

0408.<sup>1</sup> MARIA ANNA MOZART TO HER HUSBAND, SALZBURG

*A Monsieur / Monsieur leobolt Mozart / Maitter de chapel / ches  
l'archevêque / a Salisburg<sup>2</sup>*

Man[n]heim, 24<sup>th</sup>  
January, 1778

My dear husband,

[5] I had the pleasure today of receiving your letter<sup>3</sup> of the 19th, and was very glad about the news contained in it, for one hears nothing here, everything is so quiet, as if one were no longer in the world. The people here do nothing but sigh and wish to have the <Elector<sup>4</sup>> back here again, for it is a great loss to the town, for no strangers come here because there is nothing to see. [10] Otherwise it was in Carnival that the citizens had their best takings, fleecing the people thoroughly: for now, however, these profits have come to an end. Wolfgang set off<sup>5</sup> yesterday morning for Kirchheim bolland<sup>6</sup> with Herr Weber and his Mamsell daughter,<sup>7</sup> to Princess Weillburg<sup>8</sup> for a week. I hardly believe that she will let them go again, for she is an exceptional lover of music, [15] plays clavier and sings; Wolfgang has taken arias and symphonies with him to present to her. The place is only 10 hours from here and thus only a short day's journey. The Princess is constantly in that place, and only travels for about 2 months in the year, to Holland, to visit her esteemed brother.<sup>9</sup> As far as Wolfgang's clothes<sup>10</sup> are concerned, [20] since that time I have certainly been persuading him otherwise: there is no doubt he is taking them with him. I also want to persuade him to take the big chest, for when he packs all his clothes and his entire music |: which was previously in 3 large packets |: into the chest, it will certainly be full enough, and, I hear, they are travelling with the post-coach |: which leaves from here and does not travel at night:| [25] and so it is even better if he has his entire baggage together in one chest. From Herr von Grim<sup>11</sup> you still have not received an answer.<sup>12</sup> I think it would have been good if you had sent it to his old residence<sup>13</sup> again, for if he is no longer there, they

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<sup>1</sup> This letter contains passages in "family code"; these are marked with angle brackets < >.

<sup>2</sup> = "To Monsieur Leopold Mozart, Director of Music to the Archbishop in Salzburg".

<sup>3</sup> BD: No. 0406.

<sup>4</sup> "Curfirsten". BD: Karl Theodor (1724-1799). Studied in Leyden and Leuven. From 1742 Elector [Kurfürst] of the Palatinate, where he encouraged the arts in Mannheim, and from 30<sup>th</sup> December, 1777, Elector of Bavaria. Cf. No. 0363/30. When he succeeded the childless Maximilian III Joseph of Bavaria in December, 1777, the lands of Bavaria and the Palatinate were re-united for the first time since the Treaty of Pavia in 1329.

<sup>5</sup> BD: No. 0405/19 ff.

<sup>6</sup> BD: Kirchheimbolanden

<sup>7</sup> BD: Franz Fridolin Weber (1733-1779): Initially a high administrative official, then employed at the court in Mannheim as a bass, prompter and music copyist. Moved to Munich with the court in 1778, then to Vienna when Aloisia was engaged there as a singer in 1779. He died shortly afterwards on 23<sup>rd</sup> October, 1779. His daughter Aloisia (c. 1760-1839) was 17 when Mozart met first her. In 1778 employed at the "German Theatre" in Munich. In 1779 she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/29, 30.

<sup>8</sup> "Prinzessin Weillburg". BD: Princess [Prinzessin] Caroline von Nassau-Weilburg (1743-1787), daughter of Wilhelm IV. Very musical, praised by Schubart (1739-1791). The piano/violin sonatas KV 26-31 were dedicated to her. Cf. No. 0102/24 etc.

<sup>9</sup> BD: Willem V of Orange, cf. No. 0102/13, 98, 102.

<sup>10</sup> BD: Cf. Nos. 0402/27 ff.; 0406/111 ff.

<sup>11</sup> BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Various publications, one of which, in 1763, mentioned the Mozart children. His relationship with Mozart broke down in 1778 during the latter's stay in Paris.

<sup>12</sup> BD: Answer (No. 0427, not sent until 21<sup>st</sup> February, 1778) to the lost No. 0397.

<sup>13</sup> BD: Old address given in No. 0417/104.

perhaps know where he has moved to. Regarding the letters<sup>14</sup> which you wrote to Vienna, [30] it is indeed good, but I must remind you, and I believe it would be no bad idea, if you would also write to Count Thun,<sup>15</sup> who is so high in the <Emperor's<sup>16</sup>> estimation and who was so fond of Wolfgang. There is a singer at the opera here by the name of Monsieur Hartig<sup>17</sup> who has such love and friendship towards us that he only addresses me as his dear Mama. [35] Without having made your acquaintance, he nevertheless sends his choicest commendation. He visited me today to see how I am faring in the absence of my son. Then he heard that I would afterwards be writing home, and immediately asked me to convey his most obedient compliments.

The lady of our house, the wife of the Court Chamber Adviser,<sup>18</sup> also sends her compliments. [40] She is a thoroughly good woman. I have to be with them the whole afternoon until half past 10. As soon as I come home after dining, the Mamsell<sup>19</sup> comes to me straight away and takes me up to them. They we work until nightfall, and after the evening meal we play Brandeln<sup>20</sup> |: which I taught them :|, 20 marches for one kreuzer,<sup>21</sup> you can imagine what we can lose. [45] *Adio*, keep well, both of your. I kiss you both many 1000 times and remain as always your faithful wife.

Maria Anna Mozart

I would ask you to convey my most obedient compliments [50] to all our good friends, both gentlemen and ladies, especially to *Monsieur* Bullinger<sup>22</sup> and *Mamsell* Sallerl.<sup>23</sup> To little Pimpes<sup>24</sup> a little kiss.

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<sup>14</sup> BD: Trying to open the way for Wolfgang to compose for the new German language opera company. Cf. Nos. 0399/45 ff.; 0406/180 ff.

<sup>15</sup> “grafen thun”. BD: Johann Joseph Anton, Graf Thun (1711-1788), Imperial Chamberlain [kaiserlicher Kämmerer], Freemason, husband of Mozart’s patroness, Marie Wilhelmina, Gräfin Thun-Hohenstein (1747-1800). It was there that Mozart lodged with his wife returning from Salzburg in 1783 and Mozart wrote the Linz Symphony KV 425. Cf. Nos. 0766/16; 0863/8.

<sup>16</sup> BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790.

<sup>17</sup> BD: Franz Christian Hartig (1750-1819). 1768 church music director; became member of a theatre troupe. Tenor, pupil of Anton Raaff. Member of court music in Mannheim since at least 1774. In 1778 helped Leopold’s wife in Mannheim; moved to Munich with the court music in the same year.

<sup>18</sup> “frau hofkammer Rätthen”. BD: Court Chamber Councillor [Hofkammerrat] Serrarius. Wolfgang and his mother moved into his house at the end of 1777. Cf. No. 0390/4 ff.

<sup>19</sup> BD: Serrarius’ step-daughter, Therese Pierron, became Mozart’s pupil (cf. No. 0390/7-8). He wrote for her the sonata for clavier and violin KV 296 (dated 11<sup>th</sup> March, 1778).

<sup>20</sup> BD: A card game.

<sup>21</sup> BD: 60 kreuzers = 1 florin.

<sup>22</sup> 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. Nos. 0331/5; 0459/1).

<sup>23</sup> 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.

<sup>24</sup> BD: The Mozarts’ dog in Salzburg. Cf. No. 0291/37.