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# DVOŘÁK'S RELATIONS WITH BRAHMS AND HANSLICK

By JOHN CLAPHAM

A GREAT creative artist may be speedily acknowledged to be an outstanding genius, or alternatively he may be obliged to wait for many years before receiving the recognition that is due to him, and which in some cases may come too late. Dvořák was among the more fortunate ones, for the tide began to turn in his favor even before he reached full maturity as a composer. It was from Vienna that he received the invaluable initial support that made it possible for his music to be heard and appreciated beyond the frontiers of his beloved homeland.

When the Czech composer was first awarded the Austrian State Prize of 400 gulden for young, talented, and impecunious writers, artists, and musicians, the judges had been Johann Herbeck, at that time conductor of the Court Opera in Vienna, and Eduard Hanslick, the critic. It is probably that Herbeck resigned from the commission later in that year, and that in consequence the Minister of Education, Karl Stremayer, appointed Brahms to succeed him.<sup>1</sup> Since Dvořák continued winning the state stipend for another three years in succession, Brahms had the opportunity to become acquainted with his music and was able to observe his progress. Although it is well-known that Brahms was so pleased with the *Moravian Duets*, which he saw in 1877, that he offered to persuade Simrock, his publisher, to issue them, Hanslick's hand in this and the help he tried to give Dvořák in other ways has been very largely overlooked. It was he who first broke the important news to Dvořák when he wrote as follows: <sup>2</sup>

<sup>1</sup> Writing in the *Neue Freie Presse*, XVIII, New Series (1880), 58-59, Hanslick was to comment: "It was not until Brahms had been summoned . . . to replace Herbeck that the recognition of Dvořák's talent took the necessary practical turn."

<sup>2</sup> Hanslick's unpublished letters are reproduced here by kind permission of Dvořák's heirs.

Vienna, 30th Novbr. [1]877  
(Wiedener Hauptstrasse 47)

Dear Sir,

It gives me especial pleasure to inform you that at today's meeting with Minister Stremayer you were by a unanimous vote awarded an artist's scholarship of 600 florins. Johannes Brahms, who together with me has proposed this grant, takes a great interest in your fine talent, and likes especially your Czech vocal duets, of which I too am exceptionally fond.

The sympathy of an artist as important and famous as Brahms should not only be pleasant but also useful to you, and I think you should write to him (Vienna, Wieden, Karlsgasse 4) and perhaps send him some of your music. He has kept the vocal duets in order to show them to *his publisher* and to recommend them to him. If you could provide a good German translation, he would certainly arrange for their publication. Perhaps you might send him a copy of these and some other manuscripts. After all, it would be advantageous for your things to become known beyond your narrow Czech fatherland, which in any case does not do much for you.

I am,

Yours sincerely.

Prof. Dr. Eduard Hanslick

To Mr. Anton Dvořák, composer, Prague

The final sentence of this letter is significant, for it shows clearly how Hanslick's mind was working. He was keenly aware that vocal works published with only Czech texts must inevitably have a limited circulation and that small publishing houses like those of Starý and F. A. Urbánek in Prague cut little ice beside the great Berlin firms. But above all we may sense that Hanslick, the German-speaking native of Prague who had made Vienna his home, regarded the Czech capital as a city with a decidedly provincial outlook, as indeed it was, and consequently a cultural backwater.

We may be certain that Dvořák wished to give some tangible proof of his appreciation of Hanslick's friendly interest in him, for when the latter wrote to him on February 5, 1878, to offer him congratulations on the success of his opera *The Cunning Peasant* (*Šelma sedlák*) at the Prague Provisional Theater, the critic stated: "The very kindly proposed dedication I shall accept with pleasure and gratitude." A few days before this, Dvořák had offered to dedicate his D minor Quartet to Brahms, but it is not known what work he had in mind for Hanslick. The *Legends*, which bear the inscription "An Eduard Hanslick," were composed more than three years later.

Most of the letters that Dvořák and Brahms exchanged have been

published, although not always in complete form.<sup>3</sup> A letter that appears to have been overlooked was written by Dvořák on March 24, 1878, but due to a mistake he gave the date as 1887:

Prague 18  $\frac{24}{3}$  87 [sic]

Kornthorgasse No. 10/II

Honored Master!

I apologize for again taking the liberty of addressing a few words to you. I am doing so in order to satisfy your recently expressed wish asking me to be so good as to inform you of any further good news. Unfortunately this is a bit too late; only last week Mr. Simrock returned the duets and also asked me to look over everything carefully, paying particular attention to the German declamation, in order that it may fit the music well, and especially so that it is suitable for singing. I have done all this of course and returned the duets to Berlin, and there is every reason to hope that the publication of the songs will take place as soon as possible, as Mr. Simrock assures me.

Mr. Simrock has also commissioned me to write some Slavonic Dances. As I did not know how to set about these, I have tried to obtain your famous Hungarian Dances, and I shall take the liberty of making these serve as my model in adapting the Slavonic Dances.

Once more may I ask you, highly esteemed Master, to accept my most sincere gratitude for everything, and I shall always endeavour to obtain your high regard and interest through my future works.

I have the honor to remain in deepest respect,

Your humble servant,

Anton Dvořák <sup>4</sup>

When Dvořák's letter of January 23, 1878, asking permission to dedicate his D minor Quartet to his benefactor was delivered, Brahms was away on one of his annual concert tours, and consequently the letter remained unanswered until two months later. Brahms replied with a letter dated vaguely "March 1878," in which he said he was honored by the dedication. It was in this letter that he remarked that Dvořák wrote somewhat hurriedly, and advised him to look through the score again in order to supply the missing sharps, flats, and naturals and to improve the part-writing, advice that the Czech composer responded to very readily.

<sup>3</sup> Otakar Šourek, *Dvořák ve vzpomínkách a dopisech* (Prague, 1938), English trans., *Antonín Dvořák: Letters and Reminiscences* (Prague, 1954). Wilhelm Altmann, "Antonín Dvořák im Verkehr mit seinem Verleger Fritz Simrock," in *Die Musik*, X (Vol. XL; Berlin, 1910-11), also *N. Simrock Jahrbuch*, II (Berlin, 1929).

<sup>4</sup> I am grateful to the Director of the Gesellschaft der Musikfreunde in Wien for allowing me to publish this letter and those of April 1, 1878, October 1, 1881, and December 28, 1894.

Brahms made no reference in this letter to the letter Dvořák wrote on March 24, which evidently had not reached him at that time. Since this letter of Dvořák's was not a reply to the one Brahms sent, we are probably correct in assuming that their letters crossed, and Brahms may well have written his letter also on March 24. One brief sentence in the letter of the older man affected Dvořák very deeply. Brahms wrote as follows: "And today I merely wish to say that to occupy myself with your things gives me the greatest pleasure. . . ." These words, coming from so great a composer, encouraged Dvořák tremendously, as we may see from the reply he sent to Brahms on April 1:

Prague 18  $\frac{1}{4}$  78

Honored Master!

With feelings of the greatest joy and emotion, dear Sir, I have read your last letter, which I value very much; such warm praise and the joy you have experienced through my works have moved me deeply and made me feel quite exceptionally happy. I cannot find words enough to express to you, most honored Master, all that I feel. I can only say that I shall be indebted to you all my life for having the best and noblest intentions towards me, which are worthy of a truly great artist and man, and having the kindness to further me in my artistic aspirations.

I thank you warmly for all your wishes with respect to me. You were kind enough also to ask for the other quartet. I have lent it to someone in the country and so I cannot oblige at the moment, and for that reason I beg your pardon; in any case I shall send it to you without delay as soon as possible, or I shall take it with me on my next journey to Vienna. May I ask for your kind recommendation to Mr. Simrock with regard to the quartets? I should like also to express my deepest gratitude for your kind acceptance of the dedication of my work and the high distinction that you have given it thereby.

I have the honor to remain, dear Sir, in deepest respect,

Your most humble and grateful,  
Anton Dvořák <sup>5</sup>

Brahms, who disliked having to attend to correspondence, responded promptly to Dvořák's request by writing to Simrock on April 5 in the following characteristic vein:

... I should not have written if I had not been thinking about *Dvořák*. I don't know what further risk you are wanting to take with this man. I know nothing about business matters or what interest there is for larger works. I don't care to make recommendations because I only have eyes and ears, and they are not altogether my own. If you should think of going on with it all, get him to send you his two string quartets, major and minor, and have them played to you. The best

<sup>5</sup> This letter is incorrectly dated in Karl Geiringer's *Brahms: His Life and Work*, 2nd ed. (New York, 1947).



**Dvořák ca. 1877-78.**



**Dvořák ca. 1881.**

that a musician can have *Dvořák* possesses, and it is seen in these compositions. I am an incorrigible philistine — for the pleasure of it I should even publish my own works.

In short I can't say anything more than that I recommend Dvořák in general and in particular. Besides you have your own ears and business sense to guide you...<sup>6</sup>

Simrock did not wish to publish either of the quartets at that time, but ten years later he bought the E major Quartet, when it had been revised and the composer had become famous. Louis Ehlert's enthusiastic review of the *Slavonic Dances* led, no doubt, to the first performance of Dvořák's third *Slavonic Rhapsody* in Berlin on September 24, 1879. It appears that Hans Richter, who became such a keen advocate of the Czech composer's music, first heard of him through Alois Alexander Buchta, a viola player in the opera orchestra and choirmaster of the Vienna Slavonic Choral Society. Buchta showed Richter the piano arrangement of Dvořák's Serenade in E major for strings, Opus 22.<sup>7</sup> It does not appear to be known how Dvořák's music came to the attention of Sándor Erkel, who introduced several of his works to Budapest audiences. Meanwhile, Brahms and Hanslick were constantly on the lookout for ways and means of helping Dvořák to become better known. Since Simrock was not willing to publish the D minor Quartet, Brahms arranged for Schlesinger to do so instead, and at the same time Schlesinger issued the B-flat major Trio and the D major Piano Quartet. Brahms told his friend Joachim about Dvořák, and in consequence the Hungarian violinist included Dvořák's Sextet and E-flat String Quartet in a number of his concerts, and gave the first London performance of the Sextet at the St. James Hall Monday Pop on February 23, 1880.

It is very probable that Brahms interested Hellmesberger in Dvořák's music. He was certainly present at the rehearsal of the Sextet and E-flat String Quartet at the violinist's home shortly before the two works were given their first Vienna performances in mid-October, 1879, and in his letter to Dvořák he reported that the new works were winning him firm friends.<sup>8</sup> Hellmesberger wanted to see Dvořák's two earlier quartets and later commissioned him to write a new string quartet (the String Quartet in C major, Opus 61). Dvořák's letter to Hellmesberger of October 1, 1881, runs as follows:

<sup>6</sup> Altmann, *op. cit.*; Šourek, *op. cit.*

<sup>7</sup> Šourek, *Antonín Dvořák a Hans Richter* (Prague, 1942), p. 19; Šourek, *Život a dílo Antonína Dvořáka*, I, 3rd ed. (Prague, 1954).

<sup>8</sup> Šourek, *Antonín Dvořák: Letters and Reminiscences*. pp. 51-52.

Highly esteemed Master,

Your kind remembrance of my promise is further proof of the great and sincere interest you are taking in my works; for this, my dear Master and friend, I promise to be always grateful. Rest assured that I shall work on my new quartet with all possible enthusiasm and all my skill and knowledge, so that I can offer you something fine and valuable, and the dear Lord will whisper a few melodies to me. As I am now occupied with a big opera, I have divided my work in such a way that during the morning I am working on the opera and spending the afternoon on the quartet, and so I am hoping to have it finished in 5-6 weeks.

In November I am hoping to be able to meet you in Vienna.

I am looking forward to this.

Yours gratefully,  
Ant. Dvořák<sup>9</sup>

Concert life in Vienna was disrupted when the Ringtheater was burned down in December, 1881, and this may explain why Hellmesberger did not give the first performance of the new work. It appears to have been played first by the Heckmann Quartet at Cologne on November 14 in the following year and not, as is sometimes thought, at Bonn on December 6, when another performance took place.

Brahms and Hanslick very probably arranged for Dvořák to meet Jauner, the director of the Court Opera, when the Czech composer was in Vienna visiting Hans Richter during November, 1879. It is certainly clear from Dvořák's letter of November 23 to Alois Göbl that Brahms had a hand in this.<sup>10</sup> In the letter he remarked: "It would crown everything if they were to perform my opera [*Vanda*] in Vienna." Plans were in fact being carefully laid for the possible mounting of one or more of his operas in Vienna and Germany. Dvořák invited Franz Jauner to attend a performance of the revised version of *Vanda* in Prague, but Jauner became much more interested in *The Cunning Peasant*, and on March 24, 1881, a contract was signed granting him exclusive rights of performance of this work in Vienna. In the following August he acquired the rights for *The Stubborn Lovers* (*Tvrď palice*), the one-act opera written towards the end of 1874, and then, acting in the capacity of an agent, he first negotiated with Pollini for performances of both these works at Hamburg and then at the beginning of the following year encouraged Schuch to present *The Cunning Peasant* at Dresden. His own preparations for the Vienna performance were proceeding well up to mid-February, 1882. In the meantime he had sent to Dvořák a German libretto, *Der Jäger von Soest*, and wondered what impression it would

<sup>9</sup> Gesellschaft der Musikfreunde in Wien.

<sup>10</sup> Sourek, *op. cit.*, pp. 52-53.



make on him. In his letter of February 1, 1882, Jauner said: "Of course I only look upon this as a comic opera, and would never dare to expect a master as great as you to work in a genre not fully worthy of your genius." And he added: "I am at present enjoying myself with the splendid 12 Legends for piano duet — a casket containing real gems of beautiful and precious music."<sup>11</sup>

The letter that Jauner wrote to Dvořák on February 13(?) is self-explanatory:

Dear Friend,

To my great astonishment Director Jahn has not accepted your charming opera *The Cunning Peasant* for performance at the Court Opera. The music is thought to be very beautiful but the *book* is not recommended. Well I must admit that we have accepted much weaker and shallower librettos for performance. To me this refusal is simply incomprehensible. As regards Vienna, a performance now seems a long way off. I don't know what your personal relationship with Director Jahn is like. Would you care to write to him yourself — or perhaps to Richter? What am I to do now? I have the complete material of the opera with orchestral, choral and solo parts ready for dispatch. Would you like me to arrange for a performance at Hamburg? What fees, i. e., royalties, would you ask for that? I shall also write to Count Platen at Dresden, so as to arrange a performance, that is to say an acceptance, there. Write informing me of your proposals and wishes. When will the vocal score and libretto of *The Stubborn Lovers* appear?

Best greetings,

Yours sincerely,  
Fr. Jauner

When *The Cunning Peasant* was mounted in Vienna in 1885, it was a fiasco. Anti-Czech feelings were strong in the capital at the time, and there was no enthusiasm over the production.

Hanslick took an interest in each new work of Dvořák's, he attended performances of his operas in Prague, and after the first performance of *Dimitrij* on October 8, 1882, he wrote a lengthy and appreciative criticism of it for the *Neue Freie Presse*. He had observed a considerable growth in the Czech master's stature as a composer and watched the new possibilities that were rapidly opening up to him. As Dvořák's well-wisher he hoped to see him continuing to make rapid strides, and he was prepared to give him some guidance. The letter that he wrote in the summer of 1882 was far more explicit than it was possible for him to be when he first wrote to Dvořák four years earlier:

<sup>11</sup> Much of the information in this paragraph and the letter that follows are taken from unpublished letters of Jauner, Pollini, and Schuch in the possession of Dvořák's heirs, with their kind permission.

Karlsbad. 11th June '82

Esteemed Sir and dear friend,

Before leaving Karlsbad for a three weeks rest at Gastein I want to send you best greetings from here, and to thank you for the excellent photograph with the very kind dedication.

I have handed your Mixed Choruses<sup>12</sup> to Mr. Simrock, who will return them to you himself. I do not consider these part songs equal to your *Moravian Duets*, but they are pleasant, and I should expect No. 2 in G minor and No. 3 in B-flat major to be very effective. However, the German translation is quite impossible and useless, and since I cannot understand the Czech original, I am certain to miss some important features of the composition. I am afraid that just a little tinkering with this translation would not help very much.

If as a sincere friend and warm admirer I may dare to put forward a suggestion, it is as follows: you should seriously and painstakingly make yourself acquainted with good German poetry and also set some *German* poems to music. The world also expects from you big vocal works, and these can hardly be entirely satisfactory if they are not inspired by German poetry. I think you ought not to persist in setting only Czech texts for a very small public, while your *big* public is fobbed off with bad translations which may easily lead to your work being misjudged. Above all I feel it would be a great advantage for your entire artistic development as well as for your success if you were to live for one or two years away from Prague, and best of all probably in Vienna. This would not mean that you would become a renegade. But after such great initial successes your art requires a wider horizon, a German environment, a bigger, non-Czech public. These are just casual hints; sort them out in accordance with your own views, but don't disregard them!

With sincerest regards,

Yours faithfully,  
Eduard Hanslick

This letter was in effect a direct challenge to Dvořák, but it was not an isolated attempt to steer him into the mainstream of German music. We may be certain that Brahms discussed Dvořák's future with him, and although we cannot be sure how closely the German composer's views coincided with those of Hanslick, it seems reasonable to suppose that he would have been in general agreement with them. By this time Brahms and Dvořák were very intimate friends, and the younger man had dropped his former extremely respectful attitude towards Brahms. Some light is thrown on their relationship and Dvořák's unbounded admiration for Brahms by the letter that the former wrote to Simrock on October 10, 1883,<sup>13</sup> in which he said: "You know how reserved he is about his compositions, even with his dearest friends, but he has never been so with me. He responded to my request to hear part of his new symphony [No. 3

<sup>12</sup> *In Nature's Realm*, Opus 63.

<sup>13</sup> Altmann, *op. cit.*

in F major] immediately, and played the first and last movements. Without any exaggeration I declare that even if this work may not surpass his two earlier symphonies in greatness and monumentality of conception, it certainly does in beauty!"

When Dvořák visited London for the first time in March, 1884, he had his first real taste of being lionized. He appeared three times as conductor of his own compositions, at the Royal Albert Hall, when his *Stabat Mater* was performed, and also at the Philharmonic Society's concert and a Crystal Palace concert. When he returned home he knew that he would soon return, because the Philharmonic Society had commissioned him to write a symphony and the Birmingham and Leeds musical festivals were each demanding a large choral work. He was already celebrated abroad as a composer of choral, symphonic, and chamber music, and if only he could crown this with a similar reputation in the field of opera, even greater glory would be his. *The Cunning Peasant* had succeeded at Dresden (October 24, 1882) and Hamburg (January 3, 1883), but this was only a curtain raiser. Since Wagner was no longer alive, there was a real need for a leading composer of German opera to make an appearance. Was it possible for Dvořák to provide what was wanted? Hanslick was keen to give him an opportunity, as can be seen from the following letter:

Vienna, May 3rd '84  
IV, Wohllebengasse 1.

Dear friend,

Baron Hoffmann, the *Generalintendant* of the Court Opera, has requested me to ask you whether you would feel inclined to write *an opera* for the Court Opera for the 1885 or 1886 season. He would commission a text from *Hugo Wittmann* (one of our *best* librettists) expressly for you, and would like to know what type of subject you would favor. People are now rather tired of big five-act tragedies. I believe that a subject partly gay, partly romantic, and including folk elements might perhaps suit you best. But I don't wish to anticipate you. I merely wish to ask you to answer in principle as soon as possible; you will then receive the *official* letter.

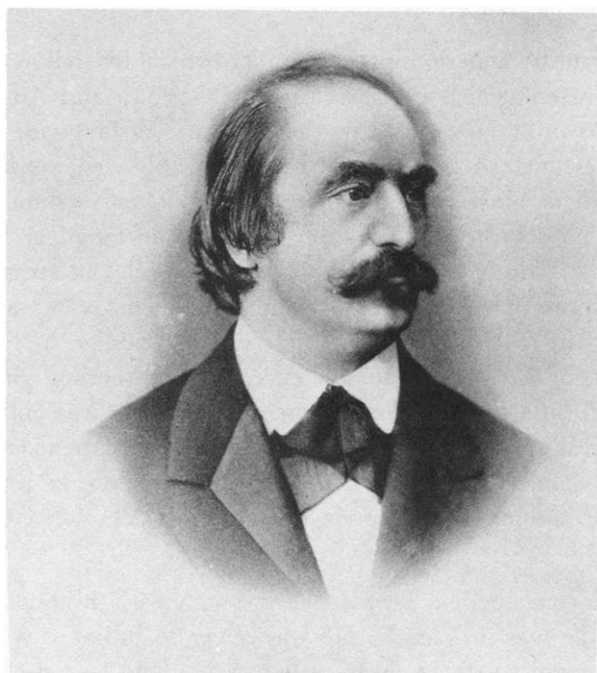
Jahn has declared against *Dimitrij* and *The Cunning Peasant*. He doesn't expect these to be effective on the stage, but he has a high opinion of your talent.

You can easily discuss all the details personally with H. Wittmann in Vienna.

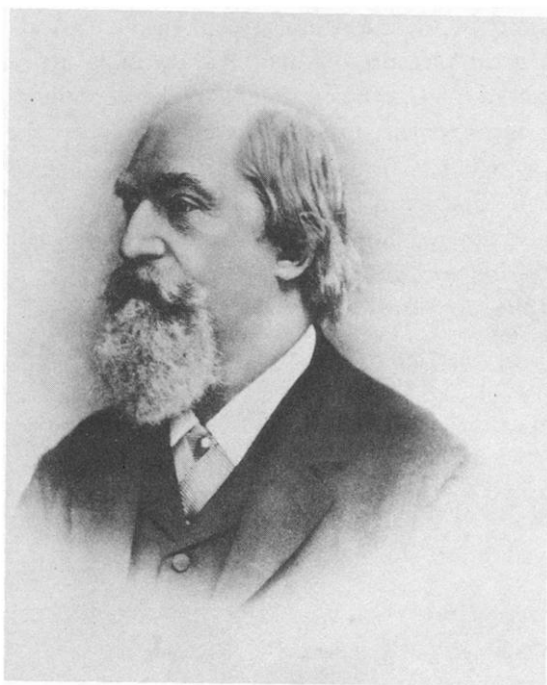
Don't forget to send me your [piano duets] *From the Bohemian Forest!*

Yours very sincerely,  
Eduard Hanslick

Dvořák found it impossible to make up his mind in a hurry. At heart he was a nationalist, devoted to Bohemia and proud of its culture and folklore. Furthermore he possessed the typical Slavonic dislike for Teu-



Hanslick in 1864.



Hanslick in 1892.

tonic superiority and domination, under which his fellow Czechs had suffered. For convenience he wrote to his German and Austrian friends in the German language as a matter of course, a language in which he could express himself not perfectly but reasonably well, yet he must have been delighted when Hans Richter wrote a letter to him in English.<sup>14</sup> Whenever possible he avoided using the German language. As Krehbiel pointed out, "Many a time have I waited while he struggled for an English expression when the German equivalent was waiting on his tongue and in my ears. I never knew him to indulge in frank, unconstrained use of the German tongue except in a gathering where all spoke German."<sup>15</sup> The demand for an opera by Vienna was enticing, but in reality Dvořák was left with no choice at all. His conscience told him that he must remain true to his own nation, and therefore he must renounce the idea of seeking fresh laurels by writing works for German opera houses.

Dvořák continued to keep in close touch with Brahms, and visited him when he was in Vienna. He was never so intimate with Hanslick, but the latter was very ready to do what he could to assist him. Hardly had the Czech composer arrived in New York than he received a note from Hanslick dated October 6, 1892, which said: "If I can be useful to you in any way in Vienna, I am at your disposal. And you know that that gives me great pleasure." After Dvořák made up his quarrel with Simrock, several of the Czech composer's works were due to be published. It was rather inconvenient to send the proofs across the Atlantic, but Simrock discovered that Brahms was prepared to take over the task of correcting them. Brahms asked Simrock to tell Dvořák how delighted he was with his happy creations. Dvořák was deeply touched by this generous gesture of his very good friend, and made this clear in his letter of February 5, 1894, to Simrock, in which he said:

... so Brahms is very interested in my works. That makes me very happy; but I just can't understand why he has given himself the very unpleasant task of correcting my works. I can scarcely believe there is another musician in the world who would do as much! I shall have to give him my thanks.<sup>16</sup>

But this was far from easy. The months passed, and then at last Dvořák resolved to try to express his gratitude as best he could. The

<sup>14</sup> Letter of Nov. 1, 1887 (Šourek, *op. cit.*).

<sup>15</sup> "Antonín Dvořák," in *The Looker-On*, X (New York, 1896).

<sup>16</sup> Altmann, *op. cit.*

letter is a revealing one, and it is curious that it seems to have lain unnoticed for so long:

The National Conservatory of Music of America,  
126 & 128 East 17th Street, New York. 18  $\frac{28}{12}$  94

Highly honored Master and friend,

How and where shall I begin? I have not seen you for five years — I have been in America two years — I was in Bohemia this summer and I didn't meet you! There are many things I should like to tell you, but how and where shall I begin? It is difficult!

I ought to have written to you a long time ago! Simrock told me that you were very kind as to look through my things, and Suk and Nedbal also said that they told you in Vienna about the overtures; also in many, many other ways I am told what an invaluable patron you are to me, so that I can only say to you quite simply: thank you, thank you for all you have done to me and for me!

I looked forward to visiting you at Ischl this summer — but man proposes, God disposes — the illness of my daughter Anna interfered with my plans, so that I was unable to go far from Vysoká. Then in September I returned to Prague, and in October I was obliged to set out on my journey back to America. Now I am sitting here again and doing what I can. I left five children in Prague, and my boy Otakar and my wife are here quite alone [with me], so we frequently feel nostalgic. It is often a relief to me if I can write something. Although there are enough musical pleasures here, I live very quietly; but now and then I go to the Philharmonic concerts or chamber music concerts, which are very good. Before long we shall hear your C minor and E minor [Symphonies] — how I am looking forward to that! Seidl is conducting splendidly! My three overtures will be performed soon (but with explanations). I have just read in the Viennese papers that Richter performed the *Carnival* overture on December 9 and that, as has so often happened, my work was not received coldly.

Mr. Simrock has not written for a long time; perhaps he will do so now, because I sent him the corrected proofs of my *Biblical Songs* today. What will Mr. Hanslick do now, since he has retired? Will he remain faithful to the *Neue Freie Presse*? How often I look out for an account of the career of E. H. in the *Presse*, but how seldom can I find anything! I don't know why this is.

Since it will be the New Year in three days time, I am taking this opportunity to send you my very best wishes, and I beg you to continue your friendship, which I treasure so much. Please forgive me if this letter is rather clumsily expressed, but I find it very difficult to write letters to you, especially when I have so much to tell you. But you know me better than anyone else, and so I think I have accomplished my task today as well as I can, and I remain, with many good wishes,

Your devoted,  
Antonín Dvořák

Dvořák visited Brahms in Vienna a few months after returning from America, and he saw him again towards the end of March, 1896. On this second occasion Brahms told him that he was most anxious for him to

move to Vienna and become a professor at the Conservatory. He evidently thought that, since Dvořák had traveled so much and made so deep an impression in centers like London and New York, it would be wrong for him to settle permanently once again in "provincial Prague." But he was also very keen that his Czech friend would counterbalance the influence of Bruckner at the Conservatory. In parenthesis, it may be mentioned that it seems very significant that Dvořák waited until after Brahms's death before he composed his five symphonic poems. It is almost certain that he would hardly have dared to do so earlier, knowing how Brahms would have disapproved.

Brahms recognized that it would be more expensive for Dvořák if he were to move to Vienna and support his large family there, and so, with great magnanimity, he said: "Look here, Dvořák, you have a lot of children, and I have practically no one dependent on me. If you need anything, my fortune is at your disposal."<sup>17</sup> Dvořák was most deeply moved, but he was not able to accept. He would not have been happy living in a German atmosphere, away from his beloved Bohemia. It was on this occasion that Brahms spoke of Schopenhauer and of his own agnosticism. In describing the scene, Suk said: "On the way back to the hotel Dvořák was more silent than usual. At last after some considerable time he exclaimed: 'Such a man, such a fine soul — and he believe in nothing, he believes in nothing!'"

When Brahms's health was failing, Dvořák was reluctant to visit him, but eventually he did go in mid-March, 1897. It was a sad time for him. Three weeks later he returned for the great man's funeral. He had lost an infinitely kind friend who had helped many people during his lifetime, often quite unobtrusively, but it is certain that he did more for Dvořák than for any other person.<sup>18</sup>

<sup>17</sup> Joseph Suk, "Aus meiner Jugend. Wiener Brahms-Erinnerungen," in *Der Merker*, II (Vienna 1910), 147; Šourek, *op. cit.*

<sup>18</sup> This article contains the substance of a paper read by the author at the Third Congress of the Czechoslovak Society of Arts and Sciences in America, at Ferris Booth Hall, Columbia University, New York City, on September 4, 1966.