

0430.<sup>1</sup> LEOPOLD MOZART TO HIS WIFE AND SON, MANNHEIM

*A Monsieur / Monsieur Wolfgang Amadé / Mozart Maître de Musique / à / Man[n]heim<sup>2</sup>*

My dear wife and my  
dear son!

Salzb., 25<sup>th</sup> and 26<sup>th</sup> Febr.,  
1778.

[5] I feel, praise God, somewhat better again, yet from time to time I feel a weight on my chest from anxiety, but this is quite natural, I do not escape from my worries, although this oppression does not come on me when it happens due to an unfortunate occurrence, and I am informed about everything openly, from the ground up, and so promptly that I can think about it and advise. [10] Then, with a cool head, I think about means of helping – and advice, but when – – – etc. No more of that! – – That you, my son, did not travel to Paris with <this company<sup>3</sup>> – this, as I have already said, was a very good decision. <A father<sup>4</sup> who throws his daughter away<sup>5</sup>> in such a way out of self-interest is detestable, and how can one build on his friendship, [15] when he sacrifices his own blood to his own advantage, and in the process gambles with his honour in a whole land and also in neighbouring lands? I would have discovered that and the whole way of life there on paying my first visit and informed my father. Your mother at least should have done it: may she be able to give an account of this before God and in future be more careful. [20] It seems that God in his kindness has kept you from this company by an incomprehensible intoxication<sup>6</sup> which even caused you to forget our circumstances; – that is impressive! – If I made the suggestion to Herr <Weber<sup>7</sup>> that I, you, your sister and MSS<sup>le</sup> <Weber<sup>8</sup>> wanted to go on a journey together and he should give them to me, what would his answer to me be? [25] – – This turning around of the suggestion, if you had done it for yourself, would have illuminated on everything. In the meantime, I will provide whatever is in my power for this person, and my suggestion, that she maintain a truly good understanding with Sgr Raff<sup>9</sup> and have his protection, will be the most certain way of reaching her final goal, for this man

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

<sup>2</sup> = "To Monsieur Wolfgang Amadé Mozart, music director in Mannheim".

<sup>3</sup> BD: An earlier plan had been for Wolfgang to travel to Paris with two musicians (Wendling and Ramm) and a dancer (Lauchéry) from the Mannheim court, while his mother would return to Salzburg. Cf. Nos. 0383/58 ff.; 0423/26-27.

<sup>4</sup> BD: Cf. No. 0416/47-48. 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.

<sup>5</sup> BD: Elisabeth Augusta Wendling (II), (1752-1794), daughter of the flautist Johann Baptist Wendling and his wife Dorothea (I), a singer. Wolfgang had reported that she was known to be someone's mistress at court. Cf. No. 0416/47-48.

<sup>6</sup> BD: Cf. No. 0426/12. Leopold thought that Wolfgang's enthusiasm for the Weber family, principally Aloisia, had kept him from the undesirable company of the Wendling family.

<sup>7</sup> BD: Franz Fridolin Weber (1733-1779): after two years studying law, became a high administrative official. Married Maria Caecilia Stamm (1727-1793), daughter of Otto Stamm, secretary to the Palatine government; they had 5 daughters and 1 surviving son. Forced to leave his position in 1763, was 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.

<sup>8</sup> BD: Aloisia Weber (c. 1760-1839) was 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. Mozart's first interest was for Aloisia, but he finally married Constanze in 1782.

<sup>9</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.

enjoys great trust in Italy, [30] that cannot be gainsaid; he has much acquaintance with persons of rank, professors and impresarios, that is undeniable; he can therefore, if they make a true friend of him, do the choicest things. – He has always been lauded to me by everyone as a plain, but also Christian, pious, truly God-fearing man: if, now, this family is as close-knit and [35] Christian as in your praise of them to me, they will receive all His protection and help through their sincerity towards Him. You know well enough, however, that one must compose oneself very well and firmly before such a step as taking the stage in Italy with honour, since the greatest good fortune – |: but also misfortune :| depends on the first opera. [40] I therefore sent for both copyists<sup>10</sup> at once to have the arias<sup>11</sup> you requested written out so that they can be sent off on the 22<sup>nd</sup> with the Munich post-coach, but it was not possible. All 3 copyists were having to write day and night for Rust's<sup>12</sup> *serenata* |: *Il Parnasso Confuso* :, since he has travel plans, but the piece must be rehearsed as long as he is there, so that Herr Haydn,<sup>13</sup> [45] who plays the clavier, can conduct it in his absence. Now, after great efforts, I have indeed got hold of these three arias:<sup>14</sup> *Il tenero momento*; the *scena Fra i pensier piu funesti di morte* etc., and *Pupille amate*, and must be glad to have that much. I did find the aria by Bach<sup>15</sup>, *Cara* etc., but neither the written-out ornaments<sup>16</sup> which your sister wrote out [50] nor the various cadenzas<sup>17</sup> which I once copied neatly on small-format paper. The latter always lay among the small scores, and since you gathered everything together in haste at the last moment, it would not be impossible that you took it with you amongst these small scores. The written-out ornaments may lie in between something there, God knows where, since everything was thrown together in confusion. [55] They will probably come to light in the course of time, your sister is absolutely dead with searching. If it comes to light, I can send both to Herr Weber afterwards, only send me his address.<sup>18</sup> In the meantime, so that the arias soon make their way to you, I went around the inns to find coachmen who bring the merchants<sup>19</sup> here, [60] and to send the arias to my brother<sup>20</sup> so that he immediately puts them onto the post-coach to Manheim. According to my calculation, the arias will already be in Augsp.<sup>21</sup> on Shrove Tuesday or Monday, so they could reach Manheim with the post-coach in the first week of March. This is how one must think things out and let one thing mesh with another, [65] otherwise everything is left waiting around, and if I had not thought it out this way, I would

<sup>10</sup> BD: One of them, no doubt, was Estlinger. Joseph Richard Estlinger, bassoonist and copyist, occasional “factotum” to the Mozarts.

<sup>11</sup> BD: See list in No. 0419/120. Written on the back of the copy of KV 308 (295b) which Mozart sent to Salzburg and which has been lost, the contents of the list (8 arias?) are unclear. Only three, all from *Lucio Silla* KV 135, have been identified: No. 0430/46-47 mentions Nos. 2, 22 and 21. Of the other arias son the list, only the composers are known: “1 Bertoni. 1 Monza. 1 Gasparini. 1 Gretry. 1 Colla.” (cf. No. 0430/68-69).

<sup>12</sup> BD VII: Giacomo (Jakob) Rust, (1741 1786), first studied in Naples, later in Rome. Several of his operas were performed in Venice 1773-1776. 1776-1777, he was music director in Salzburg. He fell ill and left Salzburg for Venice in 1778, where he continued composing. In 1783 he accepted a post in Barcelona, where he died. Had strained relations with Michael Haydn. Cf. Nos. 0331/96, 100, 102; 0362/38-39; 0382/10, 143 ff.

<sup>13</sup> BD: Johann Michael Haydn (1737-1806), brother of Joseph. Employed at court in Salzburg from 1763. During his Vienna years, Mozart frequently asked for music by Michael Haydn to be sent from Salzburg so that he could perform it at van Swieten's. Michael Haydn is known to have spoken very positively about *The Abduction from the Seraglio* after its Salzburg performance. On a personal level relationships were difficult, possibly because of his inclination to drink.

<sup>14</sup> BD: From *Lucio Silla* KV 135. Cf. No. 0419/120.

<sup>15</sup> BD: Johann Christian Bach's *Cara la dolce fiamma* from *Adriano in Siria*.

<sup>16</sup> BD: Cf. No. 0423/69-70.

<sup>17</sup> BD: Cf. No. 0423/68.

<sup>18</sup> BD: Cf. No. 0436/55 ff.

<sup>19</sup> BD: Merchants from Augsburg who would come to the spring fair in Salzburg.

<sup>20</sup> BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0006/7.

<sup>21</sup> Augsburg.

not have been able to send it off until 1<sup>st</sup> March, and only as far as Munich. Once you have learned something, you can do it,<sup>22</sup> says the erudite trumpeter Kessler.<sup>23</sup> So you can enquire at the post-coach. Also going with it are 5 grand arias:<sup>24</sup> 1 Bertoni, 1 Monza, 1 Gasparini, 1 Gretry, 1 Colla.<sup>25</sup> So I have the honour of <giving away> 5 arias, [70] <paying copyists fees> and postal charges to Augspurg for 3 arias – and have, in God's name, <no money>. <I look like> poor Lazarus. My <nightgown is so shredded> that if someone rings at the door in the morning, I <have to run away. My old> flannel waistcoat, which I have been wearing day and night for so many years now is <so torn that> it hardly remains on my body anymore, [75] and I cannot <order> either another <nightgown> or a waistcoat. I have not had <a single pair of shoes> made for me the whole time you have been gone. I have no more black <silk stockings>. On Sundays I put the <old white stockings> on, and the whole week I wear <black woollen Berlin stockings> which I bought for 1 florin 12 kreuzers. [80] If anybody had said to me a few years ago that I would have to wear <woollen stockings>, that I would be glad to have your old <felt shoes> when it is freezing and dry in order to put old <shoes> in them; that I would have had to lay around 2 or 3 <old> waistcoats on top of each other to protect myself from the cold? – would I have been likely to believe them? [85] No one is <thinking> about <theatre> and balls at all. This is our life: worries from within and worries from outside and, to cap it all, I have neither my wife nor my son, and God knows – if – or when we shall see each other again! All my joy in hearing your playing and your compositions has gone, everything around me is dead! [90] Your sister alone is now my support, and I seek diversion from the worries that torment me with a not very merry entertainment, and this is to play arias, symphonies, Masses, Vespers etc. on the violin with her, from six o'clock to 8 o'clock every day, where she plays figured bass and practises accompanying, and, to my amazement, has come so far [95] that she plays at sight everything that I bring here from the cathedral, no matter how fugally written it is. Bit by bit, we will play our way to the end of the whole chest<sup>26</sup> in the cathedral, since I always bring only the organ and violin parts of a few pieces home with me, and this exercise, which has continued since you both left, has brought her to the point that she has acquired such perfect insight into harmony and modulation [100] that she can not only move securely from one key to any other that she has to reach, but also improvises preludes in a way you cannot imagine. – And do you actually know what led her to this boldness and to the amount of practice which he has undertaken? – My death! She recognises and sees in advance the misery into which she would be plunged if I were to pass into eternity now. [105] – How do you think things would look for your Mama and sister? – The 3 Adlgasser children<sup>27</sup> have been given N.B. for a year 8 florins per month. – For you, the <Prince<sup>28</sup>> would spare nothing at all, because you left him, and he also

<sup>22</sup> BD: A very similar phrase is used in No. 0435/10.

<sup>23</sup> BD: Probably Caspar Köstler, Salzburg court and military trumpeter; teacher of the noted trumpeter Johann Andreas Schachtner.

<sup>24</sup> BD: Cf. No. 0419/120.

<sup>25</sup> BD: Bertoni: Ferdinando Giuseppe Bertoni (1729-1813), pupil of Padre Martini, organist, later director of music at St Mark's in Venice. Archbishop Hieronymus tried in vain to attract him to Salzburg (cf. No. 0448/139-140). Monza: Carlo Monza (c. 1735-1801), church music director to the Duke of Milan, composer. Leopold records meeting him and his brother in Milan in 1770. Cf. No. 0166/19. Gasparini: probably Quirino Gasparini, who, like Mozart, had written a setting of *Mitridate*. Gretry: André-Ernest-Modeste Grétry (1741-1813), French composer. Colla: Giuseppe Colla (1731-1806), music director to the Duke of Parma. Cf. Nos. 0169/23 ff., 0166/46.

<sup>26</sup> BD: The chest in the cathedral where the sheet music was kept.

<sup>27</sup> BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings. Cf. No. 0041/17. He died on 22<sup>nd</sup> December, 1777. His last hours are described in No. 0395/20 ff. He left 3 children: Viktoria (\* 1753), Joseph (\* 1761), and Anna (\* 1766).

<sup>28</sup> "first". BD:

<dismissed> me at the same time.<sup>29</sup> He would say that you should keep your mother, and your sister should go into service, as he now says to all daughters who lose their father. [110] So it was not crying over a little sh-t when she wept over your letter;<sup>30</sup> and nevertheless she said, when you wrote that you had not received the 200 florins.<sup>31</sup> Praise God that it is not worse! Since we otherwise considered her very clearly interested and she knows that her own promissory note<sup>32</sup> must now be put into service in order to help the two of you to continue on your way [115] – for could I approach Herr Hagenauer<sup>33</sup> once again <regarding money> without giving him something which would provide him with security? – and your sister does this with a good heart and without hesitation, although she knows at the same time that if I died today, she would be a ruined little wretch. Daily she rises at 6 o'clock and goes to Holy Trinity<sup>34</sup> [120] and prays there with such fervour that various people have already spoken to me about it. My dear Wolfgang, you are young and worry about little, since in your life so far you have had nothing to worry about, you expel from your mind all reflection on what is serious, you have already forgotten the Salzburg cross I am hanging on, hear nothing but praise and flattery [125] and, as a result, you will gradually become insensitive regarding reflecting on our circumstances and looking for means which could contribute to lightening our burden. In short, you never think about the consequences. So the present alone seems to absorb you immediately and completely, and carries you along with it to places at which, if you would frequently think over the most certain consequences and reflect with a cool head, you would be appalled. Now to your journey! [130]

<sup>35</sup> Above all, I must tell you both that a person on the post-coach from Strasbourg to Paris pays 92 or 93 *livres*, which is, per person, 3 *livres* less than 4 *louis d'or*.<sup>36</sup> – I thus calculate for 2 persons 8 *louis d'or*.<sup>37</sup> In that N.B. the tip is already included. – – That thus comes to ----- 88 florins. [135] Now, you have to eat. 4 days are needed, that is, one sleeps 3 times overnight, one arrives on the 4<sup>th</sup> day, perhaps late, depending on the weather.

I thus calculate 8 meals, each meal 2 florins ----- 16 fl.  
104 fl.

Now comes a major point, namely the luggage! On the post-coach, not more than 15 pounds are accepted. [140] For each  $\text{fl.}$ <sup>38</sup> above this, 6 sols are payable as far as Paris. Now, if I have a hundredweight or 100  $\text{fl.}$  over that, the 6 sols become 600 sols.<sup>39</sup> – Now, since 20 *sols* are a *livre*, that makes 30 *livres* – since 6 *livres* make a wreath thaler, that makes 5 wreath thalers – and, since 4 wreath thalers make one *louis d'or*, every hundredweight or

<sup>29</sup> BD: Referring to the reaction of the Prince-Archbishop of Salzburg to the request of 1<sup>st</sup> August, 1777 (No. 0328, specifically 0328/26 ff. Father and son Mozart were dismissed; Leopold was later reinstated).

<sup>30</sup> BD: Cf. Nos. 0422/226; 0426/75-76. In No. 0422, Leopold tells Mozart that his sister had been weeping profusely over his letter (No. 0416).

<sup>31</sup> BD: Cf. Nos. 0388/46; 0423/47: Mozart had been commissioned by a certain “de Jean” to write music for flute; a fee of 200 florins had been agreed. In 0494/60-61 he mentions only three quartets and a flute concerto as completed. 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>32</sup> BD: Nannerl obviously possessed a promissory note for 50 florins which the merchant Johann Lorenz Hagenauer could accept as security cf. No. 0435/79ff.

<sup>33</sup> BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773. Cf. No. 0032.

<sup>34</sup> BD: A church which Nannerl visited regularly. Cf. No. 0330/4.

<sup>35</sup> BD: Continuation of prospective costs and other calculations for the journey as promised in No. 0429/179.

<sup>36</sup> BD: 24 *livres* = 1 *louis d'or*. 1 *louis d'or* exchanges as 9 florins 36 kreuzers (cf. No. 0433/72-73), 1 *livre* as 24 kreuzers. The price per person mentioned here is therefore 37 florins 12 kreuzers.

<sup>37</sup> BD: Leopold is assuming a typical conversion rate of the time of 1 *louis d'or* = 11 florins.

<sup>38</sup> BD: Symbol for pound weight (“lb”).

<sup>39</sup> BD: 600 *sols* = 30 *livres* = 1.5 *louis d'or*.

100 ♂ costs one *louis d'or* and a wreath thaler. [145] Or, in our money, counting the thaler as 2 florins 45 kreuzers – 13 f 45.<sup>40</sup> Now, since the sheet music is very heavy, you can easily see that this would amount to a very large sum. I now make the supposition that you had 2 hundredweights: this would come to 27 f 30 and, including the sum above of 104 f – 131 f 30 kr, without the journey from Manheimm to Strasburg, which will be something around 16 miles,<sup>41</sup> [150] which I do not know and which you could find out about right away. Now, the matter could be taken care of as follows. You must have an additional chest, into which you should only put for each person, especially for Wolfgang, some good winter dress, all the underwear, – in short, the most necessary things, then his clavier concertos, a number of the best symphonies, the *concertone*<sup>42</sup> etc., [155] in a word, the most necessary things of all, – but the big chest is to be filled with all the other things, and speak with a merchant, who will send the chest on to his correspondent : whose name I must give you :| with wagoners. N.B. you must speak now in advance with Herr Schmalz<sup>43</sup> or a merchant. The other chest with the necessary things, [160] then the overnight bag and the violin case – take them with you. If you can fit the violin case into the big trunk, it must be done very carefully, with the violin lying absolutely firmly in the case, with the case placed at the bottom of the chest, and the space around it filled out firmly and carefully with music so that it cannot move, otherwise the music will end up [165] rubbed to pieces, miserably ruined and unusable. I suspect that the wagoners take a very long time from Manheim to Paris. All of this will be known to Herr Schmalz or another merchant in Manheim, they will surely obtain silk goods of one kind or another from Paris. Similarly, they will be able to tell you, at least approximately, [170] how much the wagoners are paid per hundredweight. So you must find out at once, without losing any time, what the post-coach to Strasburg costs, how much luggage per person is allowed as far as there, – what a hundredweight from Manheim to Paris costs with the wagoners, and how long luggage is underway with the wagoners. Wolfgang should write out these questions and then note the answer on his writing tablet. [175] If the baggage for both of you did not come to much more than a hundredweight, I would prefer simply to take everything along with me. Between the wagoners, of course, there will be great differences, and by that you can easily get back the costs of all your meals. In a word, one must immediately speak about this with a merchant. You will receive this letter on 4<sup>th</sup> March, [180] on the 8<sup>th</sup> come the further arrangements regarding your board and lodgings. We kiss you both a million times and I am, living constantly between fear and hope, your

Mzt

You will no doubt know that *Noverre*<sup>44</sup> is ballet master at the Paris opera? There is still no salt money<sup>45</sup> coming. – Dining at court is still suspended,<sup>46</sup> and only occasionally is one minister<sup>47</sup> or another invited. – The <Prince> [185] summoned the legal adviser to the

<sup>40</sup> BD: Leopold calculates 600 sols = 30 livres = 5 wreath thalers = 13 fl. 45 kr.

<sup>41</sup> 1 Austrian “Meile” [“mile”] = approx. 7.6 km.(!) (Klimpert, *Lexikon der Münzen, Masse...*, Berlin, 1896).

<sup>42</sup> BD: Cf. No. 0389/55. KV 190 (166b; KV<sup>6</sup>: 186E). Described in No. 0342/11-12 as 2 Cassations for the Countess [Gräfin].

<sup>43</sup> BD: Cf. No. 0373/81. Dietrich Heinrich Schmalz (1720-1797), son of the banker Philipp Lorenz Schmalz. Involved in credit for Wolfgang in Mannheim.

<sup>44</sup> BD: Cf. No. 0293/51. Jean Georges Noverre (1727-1810), dancer. The Mozarts met him in Vienna in 1773. He became composer and master of ballet at the *Académie royale de Musique* and director of festivities [*“Directeur des Fêtes de Trianon”*] in Paris in 1776.

<sup>45</sup> BD: As part of the dispute following the Bavarian Succession in 1777, Austrian troops had taken possession of various territories through which salt from Salzburg was usually transported. Cf. No. 0404/41 ff.

<sup>46</sup> BD: Friction had arisen between the Prince-Archbishop of Salzburg and leading officials. Cf. No. 0422/230.

<sup>47</sup> BD: “Minister” used here as a term for high functionary.

cathedral chapter<sup>48</sup> and said to him that inasmuch as the officials in the chapter have advised their lord that they wish to oppose his will and the capital tax, it is correspondingly his intention to put all the chapter officials in prison:<sup>49</sup> he should simply go and say that to his cathedral canons. – *Rust* is now away. Now I am once again the only music director. – [190] *Ferlendis*<sup>50</sup> intends to travel in spring, or he will even leave entirely. *Ferrari*<sup>51</sup> still wants to marry or leave. *Brunetti*<sup>52</sup> is in great difficulties. St. Peter's House,<sup>53</sup> where Haydn lives, was his abode until now, now he has to support Judith and the child,<sup>54</sup> has debts of 600 florins, and it is expected that we will suddenly hear the words: Where has *Brunetti* gone? – [195] That certain great *Luz*<sup>55</sup> and *Brunetti* now have their board at Spizeder's,<sup>56</sup> that is the abode of the Italians and a gambling house. *Addio*. Get yourself ready for the journey so that you can set off immediately after receiving the next letter. The post-coach in France is well closed-in and has good suspension. Try to sell the *chaise*<sup>57</sup> soon and as profitably as you can.

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<sup>48</sup> “CapitlSyndicus”. BD: Johann Baptist Anton Daubrawa von Daubrawaick (1731-1810), Court Councillor [Hofrat], chapter legal adviser [Kapitelsyndikus]. The dispute with the cathedral chapter reached a climax in 1779.

<sup>49</sup> BD: In the castle overlooking Salzburg.

<sup>50</sup> BD: Giuseppe Ferlendi(s) (1755 - after 1802), from Bergamo, oboist in the court music in Salzburg 1777-1778. Mozart wrote for him the oboe concerto mentioned in No. 0423/75 (either KV 217k or KV 314/285d).

<sup>51</sup> BD: Antonio Ferrari, leader of the cellos in the court music and violinist at the cathedral. He left at the end of August, cf. No. 0473/117-118.

<sup>52</sup> BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261, mentioned in lines 34-35. Cf. No. 0346/10.

<sup>53</sup> “das St: Petrische Hauss”. BD: Festungsgasse 4.

<sup>54</sup> BD: Brunetti was expecting a child by Maria Judith Lipp, the unmarried sister of Michael Haydn's wife, Maria Magdalena.

<sup>55</sup> BD: Perhaps Felix Anton Luz (c. 1733-1805), clerk to the paymaster's office [Zahlamtskanzlist].

<sup>56</sup> BD: Franz Anton Spi(t)zeder (1735-1796), studied at Salzburg university, tenor in the Salzburg court music, later a favourite of the Archbishop and an influential figure in the court music. Sang in Mozart's *Die Schuldigkeit des Ersten Gebots* KV 35 and *La Finta semplice* KV 51 (46a).

<sup>57</sup> BD: Wolfgang and his mother had travelled from Salzburg to Mannheim in the family's own chaise. There had been discussion of whether to sell it or use it further. Cf. No. 0426/86.