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An Oration on Music; Pronounced at Fryeburg, Before the Hans-Gram Musical Society, 1811

Oliver Bray

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(103) *Martin*
AN

ORATION ON MUSIC :

PRONOUNCED AT FRYEBURG,

BEFORE THE

Hans-Gram Musical Society,

ON THEIR FIRST ANNIVERSARY,

OCTOBER 10, 1811.

BY OLIVER BRAY, ESQ.
AN HONOURARY MEMBER.

PORTLAND :

PRINTED BY ARTHUR SHIRLEY.

.....
1812.

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AT a meeting of the *Hans-Gram Society*, Oct. 10th, 1811—
Voted unanimously, that the thanks of the Society be presented to
OLIVER BRAY, Esq. for the excellent Oration pronounced by him
this day, before the Society, and that *Stephen Chase, Esq. Timothy*
Osgood, Esq. and Mr. *Amos J. Cook*, be a Committee to wait on
him, and request a copy for the press.

TIMOTHY OSGOOD, *Secretary.*

GENTLEMEN,

ACCEPT my acknowledgements for the sentiments of appro-
bation you have been pleased to express. Conscious of my im-
perfections, I neither expected or wished, that a copy of the hasty
production exhibited at your anniversary, would have been solicited
for publication. For you however, it was designed; it is yours.
As you are acquainted with the circumstances under which it was
written, I commit it to your disposal, with a confidence that you
will not be unjust.

OLIVER BRAY.

| | |
|------------------------|--|
| To STEPHEN CHASE, Esq. | } Committee of the Hans-Gram Society. |
| TIMOTHY OSGOOD, Esq. | |
| Rev. AMOS J. COOK, | |

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AN ORATION, &c.

BOUNDLESS as is Creation....extensive as is animated nature, not a being exists, which withholds its share of praise from him who created it. Although as *moral agents*, no sound is uttered, in reason's voice, the fowls that flit the air....the fish that glisten in the sea.... the beasts that roam in the forests, all unite in declaring, the hand that made them is divine*. But man, the noblest structure in the fabric of nature, stamped with the image of his Creator, can raise a nobler song. Endowed with the attributes of reason and reflection, he can elevate his soul towards its divine original, and in strains of exalted melody exclaim, "*How manifold are thy works O Lord! In wisdom hast thou made them all!*"

It is when thus applied, that Music penetrates the deep recesses of the heart....steals upon the ear, and exercises unlimited power over the human mind. Of all the arts and sciences within the capacity of man to cultivate, no one is more congenial to his nature, or more intimately connected with the fundamental principles of his system. Hence we are led to conclude that the introduction of this most fascinating art, could not have been far removed from the first origin of the human race. That the antients were well acquainted with its construction, nature and value, as symbols of that order, symmetry and harmony, which are displayed in the volume of nature, is generally admitted. Such was their conviction of its importance, that all laws, divine or civil, the knowledge of divine things, the lives and actions of eminent men, were written in verse and sung in public, as the most effectual means to excite virtuous emotions and impress a proper sense of duty on the mind†.

* Addison. † Cham. Dic, Art. Mus.

Plato and Aristotle, who differed in almost every other maxim, unite in their approbation of Music as an essential instrument in the formation of character*. Who first breathed forth the enchanting tones of melody, or at what period they were invented, are inquiries too obscure for investigation. What progress was made in Music, as an art or a science, by the primeval nations of the earth, can never be ascertained; the sable curtains of oblivion have closed their productions forever from our view. On this subject however, much at different periods has been written; but like other speculations concerning antediluvian learning, all is uncertainty, "shadows and darkness rest upon it."

So infinite is the variety between the most simple and the most complex Music....so universal has been the practice of it in all ages and among all nations, that the incidents respecting it could never have been few or uninteresting. To attribute the invention of it to a single individual, would be as unreasonable as it is unjust. Like all other sciences, it must have passed through a regular progression from untutored barbarism, to the threshold of refinement.

That men should have long devoted their attention to the cultivation of an art so congenial to joyful emotions, before any record was made of their improvements, is neither improbable nor surprising. Hence the uncertainty concerning its origin. The sacred Historian informs us, that Jubal, the seventh in descent from Adam, *was the father of all such as handle the harp and organ*†. If this be true, we may reasonably conclude, that the principles of both vocal and instrumental music, had been in some degree investigated at that early period. This is the only authority from which intelligence on this subject, can now be derived. All others, were probably swept from the earth in that awful destruction, when the judgments of an offended Deity, were executed on *guilty man*.

Leaving these dusky fields of uncertainty, let us repair to those antient nations, the relicks of whose splendor

* Encyclopedia, Dobson's edit. art. mus. † Genises iv chap.

still glimmer in the field of science. Of these, the Egyptians have furnished the best evidence of their high antiquity*. All attempts therefore, to trace the origin of our subject beyond the history of that nation, would end in visionary conjecture.

According to Diodorus Siculus and other historians, the antient Egyptians confined the study of Music to the order of priesthood. They never practised it, except in the performance of religious rites, and on the most solemn occasions. So sacred was it considered by this antient nation, that it was by law forbidden to be appropriated to common amusements or trivial purposes†.

No fragments are now remaining, by which to estimate the style of this very *antient Music*. What progress had been made in its refinement, may be faintly discerned from those vestiges which have survived the ruinous hand of time.

Among the monuments of antiquity still remaining at Rome, there is an Egyptian Obelisk, said to have been erected by Sesostris at Heliopolis, more than 400 years before the destruction of Troy, and transported to Rome by order of Augustus Cæsar. On it is to be seen the form of a musical instrument, having a neck and two strings, similar in its construction to an instrument still in use in the kingdom of Naples‡. By means of the neck or fingerboard, the two strings are capable of producing a great variety of notes. If tuned fourths, they would make what the antients called the *Heptachord*....if tuned fifths, they would produce the octave or two distinct *Te-trachords*. No remains of any invention, by which to alter the sound of strings during performance, can be found in the history of any other nation for ages after those obelisks were erected§.

* The word Egypt is of Grecian origin. The antient name was Chemia, so called from Ham, the son of Noah, by whom it was settled. In some places in Scripture it is denominated the land of Ham; but generally the land of Mizraim, who was Noah's grandson. It is the only country in the world that has borne the name of a son of Noah.

Ant. Uni. His. vol. I. p. 390—455.

† Dob. Enc. Tit. Mus.

‡ Called the Calascione.

§ Dob. Encyc. Tit. Mus.

compass of the instrument being found too limited for the human voice, three other strings were added, which produced the seven tones, gradually though not regularly rising from lowest to highest. This scale being still incomplete was further improved by Pythagoras, with the addition of a string below, which he denominated *Proslambanomenos*. This forming an octave with the *Nete* or upper string, completed the Diapason or Octave. Soon after this period, a new system was invented consisting of sixteen sounds, which formed the Grecian double Octave. From the various intervals to which these sixteen strings were tuned, the Grecian *genera* were formed and the whole system of Grecian music perfected.

Another improvement made by the Grecians, was the invention of *Notation* and musical *Characters*.^{*} Aided by these characters, modern professors have been enabled to form some just conceptions of their knowledge and refinement in the Art. There was a peculiar dignity in their style, but their execution was extravagantly vociferous. Instances are recorded of public exhibitions, at which the musical performers used such violent exertion, as to burst blood vessels and produce immediate death.[†] Such was the stern character of the age, that this species of music had a wonderful influence in softening the manners, and subduing the fierce passions of man.

In this state music remained, until long after that country was conquered and became a Roman province.

Few improvements were made in this science by the Romans. Like other barbarous nations, the primitive Romans had a species of coarse wild music, peculiar to themselves. When they became acquainted with the Grecians and adopted their philosophy, they introduced this among other sciences of that nation, and formed their style agreeably to its principles.[‡]

^{*} This invention is generally ascribed to Terpander a Grecian poet and musician, who flourished about 671 years before the Christian Æra .. He was contemporary with Lycurgus and set his laws to music. Ree's Cyclopedia, Lon. Edit.

[†] Dobson's Encyclopedia. [‡] Rees Cyclopedia.

No farther progress worthy of notice, can be discerned until about the fourth century, when Constantine the Great embraced christianity and introduced vocal music into the service of the Church.* Soon after this, St. Ambrose applied the Grecian music to the Psalms and Hymns of his Church, and made it a part of the public exercises of devotion. His example was quickly followed by other christians in Italy, and sacred songs included in their worship.†

Here we must pause. Our researches are again arrested by a deluge scarcely less fatal to the interests of science, than was that of Noah, *to every living thing that moved upon the face of the Earth*. An age of darkness overshadows the civilized world, and science, like the shade on the Dial of Ahaz, recedes from its meridian splendour. Through a long series of ages, we can trace no vestages of improvement in the philosophy of MUSIC. At length, Guido Aretino a Benedictine monk, who lived in the eleventh century, reformed the Grecian system, and laid the foundation for those vast improvements which have since been made.‡ He appears to have been the first who had any just ideas of the combination of sounds. He added another note to the Grecian scale, and so arranged it as to make it subservient to the great purposes of harmony as well as melody. He gave to the notes six names, being monosyllables taken from a Latin hymn written in honour of *St. John the Baptist*.§ These names are still to be found in every treatise on the subject of MUSIC, and four of them form a kind of basis of vocal instruction in our own Country at the present time.

* Busby's Musical Dictionary.

† St. Ambrose was the Author of that celebrated and pious hymn called *Te Deum*. See Lempriere's Biog. Dic.

‡ Busby's Musical Dictionary.

§ The names are UT, RE, MI, FA, SOL, LA. The lines from which they were taken are these ;

UT queant laxis, REsonare fibris,
MIRA gestorum FAMuli tuorum,
SOLVE polluti LABii reatum,

O Pater Alme.—*Chamber's Dic. of Arts.*

The antient mode of writing music was, to place all the notes on one line, and distinguish them from each other by certain letters of the Alphabet. Guido improved this method, and first taught the practice of writing MUSIC on five lines and spaces*. His harmony was perfectly plain, simple and easily understood, consisting only of the fundamental note, its third, fifth and octave. These and many other improvements of this eminent theorist, were gradually disseminated throughout the christian countries of Europe, and finally adopted by the whole Church.

Freed from the narrow limits of Grecian and Roman theory, ingenious imitators constantly arose who improved upon their eminent Master, and brought the science to a state of perfection hitherto unknown.

The melody of this age was composed of notes of long duration, sometimes including a whole period. This proved to be an imperfection, and it was considered necessary by the reformers of that day to shorten their time. The defect was first remedied by John De Muris a native of France, who lived about the fourteenth century†. He invented certain characters by which time might be more conveniently expressed. These characters consisted of the *Maxima or large*, \sqcap equal in duration to four Breves....the *Long* | ' equal to four Semibreves....the *Breve* \square equal to four minims or two Semibreves. Afterwards the notes now in use were added. By these measures the time was divided into two, four, and eight parts called *Common Time*; afterwards into three parts called *Triple Time*. The three Clefs now in use were also invented by Muris, and placed at the beginning of the stave, to ascertain the key of the notes, instead of using certain letters which Guido had employed for that purpose.

About this time it was discovered that the seventh from the fifth of the key, blended with that note, was agreeable to the ear. Hence sprung the greater fourth, false fifth, and greater sixth. From this discovery the reformers proceeded to the seventh of other notes, and produced what is now called *the preparation and resolution of discords*.

* Busby's Musical Dictionary. † Bus. Mus. Dic.

Towards the close of the same century, Martin Luther, the illustrious and successful reformer, made his appearance in Germany.* To him is ascribed that simple but noble piece of Church music now known by the name of Old Hundred. That he was its author is not improbable, when we consider that a book is still extant which contains the air of that celebrated piece, and which was printed but a few years after his death.

The Sun of science had now arisen, and until the middle of the seventeenth century continued to extend his effulgence with slow but constant beams. Since that period rapid has been the progress of knowledge in the principles of harmony. The Italians in their grand compositions of sacred music, have discovered and cultivated the art of composing in a great variety of real parts, with wonderful success; and by them have given birth to a refinement in melody and harmony, of which musicians of former ages had no conception.

The art of melodizing seems now to have reached its highest degree of excellence, and we are ready to imagine, that every possible position in which notes can be placed has already been occupied. Still a creative fancy would convince us, that there is in store an inexhaustible fountain for real genius....an untried field, where a new series of harmony and melody might be produced, captivating to the ear and animating to the mind.

Such was the origin, and such has been the progress of an art, concerning which it is said, so great is its power to charm as to cause even the elements to listen. Shall I now invite your consideration to its nature and effect when applied to moral purposes.

MUSIC may be considered either as an art or a science. To become acquainted with its qualities, it is necessary to define its principles, in their relation to the important distinction between *melody* and *harmony*.

MELODY is a succession of simple sounds, so arranged as to produce agreeable sensations on the ear. It may also be considered the result of Harmony†. To this

* Born in Saxony, A. D. 1483.—*Lempriere's Biog. Dic.*

† Callcott's Musical Grammar.

principle no rules can be affixed. Its excellence must depend on the genius, taste and understanding of the composer. It is the genuine sensation of the heart, expressed in a manner calculated to excite pleasing emotions. Were it to be confined to fixed laws and limits, its power to charm would cease to operate, and it would appear like a well formed picture, just in its proportions, but destitute of animation or expression. Left to the spontaneous effusions of genius enlightened by taste, it often penetrates to the very bosom of sensibility, and whether performed by voice or instrument, makes us *rejoice with those that rejoice, and weep with those that weep.*

Harmony is the union of two or more series of musical notes sounded at the same time, and so arranged as to produce agreeable sensations. It may be divided into natural and artificial. Natural harmony consists of the harmonic triad or common chord. Artificial harmony is composed of a mixture of concords and discords, connected with which are Preparation and Resolution. Preparation is that disposition of harmony, by which discords are lawfully introduced. This is effected by so managing the harmony, that one of the notes forms a discord with the harmony which is to follow. Resolution is that modulation of harmony, by which the unaccording note of any discord, falls to one of the concording notes of the succeeding harmony; as when the ninth is resolved into the eighth, the seventh into the sixth or fourth into the third.

Music in different parts can only be produced by an intimate acquaintance with the established laws of harmony. Its powers when well executed are inexpressively ⁶⁴ grand, but the effect is of short duration without the aid of melody. Although the harmonies of Handel and Corelli, are often so ravishingly sweet, majestic and sublime, as to raise our thoughts to Heaven when we hear them, yet the enchantment is soon dissolved, the mind becomes weary of its raptures, and requires relief by the soothing tones of melody.

From the nature and construction of harmony it is evident, that the more numerous the parts of a composition, the more profound must be the science by which they are

arranged. Those who have little knowledge of its principles generally imagine, that the most perfect chords without a mixture of discords, form the best harmony. Accordingly they load their scores with numerous parts and powerful concords, without the least regard to order, expression or taste, and call it harmony. As well might the appetite receive exquisite gratification by constantly feasting on a honeycomb, as the mind receive pleasure from such a combination of sounds. As rest is more desirable after fatigue, health after infirmity, so is harmony to the senses when judiciously interrupted by a discordant note.

Notwithstanding the agreeable qualities which appertain to melody and harmony, expression forms the chief excellence of Music*. Without this qualification, it may for a moment please the ear....it may abstract the attention from other objects....it may show the dexterity of the performer or the genius of the composer....it may exhibit the nature of instruments and their quality....it may even give some diversion to the mind, but can never engage the affections, produce those sublime emotions and inspire those devotional feelings, which experience teaches us belong to the dominion of Music. Like melody, expression cannot be confined to any rules but those of nature†. It presents a field for the exercise of genius, where eminent masters may excite the soul to listen with admiration, but should never be polluted by the effusions of those, on whom the sun of science has never shone.

Impressed with the idea that Music is an imitative art, many composers have committed the most extravagant errors, and made both themselves and their productions appear ridiculous. Music never imitates any thing, unless it puts us in mind of the thing intended to be imitated. Permit me to ask, what is the natural sound of composition? What the natural sound of joy? What is the natural sound of fear, or what the natural sound of devotion? When or where were they ever heard? No one

* Beattie on Music and Poetry.

† Professor Hubbard's Oration, page 9.

can describe the *sounds* of these sensations, yet innumerable attempts have been made to imitate them. Imitations of this description can be considered in no other light, than the effusions of ignorance or a disordered imagination. Sounds in themselves can imitate nothing but sounds, and in their motions, nothing but motions*. Even the sounds and motions which can be imitated consistently with the principles of melody and harmony, are few. The song of the Cuckoo, the Nightingale, or other melodious Bird....the murmurings of a rivulet...the shouts of a multitude....the rolling of thunder and some other scenes of the sublime or beautiful, may with propriety be imitated. But the screaming of Owls, the croaking of Ravens, the howling of Dogs, the trotting of Horses or the hobbling of cripples, would render the best music ridiculous, and the composer contemptible.

Another species of imitation equally absurd has been attempted, by using high and low notes as emblems of certain ideas. But what resemblance can there be, between a high note and the Sun in the firmament, or a low one and the bottom of a cavern? Was any one ever reminded of Heaven by the sound of a high note, or of Hell by the sound of a low one? Yet this childish practice is frequently indulged, and even considered by some as a specimen of real genius†.

However inestimable this science may be considered, its noblest effects can only be realized when devoted to the service of the sanctuary. Ages passed away after Music became a profession, before it was applied to any other purpose than religious exercises. Here its most sublime qualities find ample space for display. Here it soothes the fierce passions of man, relieves the breast of anxiety, pours a balm into wounds of sorrow, raises a reverential respect for the Almighty, and prepares the soul for devotion in the temple of his Holiness. When solemn and majestic music has constituted a part of the exercises

* Beattie on music and poetry.

† Let the reader peruse Dean Swift's satirical ode (which he calls a Cantata) he will there find the folly of ignorant composers fully illustrated. See *Swift's Works*, vol. 11, page 357.

before the altar, the heart of many a Christian has been made to pour forth its gratitude, a solemn awe impressed on the mind, the affections have been withdrawn from secular concerns and fixed on the divine objects of christian worship.

In New England, similar scenes of devotion, resulting from the performance of a sacred song can seldom be discerned. Productions calculated to produce such emotions are little known or regarded. Within the last thirty years, a numerous race of Pedants have arisen, who style themselves Masters of Music. Having learned the sounds of eight notes, and discovered that there are such qualities in music, as chords and discords, they have palmed themselves upon the Public as Authors and Teachers, and like a contagious disease spread their pestilence in every corner. Without knowledge, genius or taste, they have the vanity to place themselves in competition with eminent masters, and profess to despise and ridicule the most sublime productions the world has seen*. Multitudes of Books have been published, filled with their degenerate compositions and recommended to worshipping assemblies. The characteristics of these strange and illegitimate descendants of the muses, are not easily mistaken. Their pieces usually contain four parts, and are set to the third mood of Common Time. For the two first lines of a stanza all parts move together. A prodigious effort is then made, to form such a fugue as shall produce the greatest possible confusion of the words. The Bass usually begins first, the other parts follow in succession until each is made to pronounce different words at the same time. Lest this should prove insufficient to disturb the nerves of the gravest person present at a performance, another expedient is invented and by means of a slur or some other contrivance, all parts are again brought together. The order of things is then changed; the Treble begins the career, the other parts join in rotation, and the farce is carried on until by frequent repetition of different

* The Author has frequently heard these counterfeits declare, that Handel's Messiah was destitute of merit.

words, the subject is entirely enveloped in one promiscuous jargon of sound and sentiment.*

Had they been contented with mutilating every sound in the octave, and destroying the effect good music is calculated to produce, there is one *crime* of which they would have been innocent. But they have not paused here. The prostituted airs of the debauchee have been stolen from the treasury of the bacchanalian, and converted to the worship of the Almighty. Like Milton's infernal messenger escaped from the regions of darkness, they have found their way into the Garden and defiled it....have entered the temple of Jehovah, and devotion has fled from their presence. With an impiety little short of blasphemy, these infamous productions have been employed in the exercise of praise to the God of heaven, taught to those who were preparing to be performers in the sanctuary, until all relish for the grave and impressive music of Handel and other eminent masters is lost, and nothing will excite pleasing emotions, but the merry airs of a march or dance, as metamorphosed by Billings and other modern Pretenders†.

At the sight of this unhallowed work, many devout Christians have been grieved, and the speaker has heard a pious Clergyman declare, that the effects of a most solemn discourse have often been overthrown by the introduction of these impious Airs, fit only to be chanted at the shrine of Comus.

These clouds of deformity are now fast dissolving, the dawn approaches, the sun is breaking forth with refulgent splendour, the serpent is discomfited by his beams, and with rapid course flees from the garden of the Lord. The time is not far distant, when melody will resume her proper station, and the sublime strains of unadulterated harmony, again be displayed in the temples of the Most High.

* Witness Montgomery, Deanfield, and many other tunes in the Village Harmony.

† It is not intended that this observation should be applied to every American Author. Some there are, of recent date, who have discovered a genius and taste in their compositions which does them honour, and which merits public approbation.

Societies have been formed in various places, for the purpose of reforming the abuses of Church music, and introducing such systems as will add dignity to the public exercises of christian worship. Among these, we recognize with pleasure the institution, whose first Anniversary we are convened to celebrate, the members of which will be pleased to accept of our particular felicitations.

MUCH RESPECTED FRIENDS,

An unexpected honour has been conferred on me, in being selected to perform a conspicuous part on this interesting occasion. Unforeseen duties and engagements, have prevented me from doing that justice to the subject, which under other circumstances might have been expected.

Although situated far in the interior, at a distance from those places where access to science is most easily obtained, to you is reserved the honour of founding the first institution of this nature in the District of Maine. To you, the attention of all is directed, with mingled emotions of hope and anxiety for your future success, in the important object for which you have associated. Remote from the busy scenes of commercial life, a peculiar opportunity is afforded for improvement in this most interesting science. May we not hope that you will duly estimate the means in your power, of becoming acquainted with those inimitable productions of genius and taste, which are eminently calculated to impress the mind with exalted ideas of the Supreme Being, and waft the soul to heaven.... May we not hope that others stimulated by your laudable example, will form similar institutions in other places and present a barrier through which the follies and vanities of modern pretenders will never be able to penetrate. Should attempts be made in your vicinity again to defile the Altar, by substituting these sacralegious effusions for anthems of praise, let the doors of the sacred Temple be closed, bar its gates, and cause it to be inscribed on the portals,

"Procul O Procul este profani."

May success attend your endeavours and prosperity crown your labours. Imitate the style of that eminent

musician but unfortunate man, whose name you have adopted*. While you study to improve the voice in melody, may the social affections catch the spirit and join in harmonious concert. May the great Author of Nature, breathe a divine fragrance on your hearts, and fill your souls with rapture, while you chant his praises in exalted strains.

By a brittle thread is held the tenure of Life. Should it be the will of Providence, that the Speaker should no more mingle with you in this delightful employment on Earth, O may we meet in the realms of immortality, be welcomed by the voice of *the Lamb that was slain*, and join the heavenly hosts in a celestial song of praise, to that Almighty Being *who holdeth the Stars in his own right hand, and with the shadow of his garment hideth the Sun.*

* HANS GRAM, Esq. See his character in the following note.

NOTE.

HANS GRAM, ESQ. was born in Copenhagen, the capital of Denmark, in the year 1756. He descended from an antient family which has at different periods eminently distinguished itself in the service of its country. He received his education in the first collegiate institutions of that nation. To a vigorous mind, was united a robust constitution, which enabled him to pursue his studies with uncommon assiduity. He found the hill of science not inaccessible, and his steps were not weary until he arrived at the summit. In philosophy and the liberal sciences his mind was richly stored. Many leave a University as scholars, he came out as a master. At this period the pride of his family was peculiarly flattered at the prospect of lasting glory, which his talents promised. But the splendour of a Court, the power of office, the laurels of fame, possessed no blandishments for him. The solitude of the closet was his chief delight. At length compelled by his family to engage in active life, he sustained the offices committed to him, with dignity, usefulness and honour. Had Denmark been then exposed to those storms which have since assailed her, such was his noble spirit that he would have honourably distinguished himself in the service of his country as his ancestors had done before him. On

his quitting the Danish West-India colony whither he had been sent as Secretary, he came to the United States for the purpose of adjusting some mercantile affairs with certain agents, to whom considerable property belonging to his relatives had been entrusted ; to whose arts and dissimulation may be traced the foundation of all his sorrows. From this period he resided in this country until his death. During the plenitude of his fortune he was caressed by all fashionable circles. His easy and dignified manners, brilliant wit, extensive learning and noble generosity gained him many admirers. He married the amiable daughter of a worthy citizen, who is still living in Windham in the District of Maine*, by whom he had several children. One of his sons is now in Denmark, having been recognized by the family, and highly esteemed by them. At length through the hypocrisy of pretended friends, his funds were reduced. He looked to his family in Denmark for aid, which at first was liberally supplied, but certain *interested* persons made such representations as to cause his remittances to cease, and he became an injured beggar. Those who formerly were all attention and ought to have respected him in his misfortunes, now treated him with neglect. The wounded Dolphin is pursued

* Mr. Benjamin Burdick.

by his own species and destroyed ; thus was it with Hans Gram. Under these circumstances he was first introduced to the public as a *Music Master*. Music had always been a favorite amusement and had he made it a professional object in earlier life, he would probably have been ranked among the most eminent Masters. He was the author of several superior pieces, and the corrector of others, which have been ascribed to authors of less merit. Such was the want of taste at that time, and such the situation of our country, inundated with French teachers whom the revolution had driven from France, that this unfortunate man had little encouragement as an instructor, and found it difficult to obtain a decent subsistence. At length overwhelmed by the ingratitude of those on whom he had conferred favours, and bowed down with misfortunes he gradually declined and died at Boston April 24th 1804. He was allied to some of the first families in Denmark and sustained several honorable offices under that monarchy. He was a firm believer in the christian Religion and eminently qualified by education and experience to discharge the most important political functions with energy and precision. Misfortune's care-worn child, his ambition, usefulness and talents were obscured ; and as monuments erected to human glory, decay by the violence

of storms and the destructive touches of time, he gradually mouldered away. Alas ! how unstable is human knowledge and human worth.

