

Paris, 14th May,
1778

My dear husband,

Praise and thanks be to God, we are both well and hope that you will both find yourselves likewise well, which is our only pleasure [5] when we hear that. As far as our circumstances are concerned, we can be content for this season of the year. Wolfgang has got a good house, he must teach the *mademoiselle* daughter of the Duke de [...] ¹ composition for 2 hours every day. ² He pays duly, ³ and is the Queen's favourite. ⁴ The Duke loves Wolfgang above everything else. At the moment he has 3 pupils, ⁵ he could have more, [10] he cannot take them because everything is so far out of the way and he doesn't have time. Once we have everything in better order, towards wintertime, ⁶ he will get enough to do to make sure he doesn't know if he is coming or going, everybody is telling him. We are also thinking |: and all good friends are giving the same advice |: that we should take our own quarters at the end of the summer, [15] get the furniture ourselves, which one can obtain easily here, and cook ourselves. This way one can live for half the money, and we will do it as soon as we come into more money. Now I would above all like to know how things stand with the war. ⁷ Here the talk is that there is peace between the Emperor ⁸ and Prussia; ⁹ war with England ¹⁰ has not yet been declared here, [20] but vigorous preparations are being made. The Queen is currently pregnant, ¹¹ but it is not yet public, but quite certainly it is a great joy among the French. I ask you to convey our compliments to Herr *Ceccarelli* ¹² |: if he is still in Salzburg |: , we regret that we do not have the honour of knowing him. How, then, is Adlgasser's wife, ¹³ is little Victoria still with her,

¹ BD: Gap left for Guines. Cf. note on No. 0440/13. Adrien-Louis Bonnières de Souastre, Comte de Guines (1735-1806). Deutsch Bild No. 306. French representative in Berlin in 1769 and in London 1770-1776. In 1778 governor of the county of Artois. His daughter received composition lessons from Mozart; she is probably the pupil mentioned in line 15. Johann Baptist Krumpholtz (c. 1745-1790) dedicated a collection of compositions for the harp (*Recueil de douze preludes et petits airs...*, Sieber, Paris) to her.

² BD: Learning composition: cf. lines 58 ff.

³ BD: Wolfgang's comments in No. 0471/149 ff. tell another story.

⁴ BD: He did indeed belong to the small circle of the "messieurs internes". His influence on Marie Antoinette was said to be so great that Empress Maria Theresia wrote a warning letter to her on 1st September, 1779.

⁵ BD: One was the daughter of the Duc de Guines, as already mentioned; the other two are unknown.

⁶ BD: Here Mozart reckons with a stay until at least winter 1778/79, cf. line 56. In No. 0469/37, 43, he appears even to be thinking about winters 1779/80. This contradicts, however, a later statement in the same letter (No. 0469/185-186).

⁷ BD: When Karl Theodor (1724-1799), Elector [Kurfürst] of the Palatinate, succeeded the childless Maximilian III Joseph of Bavaria in December, 1777, the War of the Bavarian Succession, involving Austria, Bavaria and Russia, broke out. More details in No. 0401/41.

⁸ "Kaiser". BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790.

⁹ BD: Frederick II (the Great) was indeed negotiating with Austria at this point, but peace was far away. In July, relations with Austria were broken off.

¹⁰ BD: Over the British colonies in North America.

¹¹ BD: Marie Antoinette married Louis in 1770, but only after an operation in 1777 was he able to consummate the marriage. Marie Antoinette informed her mother Marie Theresia of the consummation (letter of 30th August, 1777) and later of the pregnancy (letter of 19th April, 1778). A daughter was born on 19th December, 1778 († 1851). After being imprisoned along with her mother, the daughter was released to Austria in 1795 as part of an exchange of prisoners of war and later became the influential Duchess of Angoulême.

¹² BD: Francesco Ceccarelli (1752-1814), castrato, employed in Salzburg and then, from 1795, in Dresden; often a guest in the Mozarts' house. Mozart wrote for him KV 374, cf. No. 0587/19; he also sang in Mozart's concert in Frankfurt in 1790. Cf. No. 0357/22, 42.

¹³ BD: Maria Anna Fesemay(e)r, received a scholarship to study singing in Italy; sang at the Salzburg court from 1765 onwards. Sang in performances of KV 35 in 1767 and of KV 51 (46a) in 1769. She married Anton Cajetan Adlgasser (1729-1767), Salzburg court organist and composer, as his third wife; Leopold and

[25] and what is young Waberl Eberlin¹⁴ doing, and Baranzki,¹⁵ do they still come to us occasionally? Is Nannerl still going to Andretter's¹⁶ every week, is the young Andretter¹⁷ still in Neuen Etting,¹⁸ because in Bavaria everything has changed. Fräulein von Schidenhoffen¹⁹ and Kranach Nannerl²⁰ – do they still come for the airgun-shooting?²¹ Herr von Schidenhofen will no doubt be proud because he has such a rich wife²² [30] and will no longer deign to call on us: yet that is no great matter, otherwise I hope Salzburg is still standing in its old place. Here in Paris much has changed since then,²³ the buildings are much larger and it has been extended so much that it is indescribable. *The Chausse d Antin*,²⁴ [35] where *Monsieur Grim*²⁵ lives [is] a completely new suburb and [has] many of the same beautiful broad streets. Although I have not yet seen much of it, I have however seen the new street map, and this is much different from our old one.²⁶ Something for Nan[n]erl. The fashion here is that one wears neither ear pendants nor anything around one's neck, and also no needles with inlaid stones in one's hair, [40] not the least polished precious stone, neither real nor fake, but the hair worn astonishingly high, not a heart toupee, but the same height all over, which amounts to more than a third of an ell²⁷. Only after this do they put the bonnet on top, which is even higher than the *toupee* and at the back the plait or *chenion*²⁸ going far down into the nape of the neck, and at the sides garnished with many buckles, but the *toupee* is nothing but *crepe*, no plain hair. [45] But they did wear it even higher,²⁹ so that they had to make the coaches higher because no woman could sit upright in them, but that has passed again. The *polonaises* are very much in fashion and made incomparably well. The dresses³⁰ with train for single women, flat in

Wolfgang Mozart were both witnesses at the wedding. Cf. No. 0082/14. Adlgasser's last hours are described in No. 0395/20 ff. He left 3 children: Viktoria (* 1753), Joseph (* 1761), and Anna (* 1766).

¹⁴ BD: Maria Cäcilia Barbara Eberlin, eldest daughter of Salzburg music director Johann Ernst Eberlin (1702-1762).

¹⁵ BD: Perhaps Joseph Berhansky von Adlersberg (1735-1813). Cf. No. 0344/112.

¹⁶ BD: Regular teaching of the daughter as in Nos. 0314/10; 0450/263. Family of Johann Ernst von Antretter, Esquire [Edlen von Antretter], († 1792), Imperial Knight [Reichsritter], farmer and Regional Chancellor to the Parliament of the Estates [Landschaftskanzler], Royal War Adviser [Hofkriegsrat]. After his administrative career, he ran into debt and died insane in a religious house. Cf. No. 0533/15.

¹⁷ BD VIII: Siegbert [not Siegmund] von Antretter (1761-1800), Bavarian cadet, 1780 officer cadet Salzburg. Johann Ernst von Antretter. Cf. Nos. 0288/50; 0450/263; 0403/16-17.

¹⁸ BD: Neuötting in Bavaria, where his troop was apparently garrisoned.

¹⁹ BD: Maria Anna Aloisia von Schiedenhofen (1760-1831), sister of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen, who made a successful career in the state administration of Salzburg. The Schiedenhofens were in frequent contact with the Mozarts. Cf. No. 0143/29.

²⁰ BD: Maria Anna Kranach, companion to Maria Anna Aloisia von Schiedenhofen. Cf. No. 0337/105.

²¹ BD: The shooting of airguns at humorously decorated targets was practised in the apartments of the members of the "marksmen's company" or club. A member would donate the first prize and pay for everything consumed during the meeting. Cf. No. 0330/5.

²² BD: Maria Anna Klara Daubrawa von Daubrawaick, daughter of Virgil Christoph Daubrawa von Daubrawaick (1725-1787), seneschal [Truchsess] and master of the mint [Münzmeister] in 1770, from 1772 actual court chamber councillor [wirklicher Hofkammerrat] and his wife, Anna Magdalena, née Ferstl (1731-1813). Cf. No. 0384/25.

²³ BD: Since the visit of the Mozarts in 1763.

²⁴ BD: Rue de la Chaussée d'Antin.

²⁵ 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.

²⁶ BD: Leopold had given them a map dating from their visit in 1763.

²⁷ BD: ½ elle = 60 cm = approx. 2 feet.

²⁸ Probably = *chignon* [kind of plait].

²⁹ BD: Emperor Joseph II of Austria, visiting his sister Marie Antoinette in Paris in 1777, mocked her coiffure as being as high as the steeple of St. Stephan in Vienna.

³⁰ BD: These two fashion items are also mentioned in No. 0388/133.

the front at the stomach, and no pleats. Now Nanerl knows enough about fashion for the meantime and I must [50] leave space for Wolfgang. So keep well, both of you, I kiss you many 100000 times, my compliments to all good friends, *Musieur*³¹ Bullinger, Sallerl,³² Deibel,³³ Miss Mizerl³⁴ and all the others, I remain your faithful wife,

Marianna Mozart

I send greetings to Thresel³⁵ and a little kiss to Bimbel³⁶; is the warbler³⁷ still alive? – – [55]

MOZART'S POSTSCRIPT:

If I have so much to do now, how will it be when winter comes? – I believe I have already told to you in the last letter that the *Duc de Guines*,³⁸ whose daughter is my pupil in composition, plays the flute incomparably well, and she the harp *magnifique*,³⁹ she has a great deal of talent and genius,⁴⁰ [60] in particular an incomparable memory, as she plays all her pieces, of which there are truly 200, by memory. But she doubts greatly whether she also has a genius for composition – especially regarding thoughts – ideas; – but her father |: who, strictly between the two of us, is too much in love with her :| says that she quite certainly has ideas; it is only bashfulness – she simply has [65] too little confidence in herself. Now we must see. ⁴¹If she does not get any ideas or thoughts |: for now she really does not have any – at all :| it is all in vain, for – I cannot, God knows, give her any. Her father's intention is not to make her a great composer; She should not, he says, write any operas, arias, concertos, symphonies, but only [70] grand sonatas for her instrument and for mine. Today I gave her her 4th lesson, and as far as the rules of composition and harmonisation are concerned I am pretty satisfied with her – for the first minuet which I put in front of her she wrote quite a good bass. Now she is already beginning to write in three parts. She manages it, but she immediately gets bored, [75] but I cannot help her; I cannot possibly press ahead. It is too soon, even if the genius were really there, but as it is there is unfortunately none present – one will have to do everything with artifice. She has no thoughts at all. Nothing comes. I have tried with her in every possible way; among other things, it also occurred to me to write out a quite simple minuet, [80] perhaps she might be able to write a variation on it? – Yes, it was in vain – now, I thought, she simply does not know how and what she should start with – so I started to vary only the first measure, and said she should continue likewise, and keep close to the idea – that finally worked to an extent. Once that was finished, I spoke to her saying she might make a start with something herself [85] – only the upper part, a melody – yes, she reflected for a fully quarter of an hour – and nothing came. So then I wrote 4 measures of a minuet and said to her – You see

³¹ Presumably = “*monsieur*.”

³² 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.

³³ BD: Franz de Paula Deibl (? 1698-1783), oboist, also violinist, in Salzburg.

³⁴ “Jungfer Mizerl”. 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.

³⁵ BD: Therese Pänckl, servant in the Mozart household in Salzburg for many years.

³⁶ BD: Pimpes, the Mozart’s dog in Salzburg. Cf. No. 0291/37.

³⁷ Bird kept as house pet.

³⁸ BD: Cf. note on line 7.

³⁹ = “Magnificent[ly]”.

⁴⁰ Presumably in the moderate sense of a natural capacity and inclination.

⁴¹ BD: Leopold’s reaction to the following lines: No. 0450/218 ff.

what a donkey I am; I start with a minuet, and cannot even finish the first part – please be so kind as to complete it; at that point she thought it would be impossible; [90] finally, with much effort – something came to light; I was indeed glad that something came for once. Then she had to fill out the minuet completely – that is, only the top part. As homework, however, I recommended to her nothing more than to vary my 4 measures and to write something on her own – to invent a different beginning – even if it is the same harmony – as long as the melody is different. [95] Now I shall see what there is tomorrow. – Now, I believe, I shall soon receive the poetry for my opera⁴² *en deux acts*.⁴³ Then I must first of all present it to the director, *M.^{sr} de Huime*,⁴⁴ to see if he accepts it. But on that there is no doubt, none at all, for it was at *Noverre's*⁴⁵ suggestion, and it is to *Noverre* that *de Huime* owes his position. [100] *Noverre* will also soon create a new ballet,⁴⁶ and I will set it to music. Rudolph⁴⁷ |: a hunting horn player |: is in the King's service here and is my very good friend. He understands composition from the foundations upwards, and writes beautifully. This man has offered me the position of organist at *Versailles*⁴⁸ if I want to accept it. ⁴⁹It yields 2000 *liv.^{res}* per annum, but then I must live in *Versailles* [105] for six months, the other 6 in Paris, or wherever I like. But I do not think I will accept it. I must listen to the advice of good friends on this. 2000 *liv.^{res}* is in fact not so much money. In German coins, of course, but not here. It amounts to 83 *louis d'or* per annum, of course, and 8 *liv.^{res}*, that is 915 florins and 45 kreuzers in our money |: that would of course be a lot |: but here only 333 thalers [110] and 2 *liv.^{res}* – that is not much. It is terrifying how quickly a thaler disappears. It is no wonder to me that people here do not make much of the *louis d'or*, for it is very little. 4 of these thalers, or a *louis*, which is same,⁵⁰ disappear at once. Now *adieu*. May life go well for you. I kiss your hands 1000 times, and embrace my sister with my whole heart [115] and am, sir, your most obedient son,

Wolfgang Amadè Mozart

My compliments to all good friends, both gentlemen and ladies, especially to Herr Bullinger.⁵¹

⁴² BD: The prospect was raised by Legros, cf. No. 0440/90 ff.

⁴³ = “In two acts”.

⁴⁴ BD: de Vismes, director of the *Académie Royale de Musique*.

⁴⁵ BD: Jean Georges Noverre (1727-1810), internationally active (Stuttgart, Milan), ballet master in Vienna 1755-1774. 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. His memoirs mention Mozart aged 12; they certainly met in 1778 in Paris, where Mozart wrote part of the music for *Les petits riens* KV Anh. 10 (299b). Cf. Nos. 0293/51; 0430/182.

⁴⁶ BD: These probably include the sketches for a new ballet KV 299c; on *Les petits riens* KV Anh. 10 (299b) cf. note on No. 0462/127.

⁴⁷ BD: Johann Joseph Rudolph (Jean Joseph Rodolphe) (1730-1812). 1716-1765 court musician in Stuttgart, and then in Paris musician to Prince Conti; from 1773 member of the Royal music. Composed several operas and ballets, wrote two books on music theory.

⁴⁸ BD: Leopold's views on the position of organist: No. 0450/231 ff.

⁴⁹ BD: Wolfgang makes various calculations. The 2000 livres are first of all converted into louis d'or and then into thalers: 1) 2000 livres = 83 louis d'or + remainder 8 livres; these 83 louis d'or then convert into 913 florins, the 8 livres remainder into 1 florin 40 kreuzers: total 915 fl. 40 kr. [Mozart's 45 kr. is wrong]. 2) 2000 livres = 333 thalers + remainder 2 livres.

⁵⁰ BD: An equivalence used in No. 0433/76.

⁵¹ 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. Amateur viola player. Mozart called him “his best of all friends” (cf. Nos. 0331/5; 0459/1).