

*Mon très cher Fils!*¹Salzb., 18th Octob., 1777

Yesterday I received your letter² dated the 14th from Augsp.,³ which will have been sent off on the 15th. First of all, I must sum up the evidence in the case of the 11th Octb.,⁴ and I will in fact always be right about the error being on your side, [5] for it is there to read in clear words, signed by my dear spouse: Munich, 11th, at 8 in the evening. Then my Crown Prince's⁵ handwriting begins with these words: Munich, 11th Octob., at quarter to 12 at night, I write the following etc. Then, of course, you were already in Augsp.: So who is right? – That the letter, like you, did not leave Munich until midday on Saturday, [10] – that is what I had imagined. The trumpets are sounding, cover your ears! We also received the Schuster duets⁶ yesterday evening, for Herr von Kleymeyr's⁷ baggage arrived only with the last post-coach. We immediately set up two candles and, to my pleasure, Nannerl played them, yes, to my great amazement, at sight, including the ideas that occurred to her for the *adagio*, and with *gusto*⁸ and expression in every sense. Herr Bullinger,⁹ who was at Abbé Henry's,¹⁰ came just as we were opening them, and we were all glad that you had indicated in the enclosed letter that Herr von Klaymeyr was bringing them with him, otherwise we could not possibly have believed the servant who brought him. Oh, how Herr Bullinger laughed! – Your dancing at the *altum Tempus ecclesiasticum*¹¹ cheered me up; [20] I regret that, in the absence of good lady dancers, you did not have better entertainment. It may well be that His Princely Grace of Chiemsee¹² has spoken to the esteemed Counts Sensheim¹³ and Bergheim,¹⁴ that is always a good idea; *non si deve lasciar Strada intentata*¹⁵ etc. The Bishop¹⁶ immediately came to Werffen¹⁷ to conduct a confirmation, then he goes on a visitation in his bishopric, [25] and to Bischofhofen¹⁸ to look at the new building. As soon as he comes back, I will pay him my compliments. The

¹ = "My very dear son".

² BD: No. 0349.

³ Augsburg. Leopold's birthplace and the present stop for Wolfgang and his mother on their journey.

⁴ BD: The argument about the date on a letter, cf. Nos. 0348/34 ff; 0349/9-10.

⁵ BD: Referring to Wolfgang. For a similar phrase, "Prince of Asturias", cf. No. 0875/8.

⁶ BD: After much waiting and enquiry, cf. Nos. 0345/62-63; 0349/80 ff.

⁷ BD: Franz Thaddäus von Kleinmayr(n) (1733-1805), from an old Salzburg family. Studied law, became director of the Court Council [Hofrats-Direktor]. Obviously knew the Mozarts from at least 1764 onwards (No. 0092/214-215). Published books on legal matters.

⁸ = "Taste, style".

⁹ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg. He is mentioned with other ex-Jesuits, including Henry/Henri, in No. 0352/38.

¹⁰ BD: Ex-Jesuit, like Bullinger, tutor [Hofmeister] to the family of Hereditary Provincial Marshal Lodron.

¹¹ BD: Cf. No. 0345/4 ff.

¹² "S: F: g: von Chiemsee". BD: Ferdinand Christoph, Count [Graf] Waldburg-Zeil (1719-1786), from 1772 Prince-Bishop in Chiemsee and cathedral canon in Salzburg. Involved with Mozart in 1777, cf. e.g. No. 0331/104.

¹³ "H: gr.". BD: Franz Joseph Maria, Imperial Count [Reichsgraf] von Seinsheim († 1786), Bavarian conference minister and minister for foreign affairs.

¹⁴ "graf bergheim". BD: Maximilian Franz Joseph, Count [Graf] Berchem († 1777), Actual Privy Councillor, in charge of the Bavarian Elector's palaces. Leopold is referring to No. 0345/21-22.

¹⁵ = "Do not leave any path untried".

¹⁶ BD: Cf. line 21; cf. No. 0344/16 ff.

¹⁷ BD: Werfen, 40 km south of Salzburg. Confirmation: cf. No. 0344/19.

¹⁸ BD: Bischofhofen, perhaps to see the restoration of the so-called "box" [Kasten], a solid tower-like structure of moderate height, belonging to the Bishops of Chiemsee since the 13th century, and damaged in floods in 1775.

concert on Albert's name-day¹⁹ will have turned out wonderfully, as the violinist *Dubreill*²⁰ is so reliable in tempo. Count Seeau²¹ will know him better, which is why he requested Joh. Cröner²² for your *opera buffa*.²³ That they all looked on with big eyes as you made an effortless job of your last cassation does not surprise me.²⁴ [30] You yourself do not know how well you play the violin, if you will simply honour yourself and play with shape, heartiness and spirit, yes, as if you were the leading violinist in Europe. You must on no account play casually, clownishly imagining people might think you considered yourself a great player: since some do not even know that you play the violin, [35] and since you have been known from your childhood as a clavier player, where then could the substance for this imaginary idea and expectation come from? – – Two utterances: I beg your pardon in advance, I am not a violinist: then play with spirit! That carries you through everything. Oh, how many times will you hear a violinist with a great reputation [40] for whom you will feel sorry! – – What you wrote²⁵ to me about Augsp. and the visit to City Prefect *Longotabaro*²⁶ coincides completely with what I anticipated. This letter made me, and then all of us as well, |: among whom Herr Bullinger is always a major figure :| laugh astonishingly.

Every time I thought about your journey to Augsp., [45] Wieland's *Abderitten*²⁷ came to mind. One must indeed be given the opportunity to see in nature things which, when one reads them, one believes to be entirely invented. Herr Longotabaro showed an exceptionally good brain during his studies, but did not go anywhere except Salzburg and Insprugg²⁸ to pursue his *studia*²⁹ and to become a *Doctor Juris Utriusque*.³⁰ From there, he immediately entered the lowest rank of magistrates, [50] served the city government of Augsp. on all levels from the bottom up, and finally became City Prefect,³¹ which is the highest rank. He has therefore seen nothing of the world. That my brother³² had to wait in the entrance area – this will have seemed strange to you, but not at all so to him. All citizens of Salz., even the leading merchant, have to go to the City Procurator³³ wearing a coat, [55] and there he sometimes leaves people, particularly the common citizens, waiting in the entrance area for hours on end, and the Procurator is after all only the Procurator and not the governing Prince.³⁴ But the City Prefect in Augsp., is their governing King of Spades. These people are used to it, they have the most astonishing respect because they do not know any higher lords, and this man, [60] their governing lord,³⁵ does not immediately

¹⁹ BD: Cf. No. 0345/35 ff. Franz Joseph Albert (1728-1789), landlord of the inn “Zum Schwarzen Adler” [“The Black Eagle”], where the Mozarts had stayed on a number of occasions. The keyboard competition between Mozart and Ignaz von Beecke (cf. No. 0110/7) took place there in the winter of 1774/75. His idea for raising support for Mozart is outlined in No. 0339/36 ff.

²⁰ BD: Charles Albert Dupreille (1728-1796), violinist in the Munich court orchestra. Probably known to the Mozarts since their visit to Munich in 1775. Cf. No. 0345/38.

²¹ BD: Josef Anton, Count [Graf] Seeau († 1799), from 1753 supervisor of the Palace Theatre [Residenztheater] in Munich. One of his relatives, Ferdinand, Graf Seeau, († 1768) was Senior Stable Master [Oberstallmeister] in Salzburg.

²² BD VIII: perhaps conductor/concertmaster Johann Nepomuk Cröner, documented in Munich.

²³ BD: *La finta giardiniera* KV 196.

²⁴ BD: Cf. No. 0345/56-58.

²⁵ BD: Cf. No. 0349/14 ff.

²⁶ Adopting Mozart's Italian rendering of “Langenmantel” [Longcoat], the name of the City Prefect.

²⁷ BD: Christoph Martin Wieland's novel the *Geschichte der Abderiten*, published in 1774.

²⁸ Innsbruck.

²⁹ = “studies”.

³⁰ = “Doctor of both laws”.

³¹ “Stadtpfleger”.

³² BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0349/23-24.

³³ “StattSyndicus”.

³⁴ “Fürst”.

³⁵ “regierender Herr”.

know how he should speak to other people, since he is usually only accustomed to talking down to his serving council officials or to the citizenry from the height of his dirty throne, and they never come to him except to hear his orders or to ask him for a favour, and this is how all these so-called [65] distinguished gentleman in the Imperial Cities³⁶ are. And they are also quite capable of showing this proud and inconsiderate coarseness to genuinely great governing lords, which, since the foundation of Augsp., has already cost the city council³⁷ some 100 thousand guldens, especially in relations with the Elector in Bavaria,³⁸ who blocks off the river Lech from them at every display of insulting coarseness. Then they have no water, [70] and have to pay, bribe, and agree to whatever is demanded, and furthermore utter sweet words. – – The prelates in Augsp. whom I knew as a young person were all such ruffians, and it will still be so. *A bove majore discit arare minor.*³⁹ *Arare* means ploughing the field, or cultivating with the plough. – – I once had an even worse experience in the coffee house,⁴⁰ [75] for it was at night, when there are not only lights on every table, but in addition, since they were playing billiards, the candles for the billiards, combined with the tobacco smoke, made such a stink and thick fog that, on entering, I could discern only the movement of people, but otherwise nothing. Monday, 20th Octob. Now I have received your letter⁴¹ [80] of the 17th and was very curious to know the continuation of the Augsp. story. The beggarliness of the Augsp. patriciate is known throughout the world, and every honest man of the world in Augsp. laughs at it. That is also why they are in debt to the rich merchantry, who are given everything by the hungry authorities for the money. As far as the young Longotabaro⁴² is concerned, he did not steal his love of teasing and mockery, [85] for his *cher pere*⁴³ also loved it. Consequently, there was a lack of upbringing, and this is also the privilege that the patrician youths always entirely arrogate to themselves, and they also presume to make jokes about others when opportunity arises. This is what their great nobility consists of. Whoever behaves commonly with them a little [90] immediately hands over his heart to them and gets drawn into their mockery, which they otherwise exercise only against their own people. You have behaved too commonly with this youth. You went to the theatre together! You had fun! You showed too little restraint and too much familiarity! In brief! You were too natural for such a knave, and he thought he could now be facetious with you. [95] Let this serve as a rule for you: behave freely and naturally rather with adult persons than with such badly brought up immature boys who have nothing else to vaunt than that their father is City Prefect. Towards such striplings one must always be restrained, and assiduously avoid common behaviour, and thus intimacy, with them. One thing is certain in all this: they would have had difficulty [100] getting me to come to their beggars' concert. Enough! You did it to please Herr Stein,⁴⁴ and I believe you will now have given a public concert and will then have left, or at least be leaving now. With the previous post, I sent off a weighty letter⁴⁵ to you *franco*,⁴⁶ with a collection of good scores in it. In the meantime you will have received it. [105] So that I do not on any account forget it, here comes the address⁴⁷ of the

³⁶ “Reichstätten”. Directly subject to the Emperor, not to a local potentate.

³⁷ “Magistratt”.

³⁸ “Churf.”. BD: Elector [Kurfürst] Maximilian III Joseph of Bavaria (1727-1777).

³⁹ = “The young ox learns ploughing from the old one”.

⁴⁰ BD: Cf. No. 0349/53 ff.

⁴¹ BD: No. 0351.

⁴² BD: The son of the above mentioned “Longotabaro”; cf. Nos. 0349/26; 0351/49 ff.

⁴³ = “Dear father”.

⁴⁴ BD: Johann Andreas Stein (1728-1792), built organs and keyboard instruments. Active successively in Strasbourg, Augsburg and Vienna. Mozart greatly appreciated his pianofortes. He appears frequently in the letters, esp. Nos. 0349/32 ff. and 0352/61 ff.

⁴⁵ BD: Cf. No. 0350/163 ff.

⁴⁶ = “post paid”.

⁴⁷ BD: Cf. Nos. 0349/83-84; 0351/160.

Bishop in Chiemsee:⁴⁸ *À Son Altesse Reverendissime Monseigneur Ferdinand Christofle Prince du St: Empire et Evêque de Chiemsee*⁴⁹

But where will you write to now? – – Now he is coming back to Salzb. again. You must always write to Salzb. [110] or wait till I give you news that he is in Munich again. Write this on the inside: Most Worthy Prince of the Holy Roman Empire! Most Gracious Prince!⁵⁰ In the text: Your Princely Grace etc. – –Your Elevated Person etc.; Your Most Serene Person etc.⁵¹

at the end: Your Princely Grace's
most submissively obedient

[115] Wolfg: Amad:

I have informed you of my letter⁵² to Missl.⁵³ When you reach Manheim,⁵⁴ the main person in whom you can have full confidence must be Sgr. Raff,⁵⁵ who is a God-fearing, honest man who loves Germans and can advise and help you in many things. If only he could arrange [120] for the Elector to retain you at court for the winter to find out what you can do and to give you the opportunity to show what you can do. Sgr. Raff can advise you best, and you must request a special private meeting with him. Herr Danner,⁵⁶ violinist, is our old friend and acquaintance, he will have you perform with him. But you must not reveal your intention to anyone except Herr Raff, [125] who will tell you whether you should have an audience with the Elector, and can perhaps facilitate this for you himself. Initially, you should only seek to let them hear you play, only then should one receive an audience and set the other matter in motion. If nothing is to be done, then at least one receives a fine present. This is more a matter for discretion, [130] for once you have performed, you then present the Elector with something you have composed, and finally you yourself ask the Elector to examine your case more closely and give you the opportunity to show your skills in composition of all kinds, especially in things for the church. You must not neglect to go into the chapel and note how they do it – [135] long or short etc., for such lords always consider the methods they are accustomed to be the best: *Consuetudo est altera natura!*⁵⁷ There is, I believe, certainly a better church composer there than in Munich.⁵⁸ They will still have a good old one there. In Mannheim⁵⁹ there is also an opportunity to write for the German theatre. But N.B. do not take anyone into your

⁴⁸ BD: Ferdinand Christoph, Count [Graf] Waldburg-Zeil (1719-1786), from 1772 Prince-Bishop in Chiemsee and cathedral canon in Salzburg. Involved with Mozart in 1777, cf. e.g. No. 0331/104, and a lifelong supporter of Mozart.

⁴⁹ “Hochwürdigster des Heil: Röm: Reich Fürst! gnädigster Fürst!”.

⁵⁰ “Euer Fürstlich Gnaden etc: – – Hochdieselben etc: Hochderoselben etc:”.

⁵¹ = “To The Most Reverend Monseigneur Ferdinand Christofle, Prince of the Holy Empire and Bishop of Chiemsee etc.”

⁵² BD: 0352a, lost.

⁵³ BD: Joseph Mysliveček (1737-1781), composer. He met the Mozarts in 1770 in Bologna, 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, cf. No. 0347/2.

⁵⁴ Mannheim.

⁵⁵ BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. A favourite of Elector [Kurfürst] Karl Theodor (1724-1799) in Mannheim and, from 1778, in Munich.

⁵⁶ BD: Johann Georg Danner (1722-1803), court musician (violinist), in No. 0360/25 referred to as “the old Herr Danner”. Known to the Mozarts since 1763.

⁵⁷ = “Habit becomes second nature”.

⁵⁸ BD: Ignaz Holzbauer? – cf. 0363/56-59.

⁵⁹ Mannheim.

confidence at all, for some will say, [140] I hope that you will stay here, in order to draw out your intentions and then only to work against you. Enough! Good sense! and restraint!

God give you health, I am |: praise God :| *cento per cento*⁶⁰ better, have no more cough at all, and hope, with God's help, to see a better time again for us poor fools. Stay close to God, I beg you, [145] he must do it, for all mankind are villains. The older you become, the more you are amongst people, the more you will experience this sad truth. Think only of all the promises, chin-wagging and 100 circumstances which we have already encountered, and draw your own conclusions about how much you can rely on the help of men, since in the end, each one suddenly has, [150] or invents, an apparent excuse to blame the hindering of his good idea on the fault of a third party. I kiss dear Mama and wish her patience, and she should protect herself well from the cold. I kiss you and ask you to apply manly consideration to everything that you do, and not to be too quick to put yourself, with friendship and much trust, [155] into the hands of every windbag. May God bless the two of you on your journey, and, as I once again kiss you both a million times, I am as always your

Mozart.

MARIA ANNA (NANNERL) MOZART'S POSTSCRIPT:

Dearest, esteemed brother!

I am glad that Mama and you, praise and thanks be to God, are well. I am sorry that I cannot write more often, but, first of all, I do not have the time, and, [160] secondly, at the very the moment when I happen to have leisure, Papa is always writing. I thank you for the Schuster duettos,⁶¹ they are very pretty and charming. Who gave them to you? Do we have to write them out and send them back to you? Yesterday there was airgun-shooting⁶² at our place, Gilovsky Katerl⁶³ dined with us and donated the first prize. Spinster Salerl⁶⁴ and Count Leopold⁶⁵ have had themselves [165] crossed off our marksmen's lists, but yesterday two marksman actually did put their names down. They have also been shooting actively themselves, they are Fräulein von Schidenhofen⁶⁶ and Fräulein von Kranach.⁶⁷ They stayed with us until 9 o'clock and we played Bribery.⁶⁸ Next Sunday, Mama will donate the first prize and, since you said to me I should write to you whenever it involves you, [170] I would be grateful if you would immediately write to me with your thoughts about a target. Then I could pass them on at once, and afterwards, in a fortnight, donate the first prize in

⁶⁰ = "One hundred percent".

⁶¹ BD: They had finally reached Salzburg after many uncertainties, cf. line 11.

⁶² BD: The shooting of bolts from airguns at round targets was practised in the apartments of the members of the "marksmen's company" or club. Each time, a new target was presented by a member of the club, who would have some topical motif painted on it with matching verses. A member would donate a first prize and would then also pay for everything consumed during the meeting.

⁶³ BD: "Katherl, Katerl, Catherl", Katharina Gilowsky (1750-1802), daughter of Wenzel Andreas Gilowsky, court surgeon, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

⁶⁴ BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

⁶⁵ "graf Leopold". BD: Leopold Ferdinand III, Graf Arco (1764-1832), whose house tutor [Hofmeister] was Abbé Bullinger.

⁶⁶ BD: Maria Anna Aloisia von Schiedenhofen (1760-1831), sister of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen (1747-1812), who made a successful career in the state administration of Salzburg. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang.

⁶⁷ BD: Maria Anna Kranach, companion to Maria Anna Aloisia von Schi(e)denhofen.

⁶⁸ "Schmierer". BD: A card game.

your place. Papa won the first prize for the paymaster,⁶⁹ and shot for you, too, and won 9 kreuzers⁷⁰ for you. I shot for Mama, and lost Mama 5 kreuzers. Now I must finish and go to congratulate little Ursula Hagenauer.⁷¹ [175] I kiss Mama's hands and embrace you.

LEOPOLD MOZART'S POSTSCRIPT:

Compliments from both of us to my dear, esteemed brother,⁷² my good sister-in-law and our little maiden niece.⁷³ That my little maiden niece is beautiful,⁷⁴ sensible, sweet, skilful and entertaining – I am infinitely glad about that, and I have absolutely no objection, but, rather, hope to have the honour of seeing her. Now, it appears to me she has too much familiarity with clerics.⁷⁵ If I am not mistaken, then I would ask her, on my knees, to refrain from this, for I can only say: It appears to me, and appearances deceive, especially at such a distance – – from Augsp: to Salzburg, especially now, when the mists come down so that one cannot peer beyond 30 paces. [185] – Now you may laugh as much as you want! It is certainly fine that she is mischievous, but the clerical gentleman are often much more mischievous. I await the continuation on the subject of Stein's instruments,⁷⁶ and Duchess Bohemianbum⁷⁷ &c.

⁶⁹ "Zahlmeister". BD: Franz Vinzenz Lankmayr (1745-1823), mentioned frequently in letters and notes as a friend of the Mozart family.

⁷⁰ BD: 60 kreuzers = 1 florin.

⁷¹ BD: Maria Ursula Hagenauer (1753-1831), daughter of the Salzburg merchant Joseph Lorenz Hagenauer, a long-time friend of the Mozarts. The congratulations were on her name-day, 21st October.

⁷² BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0006/7. His wife was Maria Viktoria.

⁷³ BD: Mozart's cousin Maria Anna Thekla Mozart (1758-1841), known in the letters as the "Bäsle" ["little cousin"].

⁷⁴ BD: See the attributes listed in No. 0351/156.

⁷⁵ BD: Wolfgang protested against this suggestion in No. 0355/159-160. Leopold's suspicions proved true some years later when the "Bäsle" bore an illegitimate child fathered by an Augsburg cathedral canon (cf. No. 0848/83 ff).

⁷⁶ BD: Cf. No. 0351/164-165., where more is promised on the subject.

⁷⁷ BD: Cf. No. 0351/166 ff., where Wolfgang describes visitors to his concert in Augsburg.