

0425. LEOPOLD MOZART TO HIS WIFE AND SON, MANNHEIM

*À Monsieur / Monsieur Wolfgang Amadé / Mozart Maître de Musique / à / Man[n]heim*<sup>1</sup>

My dear wife, and my dear son!

Salzb., 16<sup>th</sup> Febr., 1778.

The letter<sup>2</sup> from you both, dated 7<sup>th</sup> Febr., complete with the enclosed French aria,<sup>3</sup> reached me safely, [5] and you will likewise have my letter<sup>4</sup> of 7<sup>th</sup> Febr., written in anxiety and pain, in your hands. I had started a letter yesterday, but I am in no fit state to bring it to a conclusion today: I will save it for another post-day. The enclosed aria caused me to breathe somewhat more easily again, as I saw something of my dear Wolfgang again, [10] and that was so splendid that it convinced me that very inducing talk must have made him prefer a life of revels to the fame which is to be pursued in a town so famous and so advantageous to talents.

Everyone is right in saying that your compositions would go down very well in Paris, and you yourself |: as I am :| are convinced that you are capable of imitating compositions of every kind.<sup>5</sup> [15] Not to travel with the party<sup>6</sup> in question was the right decision, but you had long seen <the bad in these people>, and you had no trust, during that so protracted time in which you were <acquainted with them>, to write your father, who lavishes such care on you, about the matter and to hear his advice; and |: alarmingly :| your mother did not do it<sup>7</sup> either. [20] My son! In everything that concerns you, you are heated and impetuous! Since the years of your childhood and boyhood, your whole character has gradually changed. As a child and boy, you were more serious than childish, and, when you were sitting at the clavier or otherwise busy with music, no-one could allow themselves to have the least bit of fun with you. Yes, even your facial expression was so serious that many persons of insight, [25] in various countries, were worried about how long you might live because of the early springing up of your talents and your constantly serious, pensive facial expression. But now it is you, as it seems to me, who is over-hasty in replying to everyone in a playful tone at the first provocation – and this is then already the first step to familiarity etc., [30] which one must not seek too much in such a world as this if one wishes to retain people's respect. If one has a good heart, one is of course accustomed to expressing opinions freely and naturally, but this is a mistake. And it is precisely your kind heart [35] that causes you no longer to see faults and to give all your confidence and love to a person who praises you resolutely, who values you greatly and extols you to the heavens, whereas, as a boy, you had such exaggerated modesty that you even wept if anyone praised you too much. The greatest art is to come to know yourself,<sup>8</sup> and then, my dear son, do the same as I do, and study and get to know other people very well. You know that this was always my field of study, [40] and it is certainly a fine, useful and, yes, necessary study. Regarding giving lessons<sup>9</sup> in Paris, there is no point thinking about it too much. First of all, no one will simply dismiss his teacher at once and call you. Secondly, no-one would dare to

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<sup>1</sup> = “To Monsieur Wolfgang Amadé Mozart, director of music in Mannheim”.

<sup>2</sup> BD: No. 0419.

<sup>3</sup> BD: KV 307 (284d). Mozart had sent it to Salzburg on 7<sup>th</sup> February, 1778 (cf. No. 0419/75 ff.).

<sup>4</sup> BD: No. 0422.

<sup>5</sup> BD: As stated in No. 0419/74-75.

<sup>6</sup> BD: The original plan was for Wolfgang to travel with the Mannheim musicians Wendling and Ramm, cf. No. 0423/26-27. Initially, the dancer Lauchéry was due to share the coach as well.

<sup>7</sup> BD: She mentioned misgivings in No. 0416/144-145.

<sup>8</sup> BD: Leopold presumably knew either the original Greek of this inscription on the Temple of Apollo at Delphi, or the Latin translation by Cicero.

<sup>9</sup> BD: The necessity of giving lessons was discussed in No. 0419/45 ff.

do so, and you would not take anyone, except perhaps a lady who already plays well, in order to learn a style from you, and it would be well paid work; [45] would you not have been very happy to give lessons to the Countess von Lizau,<sup>10</sup> and Countess Lodron<sup>11</sup> for 2 or 3 *louis d'or*<sup>12</sup> a month for 2 or 3 lessons a week, since such ladies furthermore take great pains to gather subscribers for your compositions? It is the ladies who do everything in Paris. – and are the great lovers of the *clavier*, [50] and there are many who play finely. – These are your people, and composing – since you can make money and a name by publishing things for the *clavier*. – violin quartets etc., symphonies, and then a collection of good French arias with the *clavier* as well, like the one you sent me,<sup>13</sup> and finally with operas. – What do you find to object to in that? – [55] You always expect everything to happen at once, before anyone has even seen or heard anything of you. – Read the long list<sup>14</sup> of our acquaintances in Paris at that time – they are all – or certainly most of them, the greatest people of this city. All will now be longing to see you again,<sup>15</sup> and even if there are only 6 persons among them |: yes, a single one of the great is enough :| who take up your cause, [60] you can do as you wish. I will have the arias<sup>16</sup> you requested for *M<sup>e</sup>. Weber*<sup>17</sup> copied and send whatever I find, but with the post-coach this cannot be done before the 23<sup>rd</sup> at the earliest. I enclose herewith 2 open introductory letters,<sup>18</sup> which the two of you should keep safely and must then present in Paris to Herr Joseph Felix Arbaur,<sup>19</sup> the great dealer in gifts and trifles. [65] *Msr. Mayer*<sup>20</sup> is the latter's representative, where Count Wolfegg<sup>21</sup> used to reside. A suitable letter<sup>22</sup> is going off to Paris today, with all details about the apartment etc. These letters<sup>23</sup> are only so that people know that you are the ones for whom the arrangements have been made. I must finish, Nannerl and I kiss you both 1 000 000 times, and, together with her, [70] I am your faithful husband and father, Mzt.

<sup>10</sup> “gräfin von Lizau”. BD: Antonie, Countess [Gräfin] Lützow, nee Komtesse Czernin von Chudenitz, (1738-1780), a niece of Salzburg Archbishop Hieronymus and wife of Johann Nepomuk Gottfried, Count [Graf] Lützow, commander of the fortress in Salzburg, vice-president of the Council of War [Kriegsrat]. Mozart wrote the *clavier* concerto KV 246 for her in 1776. Cf. No. 0319/37, 39.

<sup>11</sup> “gräfin Lodron”. BD: Maria Antonia, née Komtesse Arco (1738-1780), wife of hereditary marshal [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779), cf. No. 0362/87. Mozart composed for her KV 247, KV 287 (271b, KV<sup>6</sup>: 271 H) and, with her two daughters, Aloisia and Giuseppina, the concerto for three *claviers* KV 242.

<sup>12</sup> BD: 22 or 33 florins.

<sup>13</sup> BD: Cf. lines 4, 8.

<sup>14</sup> BD: Cf. No. 0417/103 ff.

<sup>15</sup> BD: In this assumption Leopold was mistaken.

<sup>16</sup> BD: Cf. No. 0419/120 ff. Various arias, including some from *Il ré pastore* KV 208 and *Lucio Silla* KV 135. Also represented are Bertoni, Monza, Gasparini, Gretry and Colla.

<sup>17</sup> BD: Aloisia Weber (c. 1760-1839), was said to be 17 when Mozart met first her. She is already singing at court (cf. No. 0469/56). The family moved to Munich in 1778 with many of the other court musicians; Aloisia was employed there at the “German Theatre” [“zum deutschen Theater”]. In September, 1779, she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

<sup>18</sup> BD: Nos. 0425a and 0441, both lost.

<sup>19</sup> BD: Cf. No. 0422/181: Joseph Felix Arbauer, merchant, probably resident on the “Brotmarkt” in Augsburg.

<sup>20</sup> BD: Cf. No. 0422/183: Mozart and his mother stayed with him after their arrival in Paris (cf. No. 0439/95).

<sup>21</sup> “graf Wolfegg”. BD: Cf. No. 0053/24: Anton Willibald, Count [Graf] von Waldburg zu Wolfegg und Wandsee (1729-1821), hereditary seneschal [Rechtserbtruchsess], cathedral canon in Salzburg, high official. Supposedly Provincial Director, under the name “Prunelius”, of the Salzburg Illuminati lodge “Apollo”.

<sup>22</sup> BD: The letter written directly to Arbauer in Paris, cf. No. 0422/184, informing him of the impending arrival of Wolfgang and his mother.

<sup>23</sup> BD: The introductory letters as in lines 62 and 63.

Prince Breuner's<sup>24</sup> valet, Martin Grassl,<sup>25</sup> was buried today; Wolfg. will remember that he wrote a little piece<sup>26</sup> for hunting horn for him. Wars upon wars! No dining at court anymore! In the new building<sup>27</sup> out at the Archbishop's garden, 2 window jambs were stolen [75] and much destroyed during the hours of darkness.

ON THE ENVELOPE:

In Hellbrunn,<sup>28</sup> during the hours of darkness, a tame stag, which took bread from anybody's hand and of which the Prince<sup>29</sup> was very fond, was killed and dragged away out of Hellbrunn. Yesterday there were 200 persons at the ball,<sup>30</sup> last Wednesday only 36. The Prince has not been to any of them. [80] We have had no reason even to think about balls. Everyone commends themselves. Herr Deibl,<sup>31</sup> who enquires every Sunday, Cat. Gilowsky,<sup>32</sup> Herr Bullinger,<sup>33</sup> Sallerl<sup>34</sup> etc. etc. Everything else regarding Paris in the next letter.

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<sup>24</sup> "Fürst Breuner". BD: Franz Xaver, originally Baron [Freiherr], later Prince [Fürst], Breuner (\* 1723). He received the rank of Prince so that he could retain his rank as Bishop of Lavant after being appointed Bishop in Chiemsee, a post he held 1786-1797. Cf. No. 0340/93.

<sup>25</sup> BD: Died on 16<sup>th</sup> February, 1778.

<sup>26</sup> BD: KV 33h, lost.

<sup>27</sup> BD: Cf. No. 0340/87. Hieronymus Colloredo (at this point cathedral canon in Salzburg) built it in 1771.

<sup>28</sup> BD: The pleasure palace south of Salzburg.

<sup>29</sup> "Fürst". 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.

<sup>30</sup> BD: One of the balls which took place in the town hall in Salzburg.

<sup>31</sup> BD: Franz de Paula Deibl (? 1698-1783), oboist, also violinist, in Salzburg.

<sup>32</sup> BD: 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.

<sup>33</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>34</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.