quoted from the treatise by Alfarabi. Dr. Southgate has spoken about the scarcity of copies of Eslava's great work: there was a copy—I do not know if it is still in England—in Mr. Matthew's library. I myself saw one in Madrid, which I was naturally anxious to purchase, but after a month's haggling with a truly Spanish bookseller, I had to give up all hopes of acquiring it, the price asked exceeding what I considered a fair and just amount. I daresay many know that bargaining in Spain is a somewhat protracted process, and that what is here settled in a day, takes there about three months to effect. (I have just had a letter from Mr. Matthew, in which I am sorry to see that his Eslava is going out of this country.) Dr. Southgate also referred to the music in Spanish cathedrals. In most of these glorious edifices—I do not say in all—the music is certainly too horrible to be described.

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