

Mannheim, 22 Nov.^{bre}, 1777
 In the evening, or rather *Nocte
 temporis Puncto*¹ and exactly
 on the stroke of 10 o'clock.

*Mon Très chere Père!*²

[5] I almost ended up in the feminine.

The first thing of which I should inform you is that my truth-full letter³ to Herr Herzog⁴ in Augsburg regarding Lard⁵ has had a very good effect. He has written me a very courteous letter in reply and given an account of his consternation over the fact that I was received so roughly by *detto*⁶ Herr Butter. [10] He has lately sent a sealed letter⁷ to *detto* Herr Milk along with an instruction to the amount of 150 florins⁸ to *detto* Herr Cheese. Here you need to know that, although I had spoken to Herr Herzog only one single time, I was nevertheless not able to forbear to ask him in my letter if he would send an instruction on my behalf to Herr Lard or Butter, Milk, Cheese, or to whomsoever he might wish. [15] *à ça*,⁹ the ruse has indeed worked; there is no need to knock and express condolences. This morning, on the 21st, we received your letter of the 17th;¹⁰ I was not at home, but at Cannabich's,¹¹ where Msr. Wendling¹² was rehearsing a concerto to which I wrote the parts for the *instrumenti*.¹³ Today, at six o'clock, there was the Gala Concert.¹⁴ I had the pleasure of hearing Herr Fränzl,¹⁵ [20] |: who has a sister¹⁶ of Mad:^{me} Cannabich :| playing a concerto on the violin. I liked him very much. You know that I am no great lover of difficulties. He plays difficult things, but one does not know that it is difficult, one thinks one could immediately copy it, and that is true playing. He also has a very beautiful, round tone; there is not a note missing, [25] one hears everything, it is all articulated. He has a fine staccato, in one bow, both up and down, and I have never heard the double trill played as he does. As far as I am concerned, he is not a sorcerer, but a very solid violinist. If only I could drop the habit of this cursed crosswise writing¹⁷.

¹ = "At night time, on the dot".

² = "My very dear father!" Mozart crossed out the 'e' at the end of "chere" ["chère"], which would have been a feminine form.

³ BD: No. 0372, lost.

⁴ BD: Cf. 0051/10. Partner in the Augsburg banking firm Nocker und Schiedl. Mozart received from him a letter of recommendation to the Mannheim merchant Schmalz (cf. No. 0373/81-83).

⁵ Mozart writes in Latinised form: *Puncto Schmalzii*. "Schmalz" is a personal name which also means "lard". From this, Mozart moves on to various milk products as substitute names.

⁶ Italian "detto" = "the said".

⁷ BD: No. 0376a, lost.

⁸ BD: Mozart immediately withdrew the 150 florins, cf. No. 0393/33-34.

⁹ = "In that regard".

¹⁰ BD: No. 0376a, lost.

¹¹ BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart's in Mannheim in 1777/78.

¹² BD: Johann Baptist Wendling, flautist to the Elector [Kurfürst] in Mannheim and then Munich.

¹³ BD: KV 284e. Autograph unknown. "*instrumenti*" = (here) wind instruments.

¹⁴ BD: Cf. No. 0376/4.

¹⁵ BD: Ignaz Fränzl (1736-1811), from 1747 violinist in Mannheim. Concertmaster from 1774. Mozart gave an opinion of his playing in No. 0377/19 ff. He was married to the sister of Cannabich's wife.

¹⁶ BD: Antonia Sibilla, née la Motte.

¹⁷ The two words "crosswise writing" are written crosswise over the beginning of three blank lines.

[30] I greatly regret that I was not in Salzburg during the sad event for Mad:^{mc} Adlgasser¹⁸ so that I would have been able to comfort her, for I can do that! – Especially with such a beautiful woman as Mad:^{mc} Nadlstrasser.¹⁹ Everything that you wrote regarding Amnulf^a²⁰ is already known to me – yet I never like to write saying anything before its time; everything will happen on its own; [35] perhaps in the next letter I can tell of something very good for you, but only good for me, or something very bad in your eyes, but something passable in my eyes, but perhaps also something passable for you, but very good, desirable and valuable for me! This is somewhat oracle-like,²¹ isn't it? – it is obscure, but yet can be understood.

[40] My compliments to Herr Bullinger,²² and I am ashamed to receive a letter from you so often, because commonly there is something there written by him in person,²³ and when I afterwards reflect that to this man, who is my best and true friend and from whom I have enjoyed so much courtesy and kindness, I have so far written nothing! – But – I am not making excuses [45] – no! but I would ask him to excuse me to himself, just as much as he possibly can, with the assurance that I will write to him as soon as I am at peace for once. So far this has never been the case, for, as soon as I know that, more likely than not, and with a high probability, I have to leave a place, I am not at peace for a single hour! [50] And although I now indeed have a little hope, yet I am not at peace until I know with what I can reckon. Something in the oracle must happen; – I believe that either the middle or final thing will happen – this is now all the same to me, as it is always one and the same whether I swallow the muck, or whether Papa shits it – Well, I can never say the thing properly! [55] What I wanted to say was that it is one and the same whether Papa shits the muck, or whether I swallow it! – Now I'd rather leave it at that. I can already see it coming: it is in vain. *Appropòs*.²⁴ Have you already sent an answer to Herr von Hamm²⁵ in Munich? – Are you going to take his Mad:^{sel} daughter on? – Hopefully I have already written to you saying that the big opera²⁶ by Holzbauer is in German! – If not, [60] I have just written it now. It bore the title Günther von Schwarzburg, and not the Most Worthy Herr Günther,²⁷ barber and city councillor of Salzburg. Next Carnival, Rosemunde²⁸ will be staged, a newly composed piece of poetry by Herr Wieland, along with newly composed

¹⁸ BD: Cf. 0082/12. Maria Anna Fesemay(e)r sang in performances of KV 35 in 1767 and of KV 51 (46a) in 1769. She married Anton Cajetan Adlgasser (1729-1777), Salzburg court organist and composer, as his third wife; Leopold and Wolfgang Mozart were both witnesses at the wedding.

¹⁹ Nonsense name meaning “Needlestreet”, but rhyming with name of the person intended, Frau Adlgasser.

²⁰ Family code: Mannheim. BD: Letters Nos. 0369/121 ff.; 0374/12 ff.

²¹ BD: Various plans could be understood here. Possibilities are staying in Mannheim for the winter (No. 0379/11-12), the journey to Kirchheimbolanden with Fridolin and Aloisia Weber (No. 0379/35 ff.), or even the plan to go to Italy with the Weber family (No. 0416/76 ff.). Mozart appears to have been in contact with the Webers already, but does not mention it to his father until 17th January, 1778 (No. 0405/28 ff.)

²² BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund (“Sigerl”) Lodron. Mozart called him “his best of all friends” (cf. No. 0459/1).

²³ BD: See Nos. 0337/118 ff.; 0344/99 ff.; 0348/138 ff.; 0354/83 ff.; 0374/106 ff.

²⁴ Here: “By the way”.

²⁵ BD: Joseph Konrad von Hamm, Esquire [Edler] von Sonnenfels (1728-1795), secretary in the Royal Ministry of War [Hofkriegsrat] in Vienna. Mozart had most likely met him in the house of Count [Graf] Salern, cf. No. 0347/128 ff., 144-145. He was considering sending his daughter to study with Leopold.

²⁶ BD: *Günther von Schwarzburg* by Ignaz Jakob Holzbauer (1711-1783), from 1753 senior music director [Oberkapellmeister] in Mannheim, composer. Stayed in Mannheim rather than moving to Munich with the Elector in 1778. Mozart was positively impressed by this singspiel in 1777 (première 5 January 1777), cf. Nos. 0366/14-15; 0373/52.

²⁷ BD: Cf. No. 0296/29.

²⁸ BD: The opera *Rosemunde* by Anton Schweitzer (1735-1787), text by Christoph Martin Wieland, but the première, in Mannheim, was delayed until 20th January, 1780, following the death of the Bavarian Elector Maximilian III Joseph.

music by Herr Schweizer.²⁹ Both of them will come here. I have already seen something of the opera and played it on the clavier, [65] but I do not want to say anything about it yet. The target³⁰ which you had them paint for me, as I was the one donating the first prize, is a treasure and the verses are incomparable.³¹ Now there is nothing left for me to say, other than to wish everybody a very pleasant, restful night, and that they should all sleep thoroughly well until I wake them with the present letter. *Adieu*. [70] I kiss Papa's hands 100 000 000 times, and I hug my sister, as if I had missed her,³² a meeting of hearts, that smarts – a little or not at all,³³ obedient I will stay, so do not run away,

Wolfgang Amadé Mozart

Knight of the golden spur,

[75]

And of the double horns, once I'm married, sir,

Member of the grand Academy

Of Verona, Bologna, *oui mon ami!*

MARIA ANNA MOZART'S POSTSCRIPT:

My dear husband

Today, being the 23rd

We have received all your letters safely, and are, praise God, in good health, [80] and very glad that you are both well. We are still in Mannheim and you can still send all letters here. If we should travel on, we would certainly make arrangements here so that we receive them. I am very sorry about poor Martinelli.³⁴ What on earth will little Lena³⁵ do? The inheritance will perhaps not be very large. Your letters do not tell us very much about Salzburg. [85] Are there no actors there, is no opera being performed? Is Doctor Barisani³⁶ still out of favour, is the esteemed Senior Equerry³⁷ calling to pay his compliments to little Fräulein Constantia?³⁸ I would like to know all that. We send our special compliments to *Mademolle Sallel*³⁹ and *Monsieur Bullinger* and say that we think about them daily. Nannerl should this very minute lay everything aside and leave it and give Pimperl,⁴⁰ [90] on my behalf, a smacking little kiss on her little cunt so that I can hear it in Mannheim. Pass

²⁹ BD: Anton Schweitzer was music director at the theatre in Weimar from 1771; Christoph Martin Wieland became tutor to the Prince [Prinzenerzieher] in Weimar in 1772. A number of joint works followed. Mozart's judgement is summarised in his mother's letter (No. 0393/60 ff.) of 18th December, 1777; Mozart writes himself in No. 0402/43-45; Schweitzer is particularly criticised in No. 0487/183 ff.

³⁰ 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 then also pay for all food and drink consumed during the meeting.

³¹ BD: Cf. No. 037/52 ff.

³² BD: Here Mozart uses the otherwise unknown word "Polester", which presumably serves only as a rhyme for "Schwester" [= "sister"]. Or could it be "Balester" [= "crossbow"], possibly a nickname for his sister? BD VII: From "Poleder", a word used in horse-breeding for "foaling".

³³ BD: "... heart ... smart... at all!": the German original is a "he loves me – he loves me not" game.

³⁴ BD: Anton Martinelli, 1753-1776 teacher of Italian at court for pages in training, cf. No. 0217/39, 42.

³⁵ BD: Probably a relative of the aforementioned deceased.

³⁶ BD: Dr. Silvester Barisani (1719-1810), personal physician to the Prince-Archbishop of Salzburg, member of an extensive Salzburg family. "Out of favour": cf. No. 0369/27 ff.

³⁷ "Herr Oberbreitter". BD: Gottlieb von Weyrother, Esquire [Edler] (1731-1816), active in the Salzburg riding school and in charge of the court stables. Widower since 23rd October, 1777.

³⁸ BD: Maria Anna Constantia Barisani, who later married the widower. (Cf. No. 0355/120).

³⁹ 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.

⁴⁰ BD: Pimpes the dog, cf. No. 0291/37.

on my compliments to the Hagenaur,⁴¹ Robinigs,⁴² Frau von Gerlichs,⁴³ the Barisanis,⁴⁴ Miss Mizerl,⁴⁵ the Gilowzikis' Catherl,⁴⁶ to whom we send our congratulations on her coming name-day.⁴⁷ We send our greetings to Thresel⁴⁸ as well. Now, I think, I have [95] commended myself to everyone, and sent greetings and expressed thanks. Live healthily as is right, and think of us, as we think of you. That way we and you are content at the same time. *Addio*. I kiss you and Nannerl many 100 000 000 000 times without number. I remain faithful to my wedded role

[100]

with heart and soul
Maria Anna Mozart

⁴¹ BD: The family of Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773. Cf. No. 0032.

⁴² BD: The family of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760).

⁴³ BD VII: Anna Maria Gertrud von Gerlichs († 1785), daughter of cloth factory inspector Franz Christoph von Edlingen, married Royal Chamber Director [Hofkammerdirektor] Gerhart von Gerlichs († 1763) in 1747.

⁴⁴ BD: Cf. No. 0270/28-29.

⁴⁵ “Jungfer Mizerl”. BD: Maria Anna Raab († 1788, aged 78), along with “Joly Sallerl” (cf. No. 0062/41) one of the most faithful friends of the family. Rented out the first floor of her house, the “Tanzmeisterhaus” [“Dancing Master’s House”] to the Mozarts from 1773 until Leopold’s death in 1787.

⁴⁶ BD: Katherl, Katerl, Catherl”, Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, 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.

⁴⁷ BD: Catharine: 25th November.

⁴⁸ BD: Thresel: Therese Pänckl (serving girl in the Mozart household).