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The National Origins of Dvořák's Art

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WELL BEFORE the time that Dvořák was beginning to make a name for himself as a composer, a vigorous struggle had taken place in Bohemia to secure for indigenous literature, art and music a secure position in the cultural life of the country, a struggle that had been brought to a successful conclusion. Smetana had returned from Gothenburg; the Provisional Theatre, especially built for the performance of Czech operas and plays, was well established, and already in 1866 Smetana was installed as conductor of the theatre. It was not until six years later that Dvořák wrote his first successful work, *The Heirs of the White Mountain*. Smetana, in collaboration with Mánes the painter, was an active protagonist in bringing about this cultural revolution following a sudden weakening of the power of the Austrian Empire, and in consequence he wore the cloak of nationalism more consciously and deliberately than Dvořák did. The younger composer built on the foundations laid by those who preceded him, and owed a considerable debt to such literary men and women as Karel Jaromír Erben, notable both for his folk ballads and his pioneer work in collecting Czech folk-songs, Vitězslav Hálek, the nature poet, and to a lesser extent Božena Němcová, creator of the Czech novel, and Jan Neruda, who was outstanding for his acute and ironical portrayals of human character. Naturally Dvořák was a keen nationalist. His nationalism was deeply rooted and sincerely held, but there was not often cause for him to show signs of fanaticism.

Thanks to the changes that took place during the seventeen years that separated the births of Smetana and Dvořák, and to some extent the difference in their position in society and the surroundings in which they were nurtured, they encountered

during their youth very striking environmental and linguistic differences. Smetana, who was the son of Count Waldstein's brewer and who received his final education at Pilsen, spoke German and only later learned Czech. Dvořák on the other hand was born in a tiny village a few miles from Prague where Czech was spoken, and after becoming a journeyman was sent to school at the small town of Böhmisch Kamnitz in order to remedy his ignorance of the German language and so make himself more useful in his father's trade. In both cases the composers found they were in difficulties when first attempting to set Czech words to music, Smetana because of his inadequate grasp of the language, and Dvořák for rather different reasons. Since the White Mountain defeat German had been the official language in Bohemia, and Czech was only kept alive by peasants and the uneducated. Although some poets, including Mácha, the author of *Maj*, were active before Dvořák's birth, the neglect of the Czech language by the cultured classes during the whole of two centuries resulted in there being a further period of years during which the rules of prosody were inadequately defined.

The Czech and Slovak languages differ from other slavonic languages in having the first syllable of a word stressed, unless there is a preposition before it that draws the emphasis onto itself. Since there are no articles and only rarely does a sentence begin with an unstressed word, it follows that in normal circumstances Czech and Slovak prosody require the first syllable of a line of verse to commence at the beginning of a bar in musical settings, as is almost invariably the case in Czech, Moravian and Slovak folk-songs. A very high proportion of Dvořák's themes commence similarly, perhaps two-thirds of them, which is one indication of the strength of the influence on him of folk-song and language. The same cannot be said of Smetana, who was much more inclined to begin phrases anacrusically. It is probable that in addition to the absence of good models of Czech vocal writing, the somewhat unsystematic arrangement of long and short syllables to be found in Czech folk-songs helped to make Dvořák's task of setting words more difficult.

It is obvious that Dvořák picked up certain mannerisms through familiarity with the folk-songs and dances of his native land. One of the commonest of these, the repetition of the

initial bar or half bar of a phrase, may be traced through many of his works from the String Quartet, Op. 2, and 'The Bells of Zlonice' up to *Armida*, his last work. Repetitions of intermediate and final bars of phrases are less common in his music, but again they appear to come from similar sources, or perhaps from Haydn. The Czech folk-song 'Kdyby moje milá' and the Onion Dance, 'Hop hej! cibuláři',[1] include these features and may be compared with the main theme of the F major Symphony's finale, or with Jirka's motif in *Kate and the Devil*.

(*Here were played recordings of the two folk melodies and an extract from 'Kate and the Devil.'*)

The 'Three Blind Mice' figure that we encounter during a comparatively short period, to which Julius Harrison drew attention, very probably also springs from Czechoslovak sources, for it may be found quite frequently in the folk-songs of Bohemia, Moravia and Slovakia. It should be mentioned, however, that it appears to be fairly common in Polish[2] and Lusatian folk-songs, and even more so in those of Hungary. When this figure occurs in the coda of the scherzo of the String Quintet in E flat, Op. 97, it could be thought of as an inversion of bars 54-55, but it is more probable that Dvořák was unaware of this connection. In recalling in the major mode a part of the haunting 28-bar viola melody from the Minore, and allowing for its rhythm to be influenced by the counter-melody that starts at bar 13, the composer no doubt instinctively selected this termination because it brought the prompt and unquestionable finality that he needed.

(*Here was played a recording of sections of Dvorák's scherzo.*)

The leap of a fourth from the dominant up to the tonic and back, followed by a further descent, usually by step, which has been referred to by Šourek,[3] may possibly have been suggested

[1] F. Sládek, *Náš poklad*, Prague, 1948, i, 73 and ii. 25. These also occur in Erben, q. v. footnotes 6 and 7 following. See also Smetana's Czech Dances, II, No. 5, where most of 'Hop hej! cibuláři' is used.

[2] 'Stała nam się nowina' and 'Oj i w polu jezioro' are good examples; q. v. L. Kuba, *Slovanstvo ve svých zpěvech*, Pardubice, 1884-1895, iv. 104 and 136. For Harrison, see V. Fischl, *Antonin Dvořák: his achievement*, London, 1943, pp. 264-265.

[3] O. Šourek, *Život a dílo Antonína Dvořáka*, 3rd edn., Prague, 1954, i. 82. O. Šourek and P. Stefan, *Dvořák: Leben und Werk*, Vienna, 1935, p. 30.

to Dvořák by a Czech folk-song such as 'Málo pšenic, málo žit',[4] which is an exact prototype for this melodic curve. A different rhythmic version of the same progression occurs in 'Hajej, můj andílku', which Smetana made use of for the lullaby in *The Kiss*, and other examples exist. Šourek mentions that this fingerprint occurs in the Symphony in B flat, Op. 4, the second version of *King and Charcoal Burner*, the 1st Slavonic Rhapsody and *The Jacobin*, but it had already occurred earlier still in the 'Cello Concerto in A, and it recurs in the Romance of the Czech Suite, in the Minuet of the Serenade in D minor, in the first bar of the finale of the Sextet, at the beginning of the Dumka of the String Quartet in E flat, in the second bar of the slow movement of the 'Cello Concerto in B minor, and no doubt in numerous other places. It is quite likely that Dvořák's characteristic upward leap followed by a more gradual descent, that has been so carefully documented by Gerald Abraham,[5] is due also to folk-song influence, but a leap of a sixth is not encountered nearly as frequently as a fifth and an octave. However, Dvořák must certainly have known Erben's collection of National Czech Songs and Proverbs,[6] which includes 'Za těma, za těma',[7] a song that starts by leaping from the dominant up to the mediant and then descends the scale to the leading note.

The two arpeggio forms, leaping a sixth from the dominant and returning through the tonic, and leaping similarly from the mediant and returning through the dominant, as in the second movement of the Dumky Trio and in the slow movement of the Violin Concerto (bar 71), are found in 'Andulko šafářova' and 'Pode mlejnem'[8] respectively. Since it is exceptional to encounter these particular progressions in Czech folk music, and the arpeggio forms are common in yodelling songs elsewhere, it is not possible to assert that Dvořák derived them from indigenous sources. It is far more certain, on the other hand, that the upward leaps of a fourth, fifth and octave followed by gradual descents that Dvořák wrote so often originated in this way, because examples are to be found in the

[4] Kuba, op. cit., i. 125.
[5] V. Fischl, op. cit., pp. 217-220.
[6] *Prostonárodní české písně a říkadla*, 1st edn., Prague, 1842.
[7] Kuba, op. cit., i. 150. Erben, op. cit., New edn., 1886, *Nápěvy*, 196.
[8] Sládek, op. cit., i. 17 and 127.

folk-songs of various parts of Czechoslovakia. The Czech song 'Loučení, loučení'[9] includes all these leaps. The 'Ah, vous dirai-je, maman' type of melody, which may be regarded as a variant of the rising fifth followed by a scalewise descent, although as common in Czechoslovakia as it seems to be in numerous other countries, was not especially favoured by Dvořák. One version of this basic melody is seen in the familiar E minor melody in Smetana's *Vltava*, which is a rhythmic transformation of 'Kočka leze dírou, pes oknem', changed to the minor mode.

There does not appear to be a connection with either folk-song or Grieg when Dvořák writes leading notes that fall. When this occurs in the folk music the melody usually passes from the tonic through the leading note to the dominant, and a new phrase follows immediately starting on the tonic, as in 'Lito je mně, můj tatíčku'.[10] The nearest approach to this in Dvořák seems to occur in bars 16-18 of the Adagio of the G major Quartet. Smetana's Vyšehrad motif was probably influenced both by folk sources and by Fibich's *Záboj, Slavoj a Luděk*. Ornamentation of a melodic line with leaps of thirds, as in the accompaniment to Kecal's duet with Jeník in *The Bartered Bride*, is a characteristic feature of Bohemian folk-song, and at times these decorations are employed so that a phrase may return in varied form. Dvořák, however, seems to have preferred to adopt a different method, such as we see in the fourth section of the Dumky Trio (bars 93 ff.) and in the Dumka of the E flat String Quartet, and which is also to be found in the fourth and eighth bars of 'Strejček Nimra'.[11] This is a *maděra*, and the Czech dance song from which the polka developed.

(*Here was played a recording of 'Strejček Nimra'.*)

Three bar phrases occur so frequently in Czech folk-song that it seems highly probable that Dvořák was influenced by them when he wrote phrases of similar length, as in the theme of the Symphonic Variations, which had a vocal origin, and the second theme of the 'New World' Symphony's finale. In

[9] Idem, ii. 56. Erben, op. cit., 91. Quoted in the author's 'Dvořák and Folk-Song', *Monthly Musical Record*, LXXXVI (1956), 136.
[10] Sládek, op. cit., ii. 55. Erben, op. cit., 90.
[11] Sládek, op. cit., ii. 101. Also Kuba, op. cit., i. 137, and Erben, op. cit., 157.

the case of the melody for horns at the beginning of *The Golden Spinning Wheel* we know that Dvořák wrote as he did because, like Brahms when he composed 'Edward', he was writing music to fit a stanza of Erben's poem. The result is very similar to Czech folk-song.

(*Here was played a recording of the beginning of 'The Golden Spinning Wheel.'*)

Although occasionally Slovak songs such as 'Nevydávaj sa ty, dievča' and 'Počkajte, Slováci!'[12] begin in a major key and then turn to the tonic minor, it is important to remember that Dvořák, who took delight in such changes of mode, was also a great admirer of Schubert. Moravian modulations do not often occur in Dvořák's music, but they are found in the Piano Quintet in A, Op. 5, at the beginning of the unpublished String Quartet in A minor, Op. 12, in the Moravian Duet, Op. 32, No. 5, the 12th Slavonic Dance, the 10th Legend, and in the triplet theme in the 'New World' Symphony just referred to. The opening bars of the Quartet reappeared in the sketch of the F minor Trio, and yet another of these modulations appeared in a sketch for the first movement of the 'New World',[13] but in both cases they were rejected later. This modulation or tonal shift, leading from a minor key to the major key a tone lower, is found in the folk-songs of Bohemia, Moravia, Silesia and Slovakia. There are characteristic examples in the Silesian 'Na Polanskej vodzě', and the Moravian 'U Jamolic na rohu' and 'Muzikanti, co děláte?'[14] The sequential repetition to be seen in the scherzo of the String Quintet in G, Op. 77, and in many other works by Dvořák seems to reflect the influence of the numerous examples of this device at various intervals, up and down, that are found in the folk music of his country.

(*Here were played recordings of 'Na Polanskej vodzě', 'Muzikanti, co děláte?' and part of the scherzo of the String Quintet in G.*)

In the Quintet's scherzo there are tonal shifts from E major to D major, a change closely related to the true Moravian

[12] Kuba, op. cit., iii. 110 and 151.
[13] Q. v. the author's 'The Evolution of Dvořák's Symphony "From the New World",' *Musical Quarterly*, XLIV (1958), 174-175.
[14] Kuba, op. cit., i. 163, and ii. 38. Sládek, op. cit., ii. 66. For a Czech example see 'Ach žalude, žalude!' in Erben, op. cit., 4.

modulation, and one that is again found in the Moravian Duet, Op. 38, No. 3. In the Quintet the major third of the first key is retained in the second, making a Lydian fourth. The second of Dvořák's songs 'In Folk Tone' is a setting of the words of 'Žalo dievča, žalo trávu',[15] a Slovak song in the Lydian mode. Another Slovak song, 'Ach, bože, môj, pane môj', and the Czech song 'Podívej se na mě'[16] are in minor modes, and in both of them perfect fourth degrees occur as well as raised fourths, just as they do in the main theme of the finale of the D minor Symphony, Op. 70, and also in the Symphonic Variations, where the key is major.

Usually when Dvořák uses Lydian fourths the melody is accompanied by a pedal bass. We see this in the Romance of the Czech Suite, the B major/minor theme in the finale of the Piano Concerto, and in the Symphonic Variations when the theme is first announced. This is also true of a section of the first version of *King and Charcoal Burner*[17] and *The Wild Dove*, and since in the last two instances Dvořák is suggesting the sound of Czech *dudy*, or bagpipes, it is clear that he associated raised fourths very closely with this instrument. It was quite logical to do so because of the rather sharp pitch of the fourth on the chanter, and in the cases where he used both fourth degrees, perfect and augmented, neither of which corresponds exactly with that on the instrument, perhaps he did so in order to convey a sense of ambiguity. When he suggested the sound of bagpipes in the finale of the Violin Concerto (bars 285ff.) for once he did so without introducing Lydian fourths, because he wished to present the *furiant* theme, a normal diatonic melody in a major key, unchanged but in a new setting. The folk melody just mentioned, 'Podívej se na mě', gives the impression of being a bagpipe tune.

(*Here were played recordings of this melody and part of 'The Wild Dove'.*)

When dancing takes place in Moravian and Slovak villages the traditional band consisting of three violins and a double bass is used, to which is normally added a clarinet and a cimbalom, an instrument that is particularly well suited for

[15] Kuba, op. cit., iii. 46.
[16] Idem, iii. 74 and i. 58. The second of these is in Erben, op. cit., 136.
[17] Q. v. the author's 'The Operas of Antonín Dvořák', *Proceedings of the Royal Musical Association*, LXXXIV (1958), 57.

playing repeated notes and tremoli in thirds, sixths and octaves. We find that Dvořák imitates the sound of this instrument from time to time, just as Schubert did, notably in his 'Divertissement à la hongroise'. In the finale of Dvořák's String Quintet in E flat there is a melody with repeated notes, closely resembling a theme in the Presto of Smetana's G minor Trio and one in the finale of Schubert's E flat Trio. Pianists find this last awkward to play, but it would be easy on a cimbalom. There are suggestions of this instrument in Dvořák's first Silhouette, in the first and fifth of the Gipsy Melodies and in the Adagio of the G major Symphony. The best example of all is found in the scherzo of the Piano Quartet in E flat.

(*Here was played a recording of part of Dvorák's scherzo.*)

For much of the information that follows on the dances of Czechoslovakia and Dvořák's Slavonic Dances in particular I am greatly indebted to František Bonuš, the folk-lorist, who generously placed his knowledge and his findings at my disposal. I am also grateful to Jarmil Burghauser for his valuable advice on the same subject. If any discrepancies are noticed between Bonuš's views as stated here and his views as quoted in Antonín Sychra's important book,[18] that is due to the former having revised his opinions after the book was completed. For the views expressed here, however, I take full responsibility.

Among the more important dances in duple time, the leaping dances of the *skoky* type[19] are for men only and are generally improvised solo dances. They are found in Moravia, Silesia and Slovakia, and the most typical are the *odzemek* of Slovakia and also Moravia, the *kozácká* (Cossack dance), the *vovčácká* of Moravia, the *verbuňk* and the *hajduch*. The Czech and Moravian *skočná* on the other hand is a leaping couple dance, and the *vrták* is of this type. An excellent example of a Czech *skočná*, complete with the characteristic initial stamping and bustling semiquavers in the bars that follow, is found in *The Bartered Bride*, but it should be emphasised that this type is not the only one, and that *skočný*, like other dances, naturally vary from one region to another. 'Holka modrooká!',[20] for instance,

[18] *Estetika dvořákovy symfonické tvorby*, Prague, 1959.
[19] This convenient term is Bonuš's, but as yet it has not been generally adopted.
[20] Sládek, op. cit., i. 44. Erben, op. cit., 30.

is a typical *skočná*, yet it differs in style from Smetana's. The polka needs no introduction, but it should be mentioned that when it is speeded up it may become a *kvapík* (gallop). There are two distinct forms of the *kalamajka*. This couple dance has a more rapid speed in eastern districts than further west. Another quick dance in duple time is the Bohemian *obkročák*. Erben's collection contains two examples, 'Haj, husy, ze pšenice' and 'Nechod' tam!',[21] the second of which immediately calls to mind the finale of Haydn's 'London' Symphony (No. 104), but if this folk melody served as his model, he has shorn it of some of its characteristic features. In the *špacírka* at first the men and girls strut along holding hands and then they dance round wildly in a circle. The Moravian *tetka* likewise starts slowly and becomes rapid, and it is always in a major key. The Jugoslavian *kolo* is a rapid round dance, and the *choro* of Bulgaria and parts of Jugoslavia is similar.

Among the dances in triple time the quick Czech *furiant* (swaggerers' dance) with strong cross accents is well known. The typical example is 'Sedlák, sedlák',[22] part of which occurs in *The Bartered Bride*. The *starodávný* (meaning 'old fashioned') of Moravia, Silesia, Poland and Lusatia, is a walking dance closely related to the polonaise, the Polish equivalent being the *polski*. The *mazur*, one of the most popular dances of Poland, spread over Europe and appeared in Bohemia and Moravia as the mazurka, and in Silesia as the *mazurek* and *mazur*. In the villages of the same three regions is found the *minet*, the rustic equivalent of the minuet of high society. The Czech *sousedská* (neighbours' dance) has a moderate pace, and was introduced to give elderly people the opportunity of dancing when other popular dances were too rapid for them. The basic step has similarities with that of the waltz.

Finally there are the dances that cannot be classified as in either duple or triple time. The *mateník* group embraces all those in which the time changes from duple to triple metre and *vice versa*, for example the *klatovák*[23] and *bavorák*. The *chorovod* of Russia, Ukraine, Poland and Slovakia is a slow walking dance

[21] Sládek, op. cit., ii. 23 and 76. Erben, op. cit., 28 and 115. For the second of these, see also Smetana's Czech Dances, II, No. 8.
[22] Sládek, op. cit., i. 144. Erben, op. cit., 151 (No. 588).
[23] This is the same as the *latovák*. Zemánek has listed twelve different metrical schemes for this dance alone, and there may be others.

which may have 2, 3, 4, 5 and even 7 beats in a bar. The *dumka* of Ukraine is not of course a dance, but a meditative poem or song recalling heroic deeds that live in the memory of the peasantry, but it has a less precise meaning in other slavonic regions.

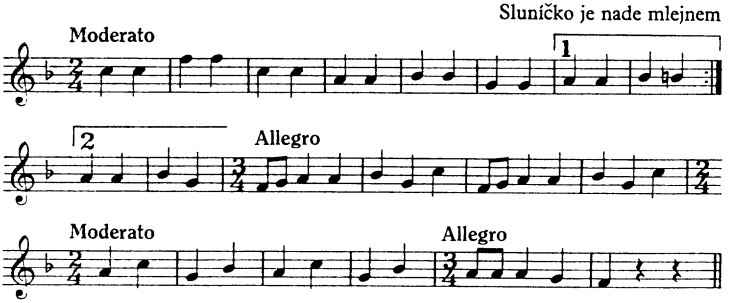
Dvořák was well versed in the folk dances of his native land in so far as they were generally known to musicians of his time, but he had not the attitude of mind of the folk-lorist, and even after having composed several *dumky* he is said to have asked Ludvík Kuba 'What is a *dumka*?' When composing his Slavonic Dances he did not feel under any compulsion to keep strictly within the peripheries of any one dance, as Smetana did in his Czech Dances and Janáček in his Lachian Dances. Instead he wrote pieces that omitted some important features of the dance he at first had in mind, and included elements that belonged to quite different dances. It is important to note, however, that he knew enough to avoid using any Hungarian elements. Šourek and others have attempted to label each of the dances, and although in several instances the descriptions are appropriate, in certain cases they are not satisfactory because the character of the dance changes as it proceeds. Besides it is rather puzzling to find both the fourth and the sixth dances[24] described as *sousedsky* since they differ in style and have conflicting tempo indications.

The first dance commences as a typical *furiant*, though not one intended to be danced to, but the A major section cannot be given this classification. Its phrases end on second beats as in the *mazur*, but the speed is clearly too fast for this dance. When Dvořák used this same theme in *Dimitrij* he reduced its speed in order to make it into a mazurka. The melancholy mood of the next piece and the sudden changes to 'allegro vivo' in the relative major and other keys show it to be a typical Dvořákian *dumka*. Bonuš sees in the lively sections hints of dances of the *skoky* type, such as the Brno *vovčácká*, the Ukrainian *kozáček* and *gopak*, the Polish *krakowiak* and the *odzemek*, but it is unlikely that Dvořák drew his inspiration from so many possible sources. There are certainly strong rhythmic and melodic resemblances between the beginning of the G major

[24] The numbering used here is the one adopted for the Complete Edition, in accordance with the order of the dances in the orchestral version. In Simrock's piano duet editions the 3rd. and 6th dances are reversed.

section and some of the *vovčácký* I have seen. For the next dance Dvořák made use of a dance song of the *mateník* group from Strítež in eastern Bohemia, 'Sluníčko je nade mlejnem', classified by Zemánek as a *klatovák*,[25] but he avoided using the second part of the dance with changes to triple time, and so transformed it into something rather more like a polka. A *skočná* is unquestionably suggested in the 'più mosso'.

(*Here was played a recording of 'Sluníčko je nade mlejnem'.*)



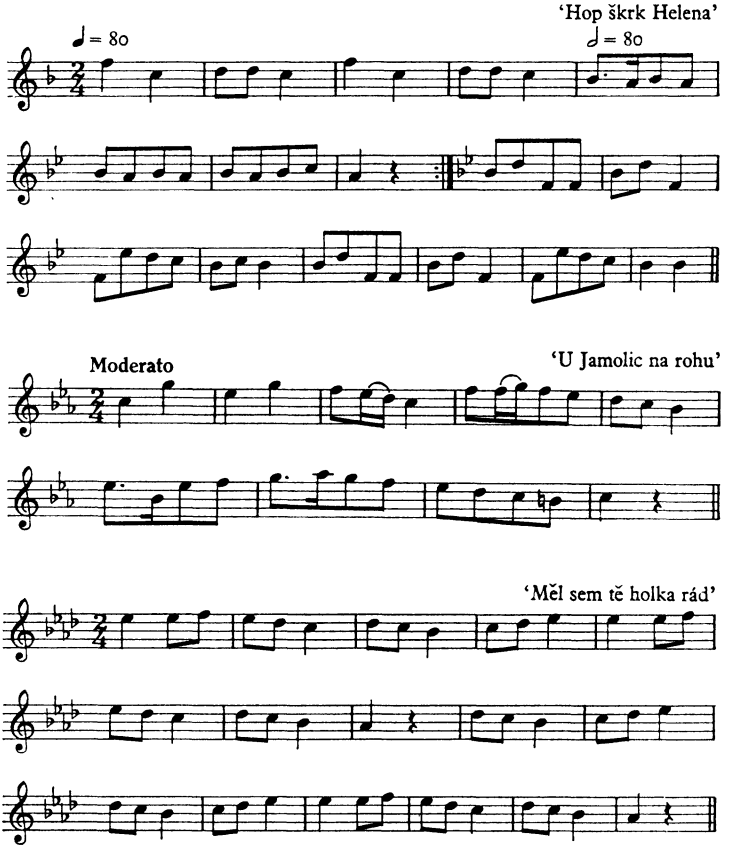
The fourth dance reminds Bonuš of a Silesian *mazur* of the Nový Jičín district, but it is untypical of the *mazur* in general and in certain respects resembles a polonaise. It has some of the characteristics of a *sousedská*, which is the name given to it by Šourek, but it is unsatisfactory to give this appellation to the dance as a whole. Both a *skočná* and a *vrták* are suggested by the fifth dance, and in fact Dvořák's theme partly resembles the *vrták* dance song, 'Hop, holka, svlíkej kabát' from Erben's collection, but without adopting the three-bar phrase structure of the first bars. Bonuš thinks the first section of the sixth dance resembles a *minet* because of the rhythm of the melody, yet the accompaniment strongly suggests a *sousedská*. The G major section combines characteristics of both the *minet* and the *mazur*, and is consequently neither one nor the other.

The seventh dance in C minor appears to spring from a variety of sources. Dvořák seems to have started by thinking of a Moravian *tetka*, either 'Hop škrk Helena' or the rather similar 'Tetka kam dete,' and which in sharp contrast with the character of this dance he presented in a minor key in modified

[25] *Písně z okresu Chrudimského a Nasavrckého*, Chrudim, 1912, iii. 468.

form. I suggest that this reminded him of 'U Jamolic na rohu' from which he then took two bars, one of the Moravian modulations already referred to, and with which he then worked. Next he gave the impression of doubling the speed in accordance with the second part of a *tetka*. This section contains elements of *skočná*, *kvapík* and *vrták*. A little later comes a section starting in A flat major and commencing with the phrase from 'U jamolic', but continuing similarly to the students' song 'Měl sem tě holka rád'.

(*Here were played recordings of 'Hop škrk Helena', 'U Jamolic na rohu', 'Měl sem tě holka rád' and part of the 7th Slavonic Dance.*)



The last dance of the first set is a *furiant*, except in its contrasting middle section.

It is very probable that when V. J. Novotny stated in 1886 that the ninth dance, the first of the second and finer set, was an *odzemek*, he had obtained this information from the composer himself. Bonuš sees in it characteristics of several of the leaping dances of Slovakia and eastern Moravia and prefers to say that it is of the *skoky* type. In the 'meno mosso' there is a different character altogether. It is easy to recognize mazurka characteristics in the E major and C major sections of the tenth dance, but the beginning is more difficult to classify. Because of its plaintive mood Šourek regarded it as a *dumka*, but it does not resemble Dvořák's other *dumky*. It has a waltz-type accompaniment and could perhaps be considered to be a *sousedská*. The eleventh dance is a mixture of styles. The opening bars strongly suggest a *skočná*, but the three-bar phrases are untypical of this dance. At the second 'un pochettino lento' there is a short quotation from 'Pod dubem, za dubem', [26] or rather it is not a quotation but a transformation in which there is a delightful blend of a much depressed melody in B flat minor and an accompaniment in the major key, arranged rather like *tierces de Picardy* in reverse. Bonuš suggests that there are some elements of a Lachian *kozácká* to be seen in this section. Although there are no lively contrasting sections in the next dance, its melancholy character tends to confirm that it is a *dumka* in which some *starodávný* elements are merged. It is probable that Dvořák may have had 'Já tu nebudu' [27] in mind when he wrote it, because the deliberate, rhythmically pattered turns of his first two bars are an exact inversion of the beginning of the song.

The composer based his next dance on the Vysoká variant of the *špacírka*, transforming it in a most fascinating manner.[28] It is possible to divide a composite dance of this sort into its separate elements, such as the *chorovod* in the 'poco adagio' and *kvapík* in the 'vivace', but as a whole the dance can be nothing other than a *špacírka*.

[26] Sládek, op. cit., i. 128. A slightly different version appears in Erben, op. cit., 135

[27] Kuba, op. cit., i. 144. Erben, op. cit., 48.

[28] The original melody and Dvořák's version are shown in Šourek's *The Orchestral Works of Antonín Dvořák* (in English), Prague, 1956, pp. 238-239, and in my 'Dvořák and Folk-Song', already cited.

(Here were played recordings of the Vysoká 'špacírka' and the beginning of Dvorák's 13th Slavonic Dance.)

The fourteenth dance gives the impression of being a polonaise, but the presence of syncopation in the accompaniment suggests some *starodávný* influence. A wild *kolo* follows, and I shall quote some significant points on this from Sychra. Continuous dotted rhythm, as seen starting in bar 33, occurs in this dance, or at least it does in the form found in Bulgaria, Finally comes a dance that is basically a *sousedská* both in its first and middle sections, but Bonuš detects some influence of the Lachian *mazur* and the *minet*..

In summing up the position regarding the Slavonic dances, Sychra says:

> Consciously and intentionally Dvořák tends towards giving folk music a monumental and often even a heroic semblance. The Jugoslav *kolo* in the 15th dance can be a telling example. Without a trace of elementary repetition of one and the same little motif, and mounting rapidly to ecstasy, there is not much here of the individual melodic colouring of Jugoslav folk music. Instead the heroic spirit is intensified, it is self-confident, free, hard in places, elsewhere highly sensitive. It is the same in the two *furiants*. . . . Even in poetization Dvořák goes beyond Janáček; he is not afraid of stylization, he satisfies himself with the credible and convincing nature of the basic mood.[29]

Smetana succeeded in imbuing his music with a strongly Czech spirit without drawing very much upon the basic elements of his country's folk music, but he was unwisely dogmatic when he declared:

> By the imitation of the melodious cadence and rhythm of our folk-songs no national style will be formed, but at most a weak imitation of the folk-songs themselves, an absolute violation of dramatic sincerity.[30]

Dvořák has disproved this, and demonstrated that by absorbing the very essence of the folk heritage of Moravia and Slovakia, in addition to that of Bohemia, he too could be just as genuine and sincere a nationalist as Smetana.

[29] Op. cit., pp. 40-41.
[30] Z. Nejedlý, *Smetana the Great Master*, London, 1945, p. 30.