

submitted *every day* to the visits of strangers as far as strength and her professional duties would in any way endure; but as her stay in the place drew to a close the pressure became so pertinacious and overwhelming as to exceed what may be borne by human powers of attention, human spirits and human nerves.

#### CHARLES THE V. AND HIS CHOIR.

Charles the 5th after his abdication often retired to an apartment near the high altar, where he sang and beat the time during the performance of mass. If any of his singers sung out of time or tune, he could be overheard calling them names, as "red headed blockhead."

He selected about fifteen friars who were good singers, for his choir, and if any one ever sang wrong, he would cry out and mark him. He would allow no singers but those of a religious order in his choir. One day a layman with a contralto voice sang a part well, but all the thanks he got for his pains was an order from Charles to leave, or to hold his tongue.

#### NERO AS A MUSICIAN.

The first century of the Christian Era was a period of great musical activity, it witnessed the transplanting of the highest accomplishments of the neo-Hellenic art to Rome. From all the nooks and crannies of European and Asiatic Greece virtuosi, cheered by the certainty of success and rich remuneration, hurried to a city whose sole occupation seemed to be pleasure and festivities. The highest classes of society were not contented to enjoy music alone, they practised it themselves. NORBANUS FLACCUS for instance, who was Consul A.D. 19, was a zealous trumpet-player, and practiced his instrument earnestly and industriously. CALPURNIUS PISO, the head of the conspiracy against the Emperor, which NERO stamped out in blood in the year 65, possessed noteworthy talent as a player on the cithara. Even the virtuous THRASEA PAETUS, in whom, according to a remark of FACILUS NERO found a personification of virtue, appeared in costume in his native city Padua, in the festival plays which were held every thirty years, (a relic from the Trojan Era) and sang a tragic air (Facitus Ann. 16, 21); and NERO charges it against him as a special grievance that he could only find a moderate satisfaction in the performance. With a few exceptions, all the Emperors of the first century after Christ, supported the musical art, and several of them cultivated it as amateurs. CALIGULA, a passionate admirer of the theatre, was himself a singer and dancer. TRITUS, who was educated at the court of CLAUDIUS along with the latter's son BRITANNIUS, was an adept in music, he played on stringed instruments and sang with remarkable perfection. We know, too, that the beautiful voice and poetic talent of BRITANNIUS made this promising youth the object of the death bringing hatred of his step-brother by adoption. NERO in his own person (NERO) gave the world proof that love for the divine art of music can live in the blackest soul. When he ascended the throne he summoned TERPES, the ablest of the CITHAROEDI, to his court and became his industrious and studious pupil in singing, neglecting none of the measures which were practiced by the Greek musicians of that day for the preservation and development of the voice. His baritone voice was naturally weak, a little rough and hoarse, (*quam quam exiguae vocis et fuscae* says Suetonius of him) and only by means of incessant practice, by the greatest care in vocal and instrumental delivery did he succeed in accomplishing anything in music. During his whole life he was filled with the conviction that he was the first Virtuoso of his time, and he died with the words "What an Artist perishes with me!" (*qualis artifex pereo!*) When, toward the end of his reign, the Proprætor of Gaul, JULIUS VINDEX, rose against him, nothing pained the Emperor deeper than the fact, that, in the address of the Gallic insurrection-

ist he was called a "miserable cithara player." Desiring to shine as a tragic singer as well as a cithara player and poet, he introduced musical festivals into Rome in the style of the Greek festivals.

In the year 58 he established the juvenalia (festivals of the youth) in his palace on the right bank of the Tiber, and in them he appeared for the first time as a performer before a circle of intimate friends. Under the name of Neronic Games he established, A.D. 59, imitations of the Olympic Games, great contests which were held at intervals of five years. In them the contests were of three classes; musical, gymnastic, and equestrian. At this time he had not yet entered personally into the contests. It was in the year 63 that he came before the public in the Semi Greek city of Naples, and sang a Greek hymn to an accompaniment on the cithara. "Vainly did an earthquake shake the theatre;" his biographer, Suetonius, reports of this appearance; "he did not cease until he had completed his hymn." Immediately after the performance the theatre fell to the ground, but nobody was hurt. For several days thereafter he sang in Naples. "For these occasions he selected young knights, and more than 5,500 powerful young men from the people, divided them into groups, and had them drilled in the various methods of applause according to the Alexandrian manner such as clapping with hollowed hands (*bombos*), applauding stormily with hollowed hands (*imbrices*), and clapping with flat hands (*testae*), so that they might support him whenever he appeared as a singer. This claque was magnificently dressed and remunerated in a princely manner. "Their readers earned 40,000 sesterces." (Suetonius, Nero, Calpurnius, Cæsar, 20). Finally he determined to exhibit his art before the connoisseurs and the public of Rome, and this happened in the second Spring Games in the year 64 a short time after the first persecution of the Christians. All the world had desired to hear his "divine voice," but Nero wished to appear only in his garden. Finally, when his body-guard united their solicitations with those of the people, he promised to take the public stage and sent his name to be inscribed on the list of singers and cithara players. He drew lots with the other contestants, and when his turn came he ascended the stage, followed by the military tribunes and surrounded by his intimates. The *præfecti prætorio* carried his cithara. After he had taken his place and played the prelude, he had CLUVIUS RUFUS announce he would sing *Niobe*, and he sang for an hour. Nevertheless, he postponed the contest for the principal prize, and the other numbers of the programme till the next year, in order to have an opportunity to be heard oftener. The postponement was too long for him however, and he appeared repeatedly in public. He did not scruple even to associate with the actors of the private theatre, and one enterprising manager, a prætor, closed an engagement with him one day for one million sesterces (\$34,000), a remuneration which owed less to his art than to his testy and dangerous artistic pride. Besides the cithara songs, he sang a number of tragic parts in costume. When impersonating heroes and gods, he wore a mask made to resemble his own features, while the masks of the heroines and goddesses copied the features of the woman of whom at the time he chanced to be most fond. Among other roles he acted the parts of *Orestes*, *Oedipus*, and *Hercules*.

Soon his success before the Roman public, secured for the greater part by intimidation, did not satisfy the ambition of the crack-brained comedian. He longed for the applause of the Hellenes, who, he said, were the only men who knew how to listen to him and appreciate his accomplishments. Toward the end of the year 66 he set out upon an artistic tour through Greece. In Cassiope, as soon as he landed, he sang before the altar of JUPITER CASSIUS. Then he appeared at all the festivals, and even had those which were separated by a long interval of time changed so as to bring them into one and the same year. Contrary to all custom, he arranged a musical contest in Olympia and participated in it as a cithara player and tragedian. At Delphi he took part in the musical