

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

Naples, 5<sup>th</sup> Junii, 1770

Your letter<sup>2</sup> of the 18<sup>th</sup> May reached me safely, but not until the 5<sup>th</sup> June. Now your *catarrh* will hopefully be over. It is no great surprise to me, [10] for I only started to dispense with the thick flannel waistcoat a week ago and to take a thinner one with barchent sleeves, and I am still wearing 2 shirts and on the 3<sup>rd</sup> June I started to go out on foot with a silk suit. It was still very cold in the morning and evening here, and on the 2<sup>nd</sup> June the weather was terribly rainy and drizzly. [10] These weather conditions are something entirely unfamiliar in Naples.

Now you will also have my previous 4 letters<sup>3</sup> from Naples in your hand. Our *concert*<sup>4</sup> went very well. Regarding the court, I cannot tell you anything. The *Princess da Francavilla*<sup>5</sup> also gave us a fine present, and we have hopes of a few more little things. [15] You will be very dissatisfied that I do not write at greater length about our takings.<sup>6</sup> I do this because in Salzburg only the takings are noticed, and they do not think about the expenses. Yes, few, and very few, are those who know what travelling costs.

It will suffice you that, praise God, [20] we lack nothing whatever that is necessary for continuing our journey with all honour. One of the most beautiful things is the daily *passaggio*, in which the nobility go for a drive in some hundreds of coaches on the *Strada Nuova* and *al Molo*<sup>7</sup> in the evening, until after *Ave Maria*. The Queen<sup>8</sup> is often among them, and definitely on all Sundays and holidays. Since this coach drive is by the sea, shots are fired on the ships when the Queen's coach joins in, [25] and the coaches stand still right and left and greet the queen when she drives through. At the first sign of evening drawing in, the torches are ignited on all the coaches to provide a kind of illumination. Since we drive there every day, too, and always have a grand coach, I always have 2 torches: [30] that is, the servant provided by their lordships to serve us has his torch, and our servant has his. But these are no great expenses, since torches are very cheap here and some coaches are provided with 4 torches, which 4 footmen carry. Her Majesty the Queen<sup>9</sup> always greets us with quite special friendliness. On Pentecost Sunday we were at the grand *ball* which the French Ambassador held because of the marriage of the *Dauphin*.<sup>10</sup> [35] We received 2 tickets as an invitation to it. My resolve is still to go to Rome on the 16<sup>th</sup> <sup>11</sup> with the *procaccio*<sup>12</sup> or, more probably, if I get a certain *sedia*,<sup>13</sup> on the 20<sup>th</sup> with His Excellency the Imperial Ambassador, Count Kaunitz,<sup>14</sup> with post horses.

<sup>1</sup> BD: Note (by Frau Mozart? Nannerl?) beside the address: "N<sup>o</sup>: 25 from Naples".

<sup>2</sup> BD: No. 0183a, lost.

<sup>3</sup> BD: Nos. 0184, 0185, 0186, 0188.

<sup>4</sup> BD: Cf. No. 0186/16 ff., No. 0188/8-9, No. 1212/276. In No. 1212/274 ff. Nannerl mentions a concert given by Wolfgang in the Conservatorio della Pietà dei Turchini, possibly mentioned in a lost letter by Leopold.

<sup>5</sup> "Prinzipessa da Francavilla". BD: Cf. Nos. 0186/17; 0188/39.

<sup>6</sup> BD: Could this be covering up the meagreness of the takings?

<sup>7</sup> BD: The pier, cf. No. 0185/3

<sup>8</sup> BD: Cf. No. 0184/108-109.

<sup>9</sup> "S<sup>e</sup>: M: die Königin".

<sup>10</sup> BD: The marriage of Marie Antoinette, aged 14, to Dauphin Louis, later Louis XVI. The invitation probably came via Simon Doncker, cf. No. 0185/4-6.

<sup>11</sup> BD: Cf. No. 0188/7-8.

<sup>12</sup> BD: A larger coach, often used as a mail coach.

<sup>13</sup> BD: A smaller, two-seater carriage. Cf. No. 0163/21.

<sup>14</sup> "S<sup>e</sup> E: dem Kays gesandten gr: Kaunitz". BD: Ernst Christoph, Count [Graf] Kaunitz-Rietberg (1738-1797), eldest son of the State Chancellor [Staatskanzler], cf. No. 0120/9. He is now leaving to become governor in

As far as Herr Otto<sup>15</sup> in Frankfurt is concerned, you could have seen from my bill, [40] which I left behind in Salzburg for you, that I did not send him more than 12 books of the *violin* school, and from his letter, and from the account presented in it, you could have seen that he paid the 12 books when he sent the 18 florins 26 kreuzers; consequently there is no objection to sending him 15 to 20 copies. But how? That I do not know. Herr Wallner<sup>16</sup> can perhaps pack some 12 copies sometime *etc.* [45] or when he travels in the coming autumn. But there is a discrepancy of 2 florins in this account, which Herr Otto still has to pay me. With the next letter I will enclose a short letter to him. I kiss you and Nannerl 1000 times and am as always your

Mzt.

Every imaginable good wish to everyone within and beyond our house!  
[50] I can believe that you would find it more entertaining here with us, and I cannot get over my astonishment that everything is getting more expensive in Salzburg. In Salzburg they do not realise that when the system is changed in one point, one must be ready to set up a system on the other side so that the balance of the whole is maintained. [55] It cannot simply be written down on a little scrap of paper, and what help would it be?

ENCLOSURE FROM MOZART FOR HIS SISTER:

[In lines 56-81 five languages or dialects are used, each distinguished here by its own script: High German; **Salzburg dialect**; Bavarian-Swabian dialect; *Italian*; **French**]

*My dear sister,*

Today Vesuvius is smoking vigorously, **bang flash, and no end to it. Today we slobbered at Herr Doll's: he is a German composer, and a good man.** Now I will begin to describe the way my life runs. *At 9 o'clock, sometimes even at ten,* [60] *I wake up, and then we go out of the house, and then we eat in a restaurant, and after eating we compose and then we go out and then we dine, but on what? — — —*

*On a fat day half a chicken, or a little mouthful of a roast, on a lean day a little fish, and then we go to bed. Did you understand that? Instead, let us speak Salzburg dialect, that makes more sense.* [65] **We are well, praise God, father and I.** I hope that you are surely also well, as well as Mama. *If Sgra. Alousia von Scietenhofen<sup>17</sup> comes again, give her my compliments on my behalf.* Naples and Rome are two sleepy towns;<sup>18</sup> **nice handwriting, isn't it?** Write to me, and do not be so lazy, *otherwise you will be dealt some blows by me.* **What a pleasure! I will break your head.** [70] I am already looking forward to the portraits, and I am curious to see how you look. If I like the portraits, I will have father and myself done the same way. Girl, let us tell you where you have been, ha-ha!<sup>19</sup> Yesterday we were in company with Herr Meuricoffre,<sup>20</sup> who commends himself to you and Mama. The *opera* here is by Jomelli,<sup>21</sup> it is

---

Moravia, cf. Nos. 0185/4-6; 0191/9-10.

<sup>15</sup> BD: David Otto, organist of the church of the Discalced Carmelites in Frankfurt; involved in selling Leopold's violin school; cf. No. 0207/28-29.

<sup>16</sup> BD: Probably Andreas Wallner († 1797), spice merchant. Married a sister of Siegmund Haffner jr.; involved in selling Leopold's violin school.

<sup>17</sup> BD: Cf. No. 0143/29-30. Maria Anna Aloisia von Schiedenhofen, sister of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen, who made a successful career in the state administration of Salzburg. J.B.J.J.F. von Schiedenhofen was in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang.

<sup>18</sup> BD: The pastel portraits of Mozart's mother and sister mentioned in No. 0184/80.

<sup>19</sup> "Girl, let...": a quotation from a Swabian folksong?

<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.

