The National Intelligencer,

AND

WASHINGTON ADVERTISER.

Vol. I. WASHINGTON CITY, PRINTED BY SAMUEL HARRISON SMITH, NEW-JERSEY AVENUE, NEAR THE CAPITOL. *No. XCVII.*

Five Dolls. per ann. MONDAY, JUNE 15th, 1801. *Paid In Advance.*

———————How wretched
Is that poor man, that hang's on princes favours!
There is betwixt that smile he would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have;
And when he falls he falls like Lucifer,
Never to hope again.

SHAKESPEAR.

The following Extract is from ROUSSEAU'S EMILIUS.

"No man, perhaps, ever felt more forcibly, or expressed more eloquently, the inspirations of truth, than Rousseau."

My child learn a trade! make *my* son a mechanic? I consider, sir, what you advise.—I do, madam, I consider this matter better than you, who would reduce your child to the necessity of being a lord, a marquis or a prince, or perhaps one day or other to be less than nothing. I am desirous of investing him with a title that cannot be taken from him; that will in all times and places command respect, and I can tell you, whatever you may think of it, he will have fewer equals in this rank than in that he may derive from you.—

Adapt the education of a man to his personal and not accidental abilities. Do you not see that by bringing him up only to fill one station, you make him unfit for every other, and the mere accident may render all the pains you have taken useless, or destructive to him? Is there a more ridiculous being on earth than a lord become a beggar, and retaining in his misery the prejudice attached to his birth? Is there any thing more vile and contemptible, than a rich man become poor, sensible of the disgrace of poverty, and reduced to the lowest of the human species? The one hath no other resource than to turn common cheat, and the other servilely to put on a livery.

You place a dependance on the actual order of society, without thinking that order subject to unavoidable revolutions. The high may be reduced low, and the rich become poor, and even the monarch dwindle into a subject. We certainly are approaching the crisis of human establishments, the age of political revolutions. Who can assure you what will be your lot? All that men have made, men may destroy. There are no characters indelible but those imprinted by nature; and nature never made man royal, noble, or rich. What then will become of the pupil you have educated to live only in splendor, when debased into indigence and meanness? What will become of a farmer of the revenues, who delights in nothing but wealth, when reduced to want and beggary? How miserable must be the situation of that pampered helpless being, who, destitute of every thing, is incapable of providing in the least for himself, and places all his satisfaction in things dependent on others. Happy is he who knows how to quit a rank that is quitting him, and to remain still a man in spite of fortune. Let others lavish what encomiums they please on the frantic behaviour of the vanquished monarch who wanted to bury himself alive in the ruins of his throne; for my part, I hold him in contempt. It appears to me that his existence depended on his crown, stripped of which he was no longer any thing a but the monarch who can throw aside the robes of royalty, and be still himself, is then infinitely superior to a crown. From the rank of a king, which may be filled by a coward, a knave, or a fool, he rises to that of a man, which so few are able to fill with decency and dignity. Such a man may brave the vicissitudes of fortune, and will triumph over them: he owes nothing to any one but himself, and though destitute of all adventitious aid, is not therefore annihilated. How infinitely preferable in my eyes is the King of Syracuse, turned schoolmaster at Corinth; a King of Macedon become a notary at Rome; to the unhappy Tarquin ignorant how to subsist without a kingdom; to the heir of a race of kings become the sport of all who are brutal enough to exult in his misery, wandering from court to court in search of relief, and meet than that in which he had been educated, and which was no longer in his power.

LIFE of Mr. MOZART.

MOZART was born at Salsburg in 1756. His father was a musician of considerable merit; and observed at a very early age, an extraordinary love of harmony in his son. For when only three years of age, he would sit and listen to his sister, as she practised on the harpsichord, with great attention, for a length of time. When she left it, he would endeavor to find out the chords, and would express the greatest joy at his success. He soon acquired a variety of airs, and performed them in so charming a style, that his father began to form the most agreeable expectations of his future celebrity.

Before he reached his 6th year, he had composed several sonatas for the harpsichord, although it is said he was unable to commit them to paper; which deficiency was supplied by his father. Morning, noon, and night found him at his harpsichord, or occasionally at the violin, on which, though self-taught, he made no mean progress. All his soul seemed absorbed in this delightful study. The toys and play-things which please most children, had no attraction for him. Music only had charms for his wonderful imagination—and he passed forward to the perfection of his art, not by *gradual* advances, but as it were by the velocity of intuition.

In the year 1762, when only *six* years old, he performed a concerto before the Elector at Munich, which astonished the whole court. From hence his father carried him to Vienna, when he play'd before the emperor, who, willing to try the child's abilities further, hinted that he could not play so well if he did not constantly look at his fingers. The little fellow fired at the insinuation, requested the keys might be concealed from his sight, and exerted himself with increased effect. In short, his execution and music appeared so wonderful, that his Imperial majesty was beyond measure delighted, and bestowed on him an appellation of *the little Sorcerer.* In 1763, he visited Paris, where he performed before the court, and was thought greater on the organ than on the harpsichord. Here his father, sister and himself gave two concerts with so much reputation, that their portraits were painted, engraved and eagerly sought after; and here also he first published some of his earliest compositions.

London, the centre of liberal patronage, next heard his amazing powers, where he and his sister performed to the most fashionable audiences. His present majesty is said to have been his auditor, when a *Bass* was given him as a *ground*, when he immediately raised a most exquisite melody.

From London, where he published six lessons for the harpsichord, he passed into Holland and France, and from thence to his native place. After a year spent in study, and in the examination of the compositions of Emanuel Bach, Handel, and the old Italian masters, he paid a second visit to Vienna in 1768; when he composed at the express desire of Joseph II. his first comic opera *La Finta Semplice*, which gained the unqualified applause of the best of judges—about this time also he composed the music for the Consecration of the Church of Orphans, which he himself conducted.

In 1769, Mozart returned to Salzburg, where he was appointed *Maitre de Concert.* Some time after, he set out for Italy, the school of taste and enthusiasm. Bologna admired and applauded genius so unrivalled—and Florence extolled him to the skies. At Rome he wished to have taken a copy of the celebrated *Miserere* from the Pope's chapel, but this being refused, he examined it with a quick eye, and afterwards in his chamber wrote the whole of the numerous parts from memory only!

The Pope bestowed on him the order of the *Guilt Spur*, and Bologna complimented [illegible] fugue for four voices, he wrote in half an hour. He afterwards visited Naples. He generally wore a fine diamond ring when he performed in public. Some of the Neapolitan ladies observed to him, that his music must be the effect of magic, and that it lay in his ring. Taking that in the literal sense, which was meant only as a compliment, he immediately took off his ring, and soon convinced that the magic lay only in his own unrivalled genius. In passing, on his return through Rome, the Pope presented him with a very valuable crucifix.

At Milan he composed his opera of *Mithridates*, which was much admired, and again went back to Salzburgh. In 1771 he made a second excursion to Paris, where however his stay was short. In 1773 he composed *Lucio Sulla*, by request, for the Carnival. In 1781, being now twenty-five years of age, he composed, at the desire of the Elector of Bavaria, the celebrated opera of *Idomeneo*, for the Carnival of that year also, which has merit enough in itself to have rendered the author illustrious.

He was now invited to Vienna, where his merit outshone the most brilliant of his rivals. The rapidity, exquisite taste and feeling were beyond all praise. His compositions were circulated far and wide, and every where astonished by their originality, expression and energy. His next work was *l'Entevement du Serail.* During the composition of this opera, he married Mademoiselle Weber, a lady of great musical talents and genius: and to this circumstance has been attributed that peculiar tone of tender passion, for which this piece is so remarkable.

The story of the *Marriage of Figaro*, which filled at this time most of the theatres, was converted into an opera, and composed by Mozart, at the instance of the Emperor; the songs of which were vociferated in the streets, the gardens, and the taverns, and it was performed at Prague during the greatest part of the winter. Here the manager of the theatre agreed with him for the composition of *Don Giovanni*, one of the most astonishing efforts of science and imagination, fire and feeling. The overture to which, after having been from home till midnight, he composed in his chamber in a few hours, the very night before the first performance of that opera. Yet all this fame did not better his circumstances, and although he might possibly be said not to have been badly paid, yet his style of living was necessarily so attended with expence, that he had determined on another tour to London. Unfortunately for Englishmen, the Emperor gave him the appointment of *Compositeur de la Chambre*, which, small as was the salary, secured to Germany the regular honor of retaining him.

It is lamentable, observes one of his biographers, that premature genius so rarely enjoys a long career. The acceleration of nature in the mental powers, seems to hurry the progress of the animal economy, and to anticipate the regular close of temporal existence.

The health of Mozart began rapidly to decline. However he was not idle; for in the few last months of his life he composed those three great works, *The Enchanted Flute, the Clemency of Titus*, and *the Requiem.* Some have called these his *chef d'œvres.* Nothing ever had a greater run than the first of these. It was performed at Vienna one hundred nights in less than twelve months, and on the hundredth night the theatre overflowed as much as on the first. The second was composed at the desire of the Bohemian states, for the corronation of Leopold. It was begun in his carriage on the road to Prague, and finished in eighteen days. The history of the last is singular.

A stranger called on him and requested he would compose, as speedily as possible, a Requiem for a Catholic Prince, in order to sooth his mind, and to prepare it for his approaching dissolution. Mozart demanded 200 ducats, and the stranger in order to promote dispatch, deposited 400. [illegible] only the day, but much of the night in the composition of it, with which he seemed to be infatuated. He told his wife he was composing it for himself, and she prevailed upon him to give her the score, and endeavour to cheer his spirits. Upon his appearing more tranquil, she returned it, but he soon relapsed into despondency; and having finished it on the day of his death, he again reminded her that he had previously informed her it would be composed for himself.

The only complaint he suffered during his illness, was his being obliged to quit life when in a situation to provide for his family, and at liberty to follow the dictates of his genius and the impulses of his heart, unrestrained by mercenary considerations.

In the year 1791, and in the 35th year of his age, just after he had received the appointment of Maestro di Capella, in the Church of St. Peter, he departed this life; leaving the world to admire the brilliancy of his powers, and to lament the shortness of the period allotted to their display.

With respect to his person he was small of stature, and his air, when not at the piano forte, that of an absent man. But his eyes were full of fire, and when he was performing his whole figure became agitated, his countenance changed, and his sentiments were expressed in every motion of his muscles. His knowledge was not confined to music only: he was master of several languages, and considerably skilled in mathematics. He was frank, mild, and generous; free from pedantry, and always just to the talents of others; and if he wished for praise, it was only for the praise of those who were qualified to bestow it.

At the time of his death, he was considerably involved in debt; but to the credit of Prague and Vienna, these cities disputed the honor of providing for his widow and children.

SPEECH

Of CALEB STRONG, *Governor of Massachusetts, delivered on the 4th inst.*

Gentlemen of the Senate, and
Gentlemen of the House of Representatives,

WITH diffidence I have again undertaken the important office, to which the partial regard of the people has invited me. I feel a grateful sense of this renewed testimony of their confidence, and hope that a fair examination of my public conduct will prove, that I have no other objects in view, than the peace and prosperity of the state. Whenever it shall be thought that another will more effectually promote these objects, I shall cheerfully return to a private station. In the mean time my best endeavors will be continued, to advance the reputation and welfare of my fellow citizens; to preserve their privileges unimpaired, and to select those for public office, who are most distinguished for abilities and integrity, by whatever name of political distinction they may be called.

Although in the choice of a President of the United States, the result has not corresponded with the wishes of many of the citizens of this commonwealth; yet they will reflect, that in republics, the opinion of the major part must prevail; and that obedience to the laws, and respect for constitutional authority, are essential to the character of good citizens. We are encouraged to expect, that the first magistrate will not depart from the essential principles of our government; and so long as his administration shall be guided by those principles, he will be entitled to the confidence of the people, and their interest requires that he should possess it. But if it shall be thought hereafter, that these anticipations are not realized, still a sense of decorum and regard to justice, and the public welfare, should exclude asperity and false colouring, from every discussion of public measures; for the morals and liberties of the people will be in danger, if the free presses in the United States are disgracefully prostituted to