

His *Cançoner Popular*, a collection of a hundred folk songs, was published between 1901 and 1913. Many are the studies of regional dances from his pen, such as "El Contrapás" (*Minerva*, 1922), that strange religious dance of his country, "Com s'ha de ballar la Sardana" (1926), that ceremonial-recreational circular dance so dear to the Catalan heart, and many others. His solid work in *Folklore y Costumbres de España, El Baile y la Danza*—properly drawing a distinction between the two categories—gave a wide survey of Spanish dances. It was done in 1931, when traditional dances were left to the people of the soil which bred them, and had not suffered the dangerous invasion by hundreds of youth-groups with diverse foundations unconnected with either soil or dance.

His present post in the Folklore Library of the City of Barcelona still allows Don Aurelio Capmany to carry on his great work of education. A bibliography of his works in Catalan and Castilian is to be found in the leaflet published in honour of his eightieth birthday. We wish him the best of wishes and more and more publications on his own rich subjects.

V. A.

OBITUARY: MR. RODNEY GALLOP

THE study of folk song and dance, and, indeed, folklore in its widest meaning, has suffered a great loss in the death of Mr. Rodney Gallop, C.M.G., of the Foreign Service of Great Britain.

Straight from the Basque mountains and a month of collecting and photography, he attended the last two sessions of the International Folk Music Conference in London, 1947, when he spoke strongly on the need of preserving purity in traditions. As the foremost Basque scholar in England this was much on his mind, owing to the confusion now arising between French-Basque and Spanish-Basque traditions. The influx of refugees and exiles from Spanish Pais Vasco into French Pays Basque is rapidly changing the folklore of the last country.

Mr. Gallop's *Book of the Basques*, like his *Portugal, a Book of Folkways*, contains substantial chapters on folk song and dance. *Portugal*, in addition, contains a solid study of the Fado. His *25 Chansons Populaires d'Eskual-Herria*, *Six Basque Folksongs*, and his *Cantares do Povo Português* are well known. His appointment to Mexico allowed further study of Indian and Mexican dance and music and of the influence of Spain on the Nuevo Mundo, resulting finally in his *Mexican Mosaic*. His friend, Bascologue and artist, Monsieur Phillippe Veyrin, is compiling a bibliography of his writings on Basque subjects which will appear in one of the publications of the *Société Internationale des Etudes Basques*. A complete bibliography will certainly be looked for later.

V. A.