

perfection; energy is directed into proper channels; and judgment is sharpened by the frequent opportunities afforded for hearing Conservatory public performances.

FRANZ LISZT, in his day one of the greatest artists and teachers, favoured the class system; and also, among many others, may be mentioned Auber, Cherubini, David, Gade, Haupt, Hiller, Hauptman, Hullah, Mendelssohn, Plaidy, Rheinberger, Reinecke, Richter, Raff, Spontini, Stern and Scarlatti.

Opinion of MENDELSSOHN (*Felix Mendelssohn Bartholdy*):
“An institution such as the Conservatory, whose object is to give its pupils an opportunity of making themselves thoroughly acquainted with all those branches of study, the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual: that by the participation of several in the same lesson and in the same studies a true musical feeling is awakened and kept fresh among the pupils; that it promotes industry, and spurs on to emulation; and that it is a preservative from one-sidedness of education and taste—a tendency against which every artist, even in student years, should be upon his guard.”

From an address delivered by SARETTE, the Director, before the Conservatory of Paris in 1802, the following passage, appropriate in this connection, is taken: “But, however skilful a single teacher may be, there are two points wherein he can never compete with the Conservatory. First, in the matter of lectures upon indispensable topics of general usefulness, such as musical history, taste, expression, analysis of classical works and instruction; and, secondly, in its power to awaken in the minds a true and noble emulation