

The attention herein given to Wagner appears to come next in the order of importance; the account of the Paris concerts, which took place at a time when that great composer was striving for a fuller recognition by the French public, having now an important added interest, as showing how greatly the conception of Wagner as founder of a school of the future had taken possession of the French mind; and, at the same time, as helping to explain the letter addressed by Wagner to Berlioz in protest against all such notions. Whatever may then have been Berlioz's misconceptions, the present-day reader is not likely to take any other view than that they were sincere, if only for the reason that they were shared by the great majority of the musical public of most European countries; and it would have been strange, indeed, if Berlioz, a Frenchman, and, as Wagner apparently took a rather malicious interest in pointing out, ignorant of the German language, had been more accurately informed than many of Wagner's countrymen. Berlioz had written his article in the capacity of critic to the *Journal des Debats*, in which paper its original publication took place, on February 9, 1860; the letter of Wagner, in reply following, in the *Presse Theatrale*, on February 26 of the same year. Wagner's letter, being in French, appeared in translation in the *Neue Zeitschrift* for information of the German public; but, independently of that, Wagner gave his own translation in Vol. VII of the *Gesammelte Schriften*. (Typographical errors above are due to OCR software and do not occur in the book.) About the Publisher Forgotten Books is a publisher of historical writings, such as: Philosophy, Classics, Science, Religion, History, Folklore and Mythology. Forgotten Books Classic Reprint Series utilizes the latest technology to regenerate facsimiles of historically important writings. Careful attention has been made to ac

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