

aganda for the works of Richard Wagner. Under the banner of "Lohengrin" and "Tannhäuser," Joachim stepped into that circle of youthful stormers and hotheads which preached "Progress in Music" and had declared "war to the knife upon conservatives."

Joachim enrolled himself beside Raff, Bülow, and Cornelius, under Liszt's outflung banner, "The Aims of North German Music." It looked, indeed, as if he were to be a most eager advocate and forwarder of the reformatory idea which then heated his spirit to the seething-point. But with the appearance of Liszt's "Symphonic Poems" the pupil of Hauptmann and Mendelssohn gradually returned to reason. He began to draw a dividing line, fine as a hair, between Liszt the virtuoso and Liszt's creative works. From the virtuoso he endeavored "to learn and absorb his God-like gift with so much eagerness that he never ceased to cherish in his inmost heart the deep, full remembrance of a thankful pupil." From Liszt the composer Joachim was separated from the beginning by an impassable chasm, which, upon the appearance of Liszt's and Wagner's "active propaganda," widened into a complete breach.

The new movement resolved itself into partizanship and soon overstepped all prescribed boundaries. Joachim wrote to Liszt, August 27, 1857: "I am utterly opposed to your music; it contradicts all that my power of comprehension has drawn as nourishment from the genius of our great ones. Were it thinkable that I must ever deny them what I have learned to love and honor in their creations,— were I thus robbed of what I feel to be music, your strains could not fill for me the horrible desert of annihilation. I cannot be your helper, and, being opposed to you, can no longer appear to accept as my own affair what you and your pupils are defending."

In the severe battle between conflicting sentiments which raged in Joachim's soul, he found support and counsel in Bettina von Arnim, the gifted friend of Goethe and Beethoven; but the flattering proposal to go to Hanover as concert-director came as a release in his hour of need. His installation in the Hanoverian court dated from January 1, 1853. Joachim at once assumed the duties

of officiating concert-master, presiding at the representation of the important operas; "insuring an equality of action and a beautiful tone in the string quartet; enhancing the artistic performances of the orchestra by occasional assistance as soloist;" leading the symphonic soirées of the royal chapel; and



JOSEPH BÖHM.
From a photograph.

lending his aid in the court concerts both as director and as soloist. These functions were all fulfilled by our master, who in his twentieth year was universally recognized as the greatest living violinist, and as one of the greatest masters of all time. His affectionate recognition among artists assured him unmeasured admiration from his great contemporaries and the most friendly feeling from the reigning house.

Joachim's repeated coöperation in the music festivals of the lower Rhine built up a delightful friendship with Clara and Robert Schumann, which forms one of the most charming episodes in the history of our music. The letters of the poet-composer disclose that, his wife excepted, no one stimulated him to such eagerness for work as did the Hanoverian court concert-master. At