

0422.<sup>1</sup> LEOPOLD MOZART<sup>2</sup> TO HIS SON, MANNHEIM

*A Monsieur / Monsieur Wolfgang Amadé / Mozart Maître de Musique / à / Man[n]heim<sup>3</sup>*

My dear son!

Salzb., 12<sup>th</sup> Feb.,<sup>4</sup> 1778

I have read through your letter<sup>5</sup> of the 4<sup>th</sup> with amazement and horror, [5] and I am beginning to answer it today, the 11<sup>th</sup>, when I have not been able to sleep the whole night, and am so feeble that I have to write slowly, word by word, and must gradually bring it to an end by tomorrow. I have been well, praise God, the whole time up till now, but this letter, in which I no longer recognise my son except by the mistake [10] that he always believes the first word that people say, revealing his too kind heart to everyone at the prompting of flattery and good, fine words, allowing himself to be led to and fro, as they choose, into every idea that is presented to him, and allowing himself to be brought, by sudden ideas and unfounded prospects lacking adequate consideration of their realisability, to the point of sacrificing, to the advantage of third parties, his own name and advantage<sup>6</sup> [15] and even the advantage and help owed to his old, honest parents; I was all the more oppressed by this letter because I had been storing reasonable hopes in myself that some of the circumstances you had already encountered,<sup>7</sup> and the reminders I had given you verbally here and in writing, should have persuaded you of this: in order to seek one's fortune [20] as well as what is even merely common advancement in the world and, finally, to achieve the sought-after aim among such various kinds of good, bad, happy and unhappy people, one must guard one's kind heart with the greatest reserve, undertake nothing without the deepest reflection, and never allow oneself to be carried away by enthusiastic fancies and chance, blind whims. [25] I beg you, my dear son, read this letter thoughtfully – take the time to read and reflect – Great and merciful God, for me those moments of contentment are past in which you, as a child and in boyhood, did not go to bed without standing on the chair and singing to me the *oragnia figatafa*,<sup>8</sup> kissing me frequently – and right on the point of my nose – [30] and saying to me that when I became old, you would keep me safe from all air in a capsule with a glass front so that you would always have me with you and keep me in honour. – Accordingly, then, hear me with patience! You are perfectly familiar with all that weighs<sup>9</sup> on us in Salzb[urg] – you know my simple means, and ultimately why I have kept my promise to you [35] to let you continue further, and all my tribulations. The aim<sup>10</sup> of your journey comprised two objectives: either to seek a permanent, good position in service, or, failing that, to move to an important place where there are good earnings. Both were based on the intention of supporting your parents and helping your dear sister to make her way, but above all to make a name and honour for yourself in the world, [40] which has already happened in part during your childhood, in

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

<sup>2</sup> BD: This is one of two letters (Nos. 0417 and 0422) about which Constanza was forced to admit, 48 years later, that they did "exceptional honour" to Leopold. Cf. No. 1407/91-92.

<sup>3</sup> = "To Monsieur Wolfgang Amadé Mozart, director of music in Mannheim".

<sup>4</sup> BD: Begun on the 11<sup>th</sup>, cf. lines 5, 7.

<sup>5</sup> BD: No. 0416, in which Mozart sketched fantastic plans involving the Webers.

<sup>6</sup> BD: Cf. No. 0416/143-144: Frau Mozart's unease over the situation.

<sup>7</sup> BD: The efforts Wolfgang had to make to compete in Munich and Mannheim.

<sup>8</sup> BD: Melody notated in NissenB p. 35; text is probably adulterated Italian. Another nonsense verse often sung by Mozart "in moments of childish high spirits", Nissen notes, had the text "*Nannetta Nanon, puisque la bedetta fa Nannetta, inevenedetta fa Nanon*".

<sup>9</sup> BD: The conditions under which Leopold, and for a time Wolfgang, had to work in Salzburg. Cf. Nos. 0396/11 ff.; 0438/27-28; 0427/19-20.

<sup>10</sup> BD: Cf. Nos. 0329; 0380/17-18.

part in the years of your youth, and now it depends entirely on you alone if you are to raise yourself, step by step, to having one of the greatest reputations<sup>11</sup> that a musical artist has ever achieved; you owe that to the exceptional talents that you have received from our most gracious God, and it depends only on your good sense and way of life [45] whether you wish to die as an average artist whom the entire world forgets, or as a famous director of music about whom posterity will continue to read in books – whether you will be penned in by some woman in a room full of destitute children on a sack of straw, or, after leading a Christian life of contentment, honour and lasting fame, [50] having provided fully for your family in every way, die respected by everyone. Your journey took you to Munich – you know what the intention was – there was nothing to do there. Well-meaning friends wished to keep you there – your wish was to stay there: someone came up with the idea of getting a society together,<sup>12</sup> I do not need to repeat it in detail. [55] At that moment you found the matter feasible; – I found it was not – look again at how I replied<sup>13</sup> to you. Honour is innate to you. – – Would it have been to your honour, even if it had happened, to have been dependent on 10 persons and their monthly graciousness? You were astonishingly captivated by the little young lady<sup>14</sup> singing at the theatre and wished for nothing more than to help the German theatre on its way: [60] now you declare<sup>15</sup> that you would not even wish to write a comic opera. As soon as you had passed through the gate of Munich, your whole friendly society of subscribers had, as I predicted, forgotten you. – And what would staying in Munich have amounted to now? – – In the end, one always sees God’s providence. In Augsburg<sup>16</sup> you also had your little scenes, [65] had your light-hearted entertainment with my brother’s daughter,<sup>17</sup> who has now, furthermore, had to send you her portrait.<sup>18</sup> I have already written to both of you about the rest of it in the first letters to Man[n]heim. In Wallerstein<sup>19</sup> you had fun in a thousand forms, took the violin, danced around and played, so that you were praised to those who were absent at that time as an entertaining, light-hearted, clownish person, [70] which gave Herr Becke<sup>20</sup> the opportunity to detract from your merits, although these have now been presented to the 2 gentlemen<sup>21</sup> in another light by your compositions and your sister’s manner of playing, since she said the whole time, I am only a pupil of my brother, so they have the greatest respect for your artistry and voiced strong views about Herr Becke’s poor composing. [75] In Manheim you did just the right

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<sup>11</sup> BD: Evidence that Leopold recognised the place his son would take in history.

<sup>12</sup> BD: The idea came from 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.

<sup>13</sup> BD: Cf. No. 0343/4 ff.

<sup>14</sup> BD: Margarethe Kaiser. Cf. No. 0342/41, 55.

<sup>15</sup> BD: Cf. No. 0419/70-72.

<sup>16</sup> Augsburg.

<sup>17</sup> BD: Mozart’s cousin Maria Anna Thekla Mozart (1758-1841), known in the letters as the “Bäsle” [“little cousin”], cf. No. 0358. Leopold suggested in No. 0353/181 that she was “too familiar with clerics”: 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).

<sup>18</sup> BD: Deutsch Bild No. 281; cf. No. 0414/72.

<sup>19</sup> BD VIII: Mistake on Leopold’s part. Actually Hohenaltheim.

<sup>20</sup> BD: Notger Ignaz Franz von Beecke (1733-1803), keyboard player, later superintendent of music in Wallerstein, cf. No. 0111/33-34. He took part in a keyboard “competition” with Mozart in Munich in winter 1774/75, cf. No. 0312/22.

<sup>21</sup> BD: Anton Janitsch (1753-1812), violinist; court musician in Wallerstein 1774-1779 and 1782-1785. Visited Salzburg in January, 1778, with the cellist Joseph Reicha; they are Leopold source about Mozart’s time in Wallerstein (cf. Nos. 0379/65; 0422/67 ff.).

thing by ingratiating yourself with Herr <Canabich<sup>22</sup>>, but it would have remained fruitless if he had not been seeking a double advantage for himself at the same time. I have already written to you about the rest of it. Now it was the *Msle.* daughter of Herr <Canabich> who was heaped with offerings of praise, a portrayal of her temperament was expressed in the *Adagio* of the sonata, [80] in short, this was now the favourite person. Then you joined the acquaintances of Herr <Wendling<sup>23</sup>>. Now he was the most honest of friends, and there is no need everything that then happened. In a moment, the new acquaintanceship with Herr <Weber<sup>24</sup>> is there: now everything prior to this belongs to the past; now this family is the most upright Christian family, [85] and the daughter is the main personage in the tragedy being played out between your own and this family, and everything that you imagined to yourself without adequate reflection in the delirium into which your kind heart, so open to all people, had lead you, was so right and so infallibly feasible as if nature required it to go this way.

[90] You are thinking about taking her to Italy as a *prima donna*. Tell me if you know a *prima donna* who has ever appeared in the theatre in Italy without already having sung often in Germany beforehand. How numerous were the operas that Sg<sup>ra</sup> Bernasconi<sup>25</sup> sang in Vienna, operas with nothing less than the deepest affects, and under the most exacting criticism and direction of Gluck<sup>26</sup> and Calsabigi!<sup>27</sup> [95] How numerous were the operas that Md<sup>le</sup>: Deiber<sup>28</sup> sang in Vienna under the direction of Hasse<sup>29</sup> – and under the guidance of that old singer and most famous actress, Sg<sup>a</sup>. Tesi,<sup>30</sup> whom you saw at Prince Hildburgshausen's and, as a child, kissed in her Moorish costume. How often did Md<sup>le</sup>: Schindler<sup>31</sup> perform in the theatre in Vienna after making her debut [100] in a house opera on the country estate of Baron Fries<sup>32</sup> under the direction of Hasse and Tesi and Metastasio!<sup>33</sup> – – Were all these persons entitled to dare exposing themselves to the Italian public? – – And how much protection and highly influential recommendations did they then need before reaching their aim? – – Princes and counts recommended them, [105] and

<sup>22</sup> BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. Became sole music director to the Elector in Munich. In 1777 Mozart dedicated the sonata KV 309 (284b) to his daughter.

<sup>23</sup> BD: Johann Baptist Wendling, flautist to the Elector [Kurfürst] in Mannheim and then in Munich. Wendling Franz Anton Wendling, younger brother of J. H. Wendling, violinist. Cf. No. 0056/27.

<sup>24</sup> BD: Franz Fridolin Weber (1733-1779): Initially a high administrative official [Amtmann], then employed at the court in Mannheim as a bass, prompter and music copyist.

<sup>25</sup> BD: Antonia Bernasconi, née Wagerle (1741-1803), singer, sang *Aspasia* in *Mitridate* KV 87 (74a) in 1770, cf. note on No. 0125/134.

<sup>26</sup> BD: Christoph Willibald Gluck (1714-1787). Wolfgang encountered Gluck in Vienna in 1768. Cf. Nos. 0125/110 ff.; 0135/35 ff.

<sup>27</sup> BD: Raniero de'Calzabigi, poet.

<sup>28</sup> BD: Elisabeth Teyber (1744-1816), singer, member of perhaps the only family in Vienna to have maintained contacts with all the members of the Mozart family for 20 years.

<sup>29</sup> BD: Johann Adolf Hasse (1699-1783), in Vienna from 1764. Leopold Mozart heard his opera *Demetrio* in Mantua in 1770 (cf. No. 0158/22). He settled in Venice in 1773.

<sup>30</sup> BD: Vittoria Tesi (1700-1775). The Mozarts had probably met her at a concert in Vienna on 13<sup>th</sup> October, 1762, given by her protector, Joseph Friedrich von Sachsen-Hildburghausen. Cf. No. 0034/70.

<sup>31</sup> BD: Anna Maria Elisabeth Schindler (1757-1779), daughter of the miniature painter and later director of the Imperial porcelain factory, Philipp Ernst Schindler. She sang in Gluck's *Paride e Elena* in 1771 at the age of 14. In 1775 she married Joseph Lange (later the husband of Aloisia Weber), but died in 1779 after giving birth prematurely.

<sup>32</sup> "Baron Fries". BD: Cf. No. 0120/19. Johann von Fries (1719-1785), banker, active for many years with financial transactions on behalf of the court, given the title of Imperial Baron [Reichsfreiherr] in 1763.

<sup>33</sup> BD: Pietro Metastasio (1698-1782). Came to the Vienna court in 1730; Apostolo Zeno (1668-1750) had suggested him as his own successor. He remained there until the end of its life. He met Mozart at least once, cf. No. 135/60-61. Mozart set several of his libretti [KV 118/74c; 126; 208; 362] and numerous arias [KV 21 (19c); 369; 23; 78 (73b); 79 (73d); 88 (73c); 71; 74b; 77 (73e); 82 (73 o); 83 (73p); 368; 440 (383h); 294; 512; 468a (295a); 432 (421a); 538; KV Anh. 2; KV<sup>6</sup>: 73 A (lost)].

lionised composers and poets vouched for their skills. And you wish me simply to write to Luggiati;<sup>34</sup> you wanted to write an opera for 50 ducats, when you of course know that the Veronese have no money and never give a commission for a new opera. Now I should turn my attention to the *Ascensa*,<sup>35</sup> where Michelagata<sup>36</sup> did not even reply to my 2 previous letters. [110] I accept that Ms<sup>le</sup> <Weber<sup>37</sup>> sings like a Gabrielli,<sup>38</sup> that she has a strong voice for the Italian theatre etc., that her body is well formed for being a *prima donna* etc. – but then it is ridiculous that you want to vouch for her acting. For this a number of things are required, and the efforts undertaken by the aged Hasse, like an old child, even though entirely out of good intentions and amicable love for one’s neighbour, have banished Miss Devis<sup>39</sup> for ever from Italian stages since she was hissed off on the first *sera*<sup>40</sup> and her part given to de Amicis.<sup>41</sup> Not only a woman, but even a man already experienced in the theatre trembles on his first appearance in a foreign land. And do you think that is all? – – by no means [120] – *ci vuole il Posesso del Teatro*<sup>42</sup> even for a woman, with regard to costume, hairstyle, finery etc., yet you know all this yourself if you choose to think about it – I know that detailed reflection on all this will convince you that your idea, although it comes from a good heart, nevertheless requires its due time and much preparation, [125] and that a completely different path has to be taken to realise it after some longer period of time. Which impresario would not laugh if one sought to recommend to him a girl of 16 or 17 who has never stood on the stage? – – Your suggestion<sup>43</sup> |: I can hardly write if I even just think of it |: the suggestion of travelling around with Herr <Weber> and N.B. 2 daughters almost robbed me of my reason. [130] My dearest son! How can you allow yourself to be taken in for even one hour when such an abominable idea is presented to you? Your letter is, in every way, written like a novel. – – And you could really resolve to roam around this world with strangers? – to brush your reputation – your old parents, [135] your dear sister aside? – to expose me to the Prince,<sup>44</sup> and to the whole town which loves you, as the object of mockery and laughter? – yes, mockery, and exposing you to contempt, since I have had to tell everyone, in reply to constant questions, that you will go to Paris, and now, finally, you wish to roam around with strangers hoping for the best? [140] No, after reflecting on it a little, you would not be able even to think of it. – Yet, in order to convince you both of your undue hastiness, let me tell you that right now the time is approaching when no

<sup>34</sup> BD: Pietro Luggiati (1724-1788), tax official in Verona. Cf. No. 0152/65.

<sup>35</sup> BD: The main opera season in Venice, centred on Ascension Day.

<sup>36</sup> BD VIII: Michele Dall’Agata, dancer from Venice. Munich 1752-1756; lodged the fleeing Casanova. It was with him that the unfulfilled opera contract for Venice was agreed in 1771. Leopold wrote to him twice without receiving a reply, cf. No. 0450/22.

<sup>37</sup> BD: Aloisia Weber (c. 1760-1839) was said to be 17 when Mozart met first her. She was already singing at court. The family moved to Munich in 1778. In 1779 she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

<sup>38</sup> BD: Catarina Gabrielli (1630-1696), daughter of the personal cook to Prince Gabrielli, for which reason she was often called “la cochetta/cochettina”. She stated that no-one could write as well for her voice as Joseph Mysliveček (1737-1781), mentioned elsewhere in the correspondence. Wolfgang had a negative view of her artistry: “nothing but a producer of passagework and roulades” (No. 0426/55); Leopold compared her unfavourably with Aloisia Weber (No. 0422/110-111). Her sister Francesca (\* between 1736 and 1740) regularly appeared with her as the *seconda donna*.

<sup>39</sup> BD: Cecily Davies (1738-1836), known as *l’inglesina*, singer, sister of the glass harmonica virtuoso Marianne Davies, whom the Mozarts had met in London. The occurrence described by Leopold must have taken place during her appearance in Naples in 1771. In 1784 she returned to London.

<sup>40</sup> = “Evening” (= night, performance).

<sup>41</sup> BD: Anna Lucia de Amicis (c. 1740-1816), singer. Met the Mozarts in Mainz and Naples, cf. Nos. 0060/29-31 and 0188/54. Wolfgang reports that she sang in Venice when he was there, cf. No. 0232/33.

<sup>42</sup> = “The requirement is to possess the stage”.

<sup>43</sup> BD: Cf. No. 0416/85 ff.

<sup>44</sup> BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for a time, of Wolfgang. Cf. No. 0263/9.

sensible person could come up with such ideas. The circumstances at this moment are such that one does not even know in which places war will break out all over, since the regiments are either marching or standing ready everywhere. [145] – In Switzerland? – in Holland?<sup>45</sup> – – yes, there is not a soul there the whole summer, and in winter one receives just enough in Bern and Zürch<sup>46</sup> to avoid dying of hunger, otherwise there is nothing anywhere. And Holland now has other things than music to think about, and half of the takings are devoured by Herr Humme<sup>47</sup> and by the costs of the concert. [150] And where would your reputation be then? That is a business only for lesser lights, for half-composers, for scribblers, for a Schwindl,<sup>48</sup> Zappa,<sup>49</sup> Ricci<sup>50</sup> etc.: name me a great composer who considers it fitting to take such a base step? – – Off to Paris with you! and soon; place yourself close to great persons – *aut Caesar aut nihil*;<sup>51</sup> the mere thought of seeing Paris [155] would have kept you safe from all flighty ideas. From Paris, the reputation and name of a man of great talent goes out throughout the whole world, since the nobility handle persons of genius with the greatest condescension, esteem and courtesy. – There one sees a fine way of life which is in astonishing contrast to the coarseness of our German gentlemen and ladies at court [160] and there you acquire a solid mastery of the French language. As far as keeping company with <Wendling> etc. is concerned, you do not need them at all. You have known them long enough, and didn't your Mama notice it, were you both blind? – No, I know how it will be, you were taken in by it, and she was not allowed to dare to contradict you.<sup>52</sup> [165] I am angry that you both lack the trust and forthrightness to tell me everything in detail and with honesty; you did the same thing with me concerning the <Elector<sup>53</sup>>, and in the end all the truth had to come out after all. You both wanted to save me vexation, and in the end you suddenly poured over my head a bowl of lye filled with vexations which are almost robbing me of my life. [170] You know, and have 1000 examples of it, that our gracious God gave me sound powers of reason, that my head is still turned the right way, and that I have often found an escape from the most entangled matters, and have foreseen and guessed a multitude of things: what, then, kept you from asking me for advice and always acting according to my will? My son, [175] you must see me more as your most sincere friend than as a sharp father. – Reflect on whether I have not always dealt with you in friendship and served you as a servant does his master, and have also procured for you every possible support and helped you, often at my own great inconvenience, to obtain every honest and respectable pleasure? – – [180] Herr <Wendling> will probably have left already!<sup>54</sup> I have, although I was half dead, already thought everything out regarding the Paris journey and put everything in place. Herr Arbauer,<sup>55</sup> a famous merchant from Augsp.<sup>56</sup> and Frankfurt is now with his German

<sup>45</sup> BD: "Switzerland ... Holland": cf. No. 0416/101-102.

<sup>46</sup> Zurich.

<sup>47</sup> BD: Johann Julius Hummel (1728-1798), cf. No. 0105/76. Music publisher and seller in Amsterdam, concert agent. Brother of the similarly active Burchard Hummel mentioned in No. 0105/24.

<sup>48</sup> BD: Friedrich Schwind(e)l (1737-1786), violinist and composer. The Mozarts met him in Brussels in 1763 (cf. No. 0069/12), where he was "Virtuoso di Violino" to Count [Graf] Karl Colloredo-Mansfeld (cf. No. 0069/5-7).

<sup>49</sup> BD: Francesco Zappa from Milan (dates unknown), cellist and composer. The Mozarts met him in London in 1764/65 (cf. No. 0099/110).

<sup>50</sup> BD: Francesco Pasquale Ricci, whom the Mozarts met in The Hague in 1765/66 (cf. No. 0105/34).

<sup>51</sup> = "Either Caesar or nothing".

<sup>52</sup> BD: Cf. No. 0416/145-146.

<sup>53</sup> 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.

<sup>54</sup> BD: On the way to Paris (cf. No. 0383/58 ff). Wendling left (with Ramm) on 15<sup>th</sup> February, 1778 (cf. No. 0423/26-27).

<sup>55</sup> BD: Joseph Felix Arbauer, merchant, probably resident on the "Brotmarkt" in Augsburg; cf. No. 0425/64.

correspondent<sup>57</sup> in Paris and is staying there for the whole of Lent; on the 23<sup>rd</sup>, a letter<sup>58</sup> will go off to him and on that same post-day [185] I will inform you both in detail of what you have to do, what the costs of the journey may turn out to be, and send you an open letter<sup>59</sup> which you must deliver on your arrival, since Herr Arbauer |: who was, I believe, at your concert<sup>60</sup> :| will already have heard about your arrival. This mess has cost me a couple of sleepless nights. [190] Immediately on receiving this letter, I want you to write to me saying how much money you both have in your hands. I hope, my son, you can rely securely on the 200 florins.<sup>61</sup> I was astonished when you wrote to me that you now wanted to finish writing the music for Msr. De Jean<sup>62</sup> completely at your leisure. – And you have not delivered it yet? And you were thinking of leaving on the 15<sup>th</sup> of Feb.? – and you even went on a pleasure trip to Kirchheim<sup>63</sup> – [195] and took Mdsle <Weber> with you so that you earned less because the Princess<sup>64</sup> had to give presents to 2 persons, which you alone would otherwise have received. Yet that is nothing – but woe to you if Herr <Wendling> plays a trick, and if Msr. de Jean now <did not keep his word>, for their expectation was that you could wait and travel with them. [200] With the next post, news! – so that I know how things stand. Now I will tell you what you can do for Msle <Weber>. Tell me, who are the ones who give lessons in Italy? – Isn't it in part the old *maestri*, but mostly old tenors? Has Sgr. Raff<sup>65</sup> heard<sup>66</sup> *Msle* <Weber> singing? Speak with him with the aim of letting him hear her singing your arias; [205] use the excuse that you wish him to hear a couple of your arias, of your composition. This way you can do your best for her, then speak to him afterwards alone. No matter what his singing is like, he does have an understanding of it – and if she can convince him, then she has won all the impresarios in Italy who knew him as a great singer. In the meantime, she would of course find opportunity in Manheim to get on stage: [210] even if it is unpaid, it would be profitable for her. It is from your father that you have inherited your pleasure in helping those in distress, but you must above all think about the welfare of your parents with your whole soul, otherwise your soul will go to the devil.

Recall how I was when you saw me standing wretched beside the coach at your departure after, [215] as a sick man, packing until 2 o'clock at night, and at six o'clock already standing by the coach to take care of everything for you – then grieve me, if you can be so cruel! Make a name for yourself and money in Paris; then, if you have money, you can go to Italy and be given operas to write there; it will hardly work by sending letters to the impresarios, [220] although I will always try; then you can also suggest *Msle*

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<sup>56</sup> Augsburg.

<sup>57</sup> BD: Mayer (cf. No. 0425/65). Mozart and his mother would stay with him after their arrival in Paris (cf. No. 0439/95).

<sup>58</sup> BD: No. 0425a, lost.

<sup>59</sup> BD: A letter of introduction, with a further one to Msr. Mayer. Cf. No. 0425/62 ff.

<sup>60</sup> BD: On 22<sup>nd</sup> October, 1777.

<sup>61</sup> BD: The fee for the compositions for “de Jean” (cf. lines 192-193, 198; No. 0388/46 ff.):

<sup>62</sup> BD: “de Jean” [Dejong? Dechamps?], cf. No. 0398/11. Dittersdorf dedicated a work to a “Willem van Britten Dejong, amateur de musique”. Mozart did in fact write two concertos and three quartets for “de Jean”, cf. No. 0423/47; in No. 0494/60-61, mentions only three quartets and the flute concerto. Possibilities are the quartets KV 285 (cf. No. 0393/88-90); KV 285a; Anh. 171 (285b); the concertos KV 313 (285c) and KV 314 (285d).

<sup>63</sup> BD: Kirchheimbolanden, residence of Princess Caroline of Nassau-Weilburg (cf. No. 0416/5 ff).

<sup>64</sup> “Prinzessin”. 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. Mozart visited her in 1778 with Fridolin and Aloisia Weber. Cf. No. 0102/24 etc.

<sup>65</sup> 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. Cf. No. 0120/54.

<sup>66</sup> BD: Cf. No. 0426/65-67.

<Weber>: one can achieve more in person! Do not fail to write to me with the next post. We kiss you both a million times and I am, as always, your sincere father and husband,

Mzt

[225] Herr Bullinger<sup>67</sup> commends himself. Nannerl has done her share of weeping in the last 2 days.<sup>68</sup>

ON THE ENVELOPE:

Now we are simply in complete confusion here, the whole Cathedral Chapter<sup>69</sup> was in conference at court last Monday. There the Prince<sup>70</sup> heard astonishingly hard words straight to his face, and there was terrible uproar, [230] with the result that he is no longer providing meals at court. That is the least of it. In Passau, Vienna<sup>71</sup> has already made a declaration to the Prince<sup>72</sup> and Chapter that after his death, everything will be incorporated into Austria, and that a bishop will be installed in Linz. Then they will immediately begin to fortify the castle or, better, the building on the hill, and make Passau truly sturdy. Here the Archbishop himself is now worried, [235] there are regiments marching in this direction from Italy, there is fear that some may stay here. There is no hope of salt money,<sup>73</sup> where are the salaries to come from? Perhaps we will see each other sooner than we thought, everything is in confusion! Then we shall travel to Italy together.<sup>74</sup>

*Addio*

[240] Mama will go to Paris<sup>75</sup> with Wolf., so you can both get ready for that.

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<sup>67</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>68</sup> BD: Over letter No. 0416. Cf. No. 0430/111).

<sup>69</sup> BD: In Salzburg.

<sup>70</sup> "Fürsten" (Prince-Archbishop of Salzburg).

<sup>71</sup> Part of territorial claims and recent military measures involving Bavaria, Austria and Prussia following the instatement of Karl Theodor in Munich. Cf. No. 0400/41.

<sup>72</sup> "Fürsten".

<sup>73</sup> BD: The Austrian territorial gains had interrupted some of Salzburg's trade routes. Cf. No. 0414/41 ff.

<sup>74</sup> BD: Leopold's alternative suggestion to the travels envisaged by Wolfgang.

<sup>75</sup> BD: Leopold accepts the suggestion made by his wife in No. 0416/152.