

Bologna, 4th Augusti,
1770

As I write this, I am still on my bed. Not that my right leg is in danger.² No! Praise God, it is better, although the skin is now peeling off, [5] and it looks as if I had had chickenpox. But, besides the fact that I am still being careful with this right leg to avoid causing another swelling, I cannot walk because of the left foot, on which such severe pain and little swellings have started overnight, on the ball and one or other of the toes, and looking just like *podagra*, preventing me from walking. [10] Now I will hardly leave this inn for less than 20 ducats³ – if that covers it. In God’s name, as long as one saves one’s skin, let the weevil⁴ take the money!

It was very sad for us to learn that our little Miss Martha⁵ has consumption in the lungs and wasting in the neck. She did, of course, always look so lean. [15] ⁶Should one not be able to come to the help of such a young person with moisturising things? – One simply can never be sure where consumption of this kind comes from. It does not always have to be consumption of the lungs. These are many other causes for a person getting consumption, especially in women. [20] It is, naturally, difficult to treat if one cannot find the root cause. I can assure you that this news has plunged both of us into great sorrow. May God help her! – We commend ourselves and wish a good recovery from the bottom of our hearts.

And is Herr Stöckl’s⁷ mind really unhinged? – It is indeed a special circumstance that I never had the honour, as long as I was in Salzburg, [25] of seeing him truly in the grip of his worst craziness. I feel heartily sorry for his wife. This is certainly an unhappy development.

I thank Frau Hagenauer for the copy of the white ointment recipe:⁸ at least it is, if I am not mistaken, her handwriting.

The great heat has still not come, and I am glad, for otherwise I would have to be lying on my bed constantly and despairing. [30]

Please let Herr Johannes⁹ know that I will hardly see *Sgr. Bortolo Tiboni*¹⁰ again until Venice. I don’t know if I wrote that at an evening gathering at the banker *Boracini*’s in Naples, I met Herr Obwexer,¹¹ who had been a Jesuit. A few days ago Herr Misliwetschek¹² called on me, [35] then the *castrato Manfredini*, who called on us in our room¹³ as he came

¹ BD: A transcription of the rediscovered original lines 46-75 is printed in BD V, p. 616.

² BD: The result of a coach accident, cf. No. 0194/30 ff., No. 0200/6.

³ BD: ≈ 90 florins.

⁴ BD: Leopold writes “Plunder” [= “household items”?] to avoid speaking of the devil.

⁵ BD: Maria Martha (* 1751), a daughter of Johann Lorenz Hagenauer, friend and landlord to the Mozarts, cf. No. 0200. She died on 29th October, 1771.

⁶ BD: Leopold’s knowledge of medical concepts was also evident in The Hague during his daughter’s illness, cf. Nos 0103, 0104.

⁷ BD: Johann Georg Stöckl († 1777), official in the Chancellery of the Salzburg Parliament of the Estates [Landschaftskanzlist]. Cf. No. 0041/53.

⁸ BD: Probably the ointment mentioned in No. 0194/44 ff.; cf. No. 0835/5 ff.

⁹ BD: Johannes Nepomuk Anton Hagenauer (1741-1799), eldest son of Salzburg merchant Johann Lorenz Hagenauer and the member of the family most frequently mentioned in the letters. He took over the family business on the death of his father in 1792, but became so depressed after the death of his wife Maria Anna in 1794 that his aged mother then took over the business.

¹⁰ BD: Cf. the Tiboni mentioned briefly in Nos 0068/49; 0194/61-62.

¹¹ BD: One of the brothers Alois and Franz Obwexer, both Jesuits, two of nine children of a clothmaker in Klausen/Chiusa, between Bressanone and Bolzano. Cf. No. 0194/61

¹² BD: Joseph Mysliveček (1737-1781), composer. He met the Mozarts in Bologna in 1770, where he was working on an opera (cf. No. 0171/39); Mozart visited him in hospital in Munich in 1777 on his way to Paris.

¹³ BD: Leopold is thinking of his apartment in Salzburg.

back from Russia. Also here was his brother, music director Manfredini,¹⁴ and a certain Schmitt,¹⁵ who had given a *concert* in Bern and whom Herr Schulz¹⁶ |; to whom we commend ourselves :| will know well. Mysliveček has the *scrittura*¹⁷ to write the first *opera* in Carnival 1772 in Milan, thus one year after Wolfgangerl. [40] From my last letter¹⁸ you will have seen in detail what the first *opera*¹⁹ in Milan is and who the singers are. The second *opera* will be *Nitetti*.²⁰ Keep well, we kiss you both 1000 times and I am as always your, currently impatiently *podragic*,

bedsitter Mzt.

[45] Our *compliments* within and beyond our house.

MOZART'S POSTSCRIPT TO HIS SISTER:

I am heartily sorry that Miss Martha²¹ is always so ill, and every day I pray for her that she should become well. Say to her on my behalf that she should not move around too much and should dutifully eat plenty of pickled things.

By the way! Did you give my letter to Siegerl²² *Robinig*? You have not told me anything about that. [50] I beg you to tell him, when you see him, that he should on no account forget me. I cannot possibly make my writing more beautiful, for the pen is a music pen and not a writing pen. Now my *violin*²³ has new strings on it and I play every day, but I only add this here because my Mama once demanded to know if I still fiddle? [55] I have certainly had the honour more than 6 times of going alone to the churches and splendid ceremonies. In the meantime I have already written Italian *symphonies*, certainly 5 or 6 of them,²⁴ besides the *arias*,²⁵ as well as a *motet*.²⁶

Does Herr Deibl²⁷ come often? Is he still honouring you with his entertaining discourses? And the esteemed Carl von Vogt, Esquire?²⁸ Does he still deign to listen to your

¹⁴ BD: The two Manfredini brothers mentioned in No. 0171/43 and 39.

¹⁵ BD: Probably the bassoonist Nikolaus Schmitt.

¹⁶ BD: One of two brothers from Salzburg, one a singing teacher and one bassoonist – probably the latter. BD VII: Johann Heinrich Schulz (c. 1716 – 1790), court bassoonist 1747-1790.

¹⁷ Contract to write an opera. BD: *Il gran Tamerlano*, opera seria, text by Piovene, first performance in Milan, 26th December, 1771.

¹⁸ BD: No. 0200/27 ff..

¹⁹ BD: *Mitridate*, *Rè di Ponto*, KV 87 (74a); the composition is marked “opera seria”. Libretto by Cigna-Santi, based on Parini’s translation of Racine’s *Mithridate*.

²⁰ BD: By Carlo Monza (c. 1735-1801). Although originally intended as the first opera, this was first performed in January, 1771, i.e. after *Mitridate*.

²¹ BD: Cf. line 13.

²² Diminutive of “Siegmond”, i.e. ~ “little Siegmund”. BD: Georg Sigismund/Siegmond Robinig von Rottenfeld (1760-1823), son of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760). The family was on friendly terms with the Mozarts.

²³ BD: Cf. No. 0182/6-7.

²⁴ BD: Not clearly identified. Perhaps KV 81 (73l), 84 (73q), 95 (73n), 97 (73m); cf. KV⁶ p. 107. Cf. also No. 0179/16-17.

²⁵ BD: Disputed. Probably seven: KV 71; KV Anh. 2 (KV⁶: 73A), cf. No. 0158/12 ff; KV 77 (73e); KV 78 (73o); KV 83 (73p); KV 78 (73b); KV 79 (73d).

²⁶ BD: Cf. No. 0159/12.

²⁷ BD: Cf. No. 0063/84. Franz de Paula Deibl (? 1698-1783), oboist, also violinist.

²⁸ “H. edler Carl von Vogt”. BD: Personal valet [“hochfürstlicher Leibkammerdiener”] to the Prince-Archbishop, ennobled in January, 1766.

unbearable voice? [60] Herr von Schidenhofen²⁹ should work hard helping you to write minuets,³⁰ otherwise he will get no lump of sugar!

It would be my duty, if time allowed, to annoy Herr von Mölk³¹ and Herr Schidenhofen with a couple of lines, but, since what is most necessary for that is missing, I ask forgiveness for my failure and [65] that they should allow me to be released from this honour in future.

INCIPIITS OF VARIOUS CASSATIONS:³²

The image displays three musical staves, each representing the beginning of a different cassation. The first staff is in G major (one sharp) and 2/4 time, starting with a piano (*pia:*) dynamic and a forte (*For*) dynamic. The second staff is in B-flat major (two flats) and 2/4 time, starting with a piano (*2. pia*) dynamic and a forte (*For*) dynamic. The third staff is in G major (one sharp) and 2/4 time, starting with a forte (*For*) dynamic. Each staff shows the initial melodic and harmonic material of the piece.

Here I have accomplished your requests. I can hardly believe that it will be one of mine, for who would be so bold as to claim as his own a *menuet* written by the son of the music director, and whose mother and sister are there? [70] *Addio!* Keep well. My only amusement at the moment consists of English steps,³³ and cutting capers and turns. Italy is a slumberland!³⁴ One always feels sleepy! *Addio*, keep well!

4th August, 1770.

Wolfgang Mozart

To all good friends, both ladies and gentlemen, [75] my *compliments!* My handkiss to Mama!

²⁹ 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 during the travels of Leopold and Wolfgang. Cf. No. 0143/29-30.

³⁰ BD: Cf. No. 0168/6.

³¹ BD: One of Nannerl's admirers. It is not clear which of the sons of the Royal Chancellor [Hofkanzler] Franz Felix Anton von Mölk (1714-1776) is meant. Cf. No. 0158/5.

³² BD: KV 63, 99 (63a), 62/100 (62a). Mozart was presumably responding to the suggestion that a Salzburg composer had presented one of these works as his own, cf. line 70. KV 62 (march), previously known only as an incipit, was composed as an opening and closing piece for Serenade KV 100 (62a). The Lisbon copy of *Mitridate* contains this march complete at the beginning of scene X in act I.

³³ BD: Probably dance exercises.

³⁴ BD: Cf. No. 0189/67-68.