

*À Madame / Madame Marie Anne / Mozart / à / Salzbourg*<sup>1</sup>

*Napoli, 19 Maggio, 1770*

You will have received safely my last letter from Rome, dated the 2<sup>nd</sup> May.<sup>2</sup> I am sorry that I had to leave you without letters so long, [5] and you will both have felt not a little unease during this time. We left Rome on the 8<sup>th</sup> May<sup>3</sup> in the company of three other *sedias*, or 2-seat carriages, at 10 o'clock in the morning, took a light midday meal in the *Augustinian*<sup>4</sup> monastery in *Marino*<sup>5</sup> at 1 o'clock, and were well provided for overnight on the 11<sup>th</sup> in *Sessa*,<sup>6</sup> once again in an *Augustinian* monastery, and on the 12<sup>th</sup> at midday arrived at the *Augustinian fathers* in *Capua*,<sup>7</sup> [10] thinking we would be in Naples by evening. But, as it happened, a woman was to receive the habit on exactly the 13<sup>th</sup> in that monastery, where one of my travelling companions,<sup>8</sup> *Father Segarelli*, was Father Confessor some years ago. He was therefore expected to be present at this investiture, and he asked us to stay on there. [15] We therefore saw this investiture, which was very magnificent and for which a music director, along with 3 or 4 coaches of *virtuosos*, arrived that same evening and immediately opened the festivities with symphonies and a *Salve Regina*.

All these *virtuosos* stayed in the same *Augustinian* monastery. [20] You can therefore easily imagine that we went to bed late that evening. But the investiture was not until 12 o'clock midday on the ensuing Sunday, or, rather, the Office, for the whole business ended towards 3 o'clock. Besides the gentlemen and ladies who were the closest friends, no-one besides the two of us was invited to the dining table in the women's monastery. It would not be possible to describe everything. [25] On Monday we slept until 10 o'clock, and after the midday meal we drove to Naples, where we arrived early in the evening. We stayed 2 nights in a house which belonged to the *Augustinian* monastery at *S. Giovanni Carbonaro*.<sup>9</sup> Now we are in rooms where we have to pay 4 ducats<sup>10</sup> monthly in our money, or 10 *duccati d'argento*. [30] Yesterday we drove to *Portici*<sup>11</sup> to pay our respects to Minister *Marchese Tanucci*.<sup>12</sup> Tomorrow we will drive out there again. Yesterday we had abominable rain and very bracing air. We have left our fine woollen clothing in Rome and have had to put on our 2 fine summer suits with gold braid. Wolfgang's is in rose-coloured *moar*,<sup>13</sup> [35] yet of such a special colour that it is called *colore di fuoco*, or fire colour, in Italy, with silver lace and lined in light sky blue. My suit is a kind of cinnamon colour, in *piqué* Florentine material, with silver lace and apple-green lining. They are 2 fine suits, but they will look like old maids by the time we get

<sup>1</sup> BD: Note (by Frau Mozart? Nannerl?) beside the address: "Nº: 21 from Naples".

<sup>2</sup> BD: No. 0182.

<sup>3</sup> BD: On Tuesday, arriving on 14<sup>th</sup> May (Monday). Naples has always in the plan, cf. No. 0132/19-21.

<sup>4</sup> As in Milan and elsewhere in Italy, the contacts no doubt initially from Salzburg.

<sup>5</sup> BD: Approximately 23 km south-east of Rome.

<sup>6</sup> BD: Approximately 110 km from Marino. The Mozarts had now left the Papal State and were in the Kingdom of Naples and Sicily.

<sup>7</sup> BD: Approximately 27 km from Sessa.

<sup>8</sup> BD: Approximately 110 km from Marino.

<sup>9</sup> BD: The monastery of San Giovanni a Carbonara was in the centre of the town. Its church still stands.

<sup>10</sup> ≈ 18 florins.

<sup>11</sup> BD: The King's summer residence, built in 1738.

<sup>12</sup> BD: Bernardo, Marchese Tanucci (1689-1783), Neapolitan Prime Minister. They must have failed to meet him and are therefore planning to return the next day.

<sup>13</sup> BD: "moar" = moiré, a cloth with a bright sheen.

home. [40] Yesterday evening we visited the English ambassador Hamilton<sup>14</sup> (our acquaintance from London), whose wife plays the *clavier* unusually movingly and is a very pleasant person. She trembled as she had to play before Wolfgang. She has an expensive instrument from England by *Tschudi*,<sup>15</sup> with 2 *manuals* and the *registers* with a *pedal* with which to change them using one's foot. There we encountered *Mr. Beckfort*<sup>16</sup> and *Mr. Weis*,<sup>17</sup> [45] acquaintances from England. On the 16<sup>th</sup> we dined in the home of esteemed *Baron Tschudi*<sup>18</sup> |: who was in Salzburg |: He requested me to convey his compliments with this letter to His Excellency Count *Spaur*<sup>19</sup> and all good friends, and especially every imaginable wish to you and Nannerl. He kissed us innumerable times, particularly on our entry and departure, and offered us his services in all matters. [50] The day before yesterday, we met *Msr. Meuricovre*<sup>20</sup> from *Lyon*, who was looking for us everywhere, leaving a note for us with his address at the *Augustinian* monastery, and finally meeting us by chance. He went with us to our rooms and then took us with him to his house. We should be dining with him tomorrow, but because we have to drive to *Portici* tomorrow, it cannot take place. [55] He commends himself most heartily to you all. He has joined forces with someone to form a company here; both have offered me their services in any matters which might arise. You will no doubt remember him: a brown-haired young man who had to sing the Italian song often to Wolfgang, with the spectacles on his nose. How long we will stay here I cannot yet tell you. [60] I have no choice except either 5 weeks or 5 months.<sup>21</sup> But I think 5 weeks. Yet it all depends on the circumstances.

As I heard High Mass on the Feast of *SS. Philip and James* in the Church of the Holy Apostles in Rome, I saw a familiar face stop in front of me. It came nearer, and who was it? – it was our former servant, *Porta*.<sup>22</sup> [65] He was dressed cleanly, lace cuffs, a golden watch etc. etc. He was in *Corsica* with the French troops.<sup>23</sup> The next day he came to me to offer his services, just as Herr Meissner<sup>24</sup> was arriving. I thanked him and did not entertain his request. Just ask Herr Meissner, he saw him. The fellow is an *aventurier*.<sup>25</sup>

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<sup>14</sup> BD: Cf. No. 0099/70. William (Sir) Hamilton (1730-1803), foster-brother of George III, British ambassador in Naples 1764-1800. Known as a patron of the arts and collector. His palace was full of busts, torsos, vases and coins. Possessed great knowledge as a guide in Naples, was active in excavations of Pompeii and Herculaneum.

<sup>15</sup> BD: Burkhardt Tschudi (1702-1773), born in Switzerland. Came to London in 1718 and founded the firm Broadwood & Sons in 1728. Wolfgang and Nannerl laid on one of his instruments with the newly invented pedal registration, probably at the concert on 13<sup>th</sup> May 1765. Cf. No. 0099/124.

<sup>16</sup> BD: William Beckford of Somerley (1709-1770), brother of the Lady Effingham mentioned in No. 0099/74 and in whose house the Mozarts first met him.

<sup>17</sup> BD: William Vyse (1742-1816), Chancellor of Lichfield and Archdeacon of Coventry. Not mentioned in the London travel notes.

<sup>18</sup> BD: Baron Fridolin Tschudi is also mentioned in Nos. 0112b (lost); 0113/43; 0190/7-8.

<sup>19</sup> “S<sup>c</sup>: Ex: Gr: Spaur”. BD: Ignaz Joseph, Graf Spaur (1727-1779), cathedral canon in Salzburg from 1755 to 1776, 1778-1779 Bishop of Brixen/Bressanone.

<sup>20</sup> BD: Jean Georges Meuricoffre (1750-1806), whom the Mozarts had met in Lyon in 1766 and again in Naples (where he was now a partner in his uncle's bank) in 1770. He helped and remained in contact with Leopold (cf. Nos. 0195/55 ff; 0204/56-57). He married the singer Celesta Coltellini (1764-1817), daughter of Marco Coltellini, the “theatre poet” who wrote the libretto for *La finta semplice* KV 51 (46a) in 1768.

<sup>21</sup> BD: The main question here was no doubt how Naples, in particular the court, would receive Wolfgang.

<sup>22</sup> BD: Formerly a servant with the Mozarts, went to London with them (cf. No. 0086/25 ff.), saw them again in Vienna in 1773 (cf. No. 0288/46).

<sup>23</sup> BD VII: The French were just taking possession of it after buying it from the Republic of Genoa.

<sup>24</sup> BD: Cf. No. 0176/95-96. Joseph Nikolaus Meissner (c. 1724-1795), son of the Salzburg court musician Nikolaus Meissner. Employed in Salzburg from 1747, but often on tour. Reputed to sing everything from high tenor to deep bass, but cf. Mozart's judgement in No. 0453/83 ff. His sister also sang in Salzburg.

<sup>25</sup> = “adventurer”.

[70] I am heartily sorry to hear of Frau Adlgasser's<sup>26</sup> misfortunes; I hope she is well. My compliments to both. The *de Amicis*<sup>27</sup> commend themselves, along with their mother, brother etc., to you and Nannerl.

As we read the article<sup>28</sup> regarding the *Miserere*,<sup>29</sup> both of us had to laugh out loud. There is no need for any worry about it at all. [75] People are making more fuss about it elsewhere than here. All Rome knows, and even the Pope knows, that Wolfgang has written the *Miserere* down. There is nothing to be afraid of; rather, it has brought great honour to his name, as you shall shortly hear.<sup>30</sup> You absolutely must have the letter read everywhere, and let His High Princely Grace<sup>31</sup> know of it.

[80] If the portraits<sup>32</sup> are good likenesses, you can pay him whatever you want.

Now I must close, for we have to go to the Imperial Ambassador,<sup>33</sup> Count von Kaunitz. Farewell, we kiss you and Nannerl 1000 times and I am as always your Mzt. mp<sup>34</sup>

Hope your *catarrh* is long past.

MOZART'S ENCLOSURE FOR HIS SISTER:

[85]

*Cara sorella mia,*

*Naples, il 19 maggio*  
1770

<sup>35</sup>*alla vostra lettera non saprei veramente rispondere, perchè non avete scritta niente quasi. i Menuetti del sig: Haiden vi man= derò quando avrò piu tempo, il primo già vi Mandai. ma dflolo vlotlul fcu nfcut, dh umot afr glocurflbln ofl wmrln glotsumiol Alnhlt, [90] umot dh ohl ltwm glotsueln, sdlr wfl? vi prego di scrivermi presto, e tutti i giorni della posta. io vi ringrazio, di avermi mandato questi arithmetical rigmaroles, e vi prego, se mai volete aver mal di testa, di mandarmi ancor un poco di questi Arts.<sup>36</sup> perdonate mi che scrivo si malamente, ma la ragione è perchè anche io hebbi un poco mal di testa. [95] The twelfth menuet by Heiden<sup>37</sup> that you sent me is much to my liking, and you have composed an incomparably good bass to it, and without the least mistake, and I ask you to try such things*

<sup>26</sup> BD: Maria Anna Fesemay(e)r, received a scholarship to study singing in Italy; sang at the Salzburg court from 1765 onwards. Sang in performances of KV 35 in 1767 and of KV 51 (46a) in 1769. She married Adlgasser as his third wife; Leopold and Wolfgang Mozart were both witnesses at the wedding.

<sup>27</sup> BD: Anna Lucia de Amicis, singer, cf. No. 0060/29-31. The Mozarts met her entire family in Mainz.

<sup>28</sup> BD: At any rate one from a Salzburg newspaper and sent by Maria Anna. No Salzburg newspapers of the day have come down to us.

<sup>29</sup> BD: Mozart's writing out of Allegri's *Miserere*, the notation of which was not allowed out of the Vatican. Cf. No. 0176/8.

<sup>30</sup> BD: Leopold seems to be speaking about the award of the Order of the Golden Spur, which Mozart would receive on his return to Rome.

<sup>31</sup> "S: Hf: Gden". BD: Siegmund Christoph von Schrattenbach (1698-1771), Prince-Archbishop

[Fürsterzbischof] in Salzburg from 1753 following long association with the cathedral. Leopold's employer.

<sup>32</sup> BD: Pastel portraits of Maria Anna and Nannerl, later brought to Milan by "Mlle. Troger". Cf. Nos. 0189/69-71; 0200/51 ff.

<sup>33</sup> "Kaysl. Gesandten Gr. v Kaunitz". BD: Ernst Christoph, Count [Graf] Kaunitz-Rietberg (1738-1797), eldest son of the State Chancellor [Staatskanzler], cf. No. 0120/9. He soon became governor in Moravia, cf. No. 0191/9-10.

<sup>34</sup> mp = manu propria = in his own hand.

<sup>35</sup> Lines 87-94: "I would not really know how to reply to your letter, because you wrote almost nothing. I will send the menuets by Sig. Haydn to you when I have more time; I have already sent the first to you. But [in family code:] <I do not understand this. You wrote to me that the menuets were stolen. Did you perhaps steal them, or what is this?> I ask you to write to me soon, and on every post-day. I thank you for having sent me these *arithmetical rigmaroles*, and I beg you, if you ever want to have a headache, to send a little more again of these arts. Pardon me for writing so badly, but the reason is because I too have a slight headache."

<sup>36</sup> BD: Mozart had asked for some rules of arithmetic ("The Art of the Arts..."), cf. No. 0177/71 ff.

<sup>37</sup> BD: Michael Haydn. Sent to Mozart in Italy for arranging, cf. No. 0168/6.

more often. Mama should not forget the firelocks, to have both cleaned. Write telling me how Sir Canary is: Is he still singing? Is he still whistling? Do you know why I am thinking about the canary? [100] Because there is one in our foyer which makes a noise like ours. *Apropos*,<sup>38</sup> Herr Johannes<sup>39</sup> will surely have received the letter of congratulation which we wanted to write to him, but if he has not received it, I will tell him in person in *Salzburg* about everything that should have been in it. Yesterday we put on our new clothes for the first time, [105] we were as beautiful as angels, but I fear we will otherwise bring nothing beautiful back home with us. *Addio*, farewell, my compliments to little Nandl,<sup>40</sup> and she should pray diligently for me. I am  
Wolfgang Mozart mp

On the 30<sup>th</sup> the *opera* will begin, the one *Jomèlo*<sup>41</sup> has composed. We saw the Queen<sup>42</sup> and the King<sup>43</sup> during the Mass in the court chapel in *Porteci*,<sup>44</sup> [110] and we also saw *Fesufius*.<sup>45</sup> Naples is beautiful,<sup>46</sup> but with a large population, like Vienna and *Paris*. And *London* and Naples, as far as the impertinence of the people is concerned: I don't know if Naples perhaps surpasses *London*, since the people here, the *laceroni*,<sup>47</sup> have their own ruler or head, who receives 25 *ducats d'argento*<sup>48</sup> from the King every month just to keep the *laceroni* in order. [115] *De Amicis* will sing in the *opera*, we visited her ~~and she knew us right away~~.<sup>49</sup> The second *opera* is being composed by *Càfaro*,<sup>50</sup> the 3<sup>rd</sup> by *Cicio de Majo*,<sup>51</sup> and the fourth is not yet known. Go diligently to the *litanies* in the *Mirawell*,<sup>52</sup> and hear the *Regina Coeli* or the *Salve Regina*, and sleep soundly, and do not let any bad dreams come. My cruellest compliments to Herr von Schiedenhofen,<sup>53</sup> *tralaliera, tralaliera*,<sup>54</sup> [120] and tell him he should learn to play the *repetiter menuet*<sup>55</sup> on the *clavier*, as it would not do<sup>56</sup> to forget it, he should do something about it soon, so that he may do me the pleasure of being able to do the accompaniment to it sometime. Do give my compliments to all other friends, male and female, and do live healthily, and do not die, so that you do manage to send me another letter,

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<sup>38</sup> In the sense of "By the way".

<sup>39</sup> BD: Almost certainly Johann Baptist Hagenauer (1732-1810), sculptor, a distant relative of the merchant Johann Lorenz Hagenauer already mentioned often in the correspondence. Trained in Bavaria, Vienna and Italy (1759-1765). Served the Archbishop of Salzburg until 1774. His name-day was on the 15<sup>th</sup> May, but Leopold Mozart had apparently forgotten to send a letter of congratulation.

<sup>40</sup> BD: Housemaid with the Mozart family, but probably not the Nandl often mentioned after 1785. Cf. No. 0145/8.

<sup>41</sup> BD: The season in the *Teatro San Carlo* in Naples opened with *Armida abbandonata* by Niccolò Jommelli, text by Francesco Saverio de Rogatis. For Mozart's opinion of it cf. Nos. 0188/50-51 and 0189/73-74.

<sup>42</sup> BD: Maria Carolina (1752-1814), a daughter of Maria Theresia, cf. No. 0120/33-34.

<sup>43</sup> BD: Ferdinand IV (1751-1825), son of Charles III of Spain (\* 1760) and since 1759 his successor in the Kingdom of Naples and Sicily.

<sup>44</sup> BD: Cf. line 30.

<sup>45</sup> BD: Vesuvius.

<sup>46</sup> BD: This passage is probably based on Leopold's utterances.

<sup>47</sup> BD: "Lazzaroni".

<sup>48</sup> ≈ 45 florins.

<sup>49</sup> BD: The reason for the crossing out (probably by Mozart himself) is not clear.

<sup>50</sup> BD: *Antigono* by Pasquale Caffaro (1706-1887), text by Metastasio.

<sup>51</sup> BD VII: *Eumene* by Francesco di Majo (1732-1770), text by Apostolo Zeno. The composer died during work on the opera; it could first be performed in 1771 after being finished by Insanguine and Errichelli.

<sup>52</sup> BD: Mirabell, a palace in Salzburg belonging to the Prince-Archbishop.

<sup>53</sup> BD: Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen made a successful career in the state administration of Salzburg. Married Maria Klara Daubrawa von Daubrawiack in 1778. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach while Leopold and Wolfgang were travelling.

<sup>54</sup> This seems to be a running joke with Schiedenhofen, cf. No. 0147/37.

<sup>55</sup> BD: Not identified.

<sup>56</sup> BD: Possibly linked with a song sung by some southern German monks in which "thun" is used in the double meaning of "do" and "defecate". More on the song in BD V, p. 257.

[125] and I then I can do the same for you in return, and then we shall continue to do this until we do something in, but then I am of course the one who will continue to do it until it is impossible to do it anymore; in the meantime I do gladly remain

Wolfgang Mozart