

*Monsieur
mon très cher Père.*²

[Mannheim, 22nd February, 1778]

For all of two days now, I have been staying indoors and have been taking antispasmodic and black³ powders and elderflower tea to make me sweat, [5] because I have had catarrh, a running nose, headache, sore throat, sore eyes and sore ears; now, however, thanks be to God, it is better again, and I hope to go out again tomorrow because it is Sunday. I received your letter⁴ of the 16th safely, along with the two open introductory letters⁵ for Paris. I am glad that you liked my French aria.⁶ I ask your forgiveness if I do not write much this time, [10] but I cannot: I am afraid I might get my headache again and, moreover, I am not at all in the right state of mind for it today – – – nor can one put everything that one thinks in writing – – at least I cannot. I prefer speaking to writing. From the last letter⁷ you will have heard everything about how things stand. I beg you, sir, believe anything about me that you wish, [15] only nothing bad. There are people who believe it is impossible to love a poor girl⁸ without bad intentions being involved, and the fine word *maitresse*,⁹ or wh-re in our language, is simply much too attractive! – – I am not a Brunetti¹⁰ or a Misliwetcek!¹¹ I am a Mozart, but a young and right-thinking Mozart, therefore I hope you will forgive me if I occasionally wander off in my eagerness – because I have to say it this way; although I would have preferred to say: if I write naturally.¹² I actually have a lot to write on this subject, but I cannot; it is impossible for me. Among so many faults, I also have this one: that I always believe that my friends, who know me, know me! – and one does not need so many words; [25] and if they do not know me, oh, where could I find enough words? It is bad enough if one needs words and, on top of that, letters. All of this is not written with you in mind, my dear Papa, no! You know me too well, and you are too decent to ruin people's reputations at once! – I mean only those – – who know that I mean them: people who think such a thing. – – –

[30] I have decided to stay in the house today, although it is Sunday, because it is snowing so very heavily. For tomorrow I must go out, for our house nymph, Mad.^{selle} Pierron,¹³ my highly revered pupil, will muddle her way through the concerto for Countess

¹ This letter contains passages in “family code”; these are marked with angle brackets < >.

² = “My very dear father”.

³ BD: Probably *pulvis epilepticus niger*.

⁴ BD: No. 0425.

⁵ BD: Cf. No. 0425/62 ff.

⁶ BD: *Oiseaux, si tous les ans* KV 307 (284d); cf. Nos. 0419/45 ff.; 0425/8 ff.

⁷ BD: No. 0426.

⁸ BD: Referring to Aloisia Weber. Wolfgang had plans regarding this promising soprano and her family; cf. No. 0416/6 ff.; 76 ff.

⁹ = “mistress”.

¹⁰ BD: Brunetti lived with Judith Lipp, who was expecting his child. Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261. Cf. No. 0346/10.

¹¹ BD: Mysliveček was suffering from venereal disease in Munich. Joseph Mysliveček (1737-1781), composer. He met the Mozarts in 1770 in Bologna, where he was working on an opera (cf. No. 0171/39) and in Milan in 1770 and 1773 (cf. Nos. 0257/12; 0277/28; 0279/22; 0281/35-36). Mozart visited him in hospital in Munich in 1777 on his way to Paris, cf. No. 0347/2.

¹² “if I write naturally” referring back to “I occasionally wander off in my eagerness”.

¹³ BD: Cf. No. 0388/53. Wolfgang and his mother moved into the house of Court Chamber Councillor [Hofkammerrat] Serrarius in Mannheim at the end of 1777. Cf. No. 0390/4 ff. His 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 11th March, 1778).

Litzow¹⁴ at the weekly French concert held on Mondays. I will furthermore, prostituting myself completely, [35] let them put something in front of me for me to hack through, and will see to it that I hammer through it *prima fista*,¹⁵ for I am a born wood-tapper, and can do nothing apart from a little hammering on a keyboard!¹⁶ Now I would ask to be allowed to stop writing, for I am not in a state of mind to write letters at all today, but rather to compose. [40] I beg you once again not to forget what I requested in the previous letters regarding the *cadenzas*¹⁷ and the written-out *aria cantabile*¹⁸ *etc. etc.* I am indebted to you in advance for having the arias¹⁹ requested copied so quickly, which does indeed show that you have trust in me and believe me when I recommend something to you. Now keep well in every way. I kiss your hands 1000 times, [45] and embrace my sister with my whole heart, and am your most obedient son,

Wolfgang Amadé Mozart

To all good friends, both gentlemen and ladies,
my compliments, especially to my
[50] dearest friend, Herr Bullinger.²⁰

Mannheim, 22nd Feb.^{ro}
1778

MARIA ANNA MOZART'S POSTSCRIPT:

My dear husband,

You write²¹ that we have no trust in you, and did not immediately write to you about the moral conduct of Herr <Wendling²²>: the reason is that we did not know for a long time, for at the beginning all our friends praised him and said, [55] We could do nothing better than to let him share the journey, and, It is true that Herr <Wendling> is the best man in the world, but his whole household knows nothing of religion, and considers it nothing, the mother²³ and daughter²⁴ do not go to church at all the whole year, never go to confession, and do not hear Mass, but go to the theatre all the time, [60] they say that church is bad for the health. We learned all of this bit by bit, partly from our own friends, and Wolfgang heard and saw something of it himself. I have been praying daily that God might prevent this journey, and, thanks be to God, this has happened. Here most people have no religion, nothing but free-thinkers. No-one knows that this is the reason²⁵ why Wolfgang did not join them on the journey, [65] for we would only be laughed at. Even our

¹⁴ "das hochgräfliche litzowische Concert". BD: Antonie, Countess [Gräfin] Lützwow, nee Komtesse Czernin von Chudenitz, (1738-1780), a niece of Salzburg Archbishop Hieronymus and wife of Johann Nepomuk Gottfried, Count [Graf] Lützwow, 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.

¹⁵ "prima vista" = "at sight". Mozart's underlining suggests a private joke: either an uneducated German's pronunciation of the Italian, or possibly referring to the English *fist* or German *Faust* (= fist).

¹⁶ BD: This phrasing is surely related to an ill-willed utterance by the Prince-Archbishop of Salzburg.

¹⁷ BD: Cf. No. 0423/68.

¹⁸ BD: Cf. No. 0423/69-70.

¹⁹ BD: Cf. No. 0419/120.

²⁰ 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).

²¹ BD: Cf. No. 0422/164 ff.

²² BD: The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling (1729-1786). For the various members of the family Mozart wrote KV 487a (295a), KV 307 (284d) and perhaps KV 368. He also wrote an instrumentation of a flute concerto by J.B. Wendling.

²³ BD: Cf. No. 0057/2-6: Dorothea (I) Wendling, née Spurni, wife of the traverse flautist Johann Baptist Wendling, singer in the court music in Mannheim, later dedicated herself entirely to teaching.

²⁴ BD: Elisabeth Augusta Wendling (Auguste) (II), (1752-1794), daughter of the flautist Johann Baptist Wendling and his wife Dorothea (I).

²⁵ BD: The irreligiousness of the Wendling family, although this was surely only a pretext.

esteemed Court Chamber Adviser²⁶ |: who is just the same :| does not know it, we gave him another reason, namely that he still has letters to wait for from Vienna, and could not set off until he had received them, and where we are staying they are glad that Wolfgang is still there [70] so that the daughter²⁷ can profit even more. I am well, praise God, and hope that you will be likewise. Wolfgang has been staying in for 3 days because he has had a hefty catarrh and sore throat; now, thanks be to God, he is well again and will go out tomorrow.

My only wish would be that Wolfgang might soon be happily in Paris [75] so that you and Nannerl could soon follow on after us. How glad I would be to have you with us, there would be nothing better. God will do it if it is His will. In Salzburg the distress is getting greater all the time, and now, under these circumstances, it must be truly miserable. *Addio*, keep well, both of you, I kiss you both many 100 000 times and remain, as always, your faithful wife, [80]

Maria Anna Mozart

To all our acquaintances, Monsieur Bullinger,²⁸ Miss Sallerl,²⁹ the Gilovskys' Catherl,³⁰ Herr Deibel,³¹ Miss Mizel, Frau von Gerlitsch,³² our compliments. To little Pimperl³³ a little kiss. He will have forgotten me already and would no longer know me.

²⁶ "hofkammerRath". BD: Cf. line 32.

²⁷ BD: Therese Pierron. Cf. line 32.

²⁸ BD: Bullinger: cf. line 50.

²⁹ "Jungfer Sallerl". 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.

³⁰ 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.

³¹ BD: Cf. No. 0063/84. Franz de Paula Deibl (? 1698-1783), oboist, also violinist, in Salzburg.

³² "Jungfrau Mizel". 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.

³³ BD: Pimpes the dog. Cf. No. 0291/37.