whole gamut of emotions, or his wonderful technique. Mr. de Pachmann is, on high authority, called a born interpreter of Chopin. His technique is peculiarly adapted to Chopin's music. His touch is remarkably musical, clear, delicate, yet full of vitality. He makes his instrument sing wonderfully, and in a perfectly legitimate manner. Whether his melody lies in a simple passage of single notes, the top notes of a series of chords, in the middle voices or in the bass, he always brings it to the surface and binds the fast receding tones of the piano together in a pure and unbroken cantabile. His legato in scales and aspeggios is equally beautiful. In fact, it is difficult to realize that he possesses a technique which is really great so carefully does he hold it subservient to the music itself. In the studies the mechanical difficulties are so effectually kept out of sight that the idea of a study is lost. They are rendered as a nocturne or a ballad would be, and well may they, for nearly all of Chopin's studies are as musical in thought and intention as the rest of his music is. With his qualifications and peculiar temperament, combined with his strong love for Chopin, it is not so remarkable that his interpretation of the words of that master should be at once wonderful and unique. As to the artistic value of his playing there is among the critics great difference of opinion. While some consider it unquestioned, others again say that his success is due more to his personality than otherwise. His face is kaleidoscopic in its expression. Every varying mood of the composer is depicted thereon, while he is bringing from the piano the sentiment his face portrays. There is no doubt that he wins his audience thereby, and it is only a question of individual temperament how far his facial emotions carry one. Even the most reasonable find themselves entangled in his net. One critic says: "As a pianoforte player Mr. Pachmann is the most delightful I have ever heard. He does not strive to make an orchestra of the instrument; on the contrary, he strives to keep the instrument in its legitimate place, and thoroughly succeeds in doing so. His playing is a valuable lesson in showing us what the piano may still be in spite of the bad reputation it is fast acquiring through the harsh, unmusical sounds that so many of our virtuosos evoke from it."

Apropos of pianoforte playing, a few quotations from Adolf Christian's interesting book on the "Principles of Expression in Pianoforte Playing" will be instructive. He says: "Talent implies a peculiar aptitude for a special employment; hence, pianistic talent implies a peculiar aptitude for that particular branch of musical art. A pianist may be a great specialist without being much of a musician, but to be a truly great artist he should be an accomplished musician also." "Emotion," he says, "all warmth and feeling, that sixth sense, 'the power of conceiving and divining the beautiful,' which is the exclusive gift of God to the artist, involves the germs and instincts of several minor faculties, such as natural taste and instinctive discrimination; these, however, like talent, in order to become perfect depend upon intellectual training. Then only does natural taste become cultured refinement and instinctive discrimination become sound judgment." "The term intelligence," the author continues, "presupposes capacity, and comprises all musical attainments that are teachable. It requires each and every musical attainment acquirable by the exercise of thought and mind, including self-control, mastery of emotion, and repose. Intelligence aids and corrects talent; it guides and regulates emotion, and directs technique." "Technique," he says, "is, in a certain sense, the opposite of æsthetics, inasmuch as æsthetics have to do with the perceptions of a work of art and technique with the embodiment of it. Therefore, technique comprises more than mechanism. Mechanism is merely the manual part of technique, not requiring any directing thought; technique, however, requires thought. For example: as to tempo, which requires mechanism; as to force, which qualifies mechanism; as to touch, which ennobles mechanism."

Sara Bernhardt is to make a tour of the world, beginning at New York next fall. It is to be hoped Portland will be included in her tour, for, without exception, she is the greatest living actress, besides a woman of wonderful genius. Her last production, "Jeanne d'Arc," was one of the most remarkable as well as beautiful roles she has assayed. Paris watched critically for the event, and when it came the victory was as great and complete as the effort to attain it had been. She is now about to play "Cleopatra" in Paris. The play will be the work of Messrs. Emile Moreau and Sardou. It is expected to be an improvement on Shakespeare, which time will prove. The first act will be the arrival of Cleopatra in her barge, the description of which we are all familiar through Shakespeare. The second act occurs at Memphis, where we are introduced to the loves of Antony and Cleopatra. In the third act the queen awaits a message from Antony. The fourth act, in which will be the greatest scenes, is placed in Antony's quarter-general at Actium, and finally come two tableaux, also placed at Actium. Sara Bernhardt is throwing herself into her part with uncommon zeal. Her makeup will be thoroughly Egyptian, as far as we understand the Egyptian to be—bronze skin and thick, black hair. It is said that at rehearsals she wears as a bracelet a little serpent, brought expressly from Fontainebleau for her use.