

Prague, 15th January, 1787.

Dearest friend! –

At last I have found a moment to write to you, sir; – I was resolved to write easily four letters to Vienna on arriving, but in vain! – One single letter |: to my mother-in-law :| was all I managed; [5] and that only half done. – My wife and Hofer³ had to finish it.

Immediately on arriving |: Thursday 11th at 12 noon :| we had to rush at breakneck speed to be ready to eat at 1 o'clock. After the meal, the esteemed old Count Thun⁴ treated us to music performed by his own people, [10] and which lasted about one and a half hours. – I can enjoy this true entertainment daily. – at 6 o'clock I drove to the so-called Breitfeld Ball⁵ with Count Canal,⁶ where the core of the Prague beauties customarily gather. – This would have been just the thing for you, my friend! – I think I see you running – do you really believe that? – [15] no, limping⁷ after all the beautiful girls and women. – I did not dance and did not philander. – The former because I was too tired, and the latter because of my native bashfulness; – but I took great pleasure in watching how these people leapt around in such heartfelt delight to music from my *Figaro*, transformed entirely into *contredanses* and German dances; – [20] for here they are talking about nothing except – *Figaro*; nothing is played, tooted, sung and whistled except – *Figaro*: no-one goes to any *opera* except – *Figaro* and eternally *Figaro*; certainly a great honour for me. – But now to get back to today's agenda. Since I was late getting home from the ball and was tired and sleepy from the journey anyway, there was nothing more natural in the world than to have a very long sleep, and this is exactly how it turned out. – The whole of the next morning was therefore once again *Sine Linea*;⁸ – After the meal, the Count's music must never be forgotten, and since they put a thoroughly good *pianoforte* in my room on just that day, you can easily imagine that I will not have left it simply unused and unplayed that evening; [30] that it will also have been quite natural for us to form a little *quartet*⁹ among ourselves in *caritatis camera*¹⁰ |: and wealsoav¹¹ the fine ribbon¹² :|, and this way the whole evening will once again have been lost *sine linea*; and this is exactly how it turned out. – Now pick a quarrel with

¹ BD: Original unknown. Facsimile Kat. Morrison Coll. IV. Copy Bspk. Edition *Wiener Zeitschrift für Kunst etc.* 1842 No. 79.

² BD: After the success of *Figaro* in Prague, Mozart accepted an invitation from a group of “group of very knowledgeable music-lovers” [cf. No. 1020/20] and travelled to Prague with Constanze and several friends and acquaintances, staying there from 11th January to 8th February, 1787. Letter No. 1022 is the only authentic account remaining from Mozart's first Prague journey. The recipient of the letter, Emilian Gottfried von Jacquin (1767-1792), was the son of Nikolaus Joseph, Baron [Freiherr] von Jacquin (1728-1817), a notable botanist. Gottfried's daughter Franziska was one of Mozart's keyboard pupils, while he himself composed. Mozart's acquaintanceship with the family must have started before 1783.

³ BD: The violinist Franz de Paula Hofer (1755-1796), a friend of Mozart's. He married Josepha Weber, Mozart's sister-in-law, on 21st July, 1788.

⁴ “Graf”.

⁵ BD: Johann, Baron Bretfeld von Kronenburg († 1820), provincial advocate [Landesadvokat] and university professor. He arranged a ball in the Assembly Hall every Thursday.

⁶ “Graf”.

⁷ See name “HinkitiHonky” in line 59.

⁸ BD: “Without a line” (of music being composed).

⁹ BD: Probably the piano quartet in E^b KV 493, although this is hardly “little”.

¹⁰ “Room of Charity”; BD: A room in Count [Graf] Thun's palace in Prague made available to Mozart from his second day in Prague.

¹¹ BD: Mozart write “hammera” = dialect form of “haben wir auch” = “we also have”.

¹² BD: The “Bandel” [“Ribbon”] Trio KV 441, supposedly occasioned by Gottfried von Jacquin.

Morpheus, as far as I am concerned; this loafer is very well-inclined to us here in Prague; – [35] I have no idea what the reason might be for this; suffice it to say that we have been done some thorough sleeping in – yet we managed to make our way to *Father Unger's*¹³ as early as 11 o'clock in order to cast a ~~left~~ lowly eye over the Imperial and Royal library and the general theological *seminary*; – after we had almost looked the eyes out of our heads, [40] we believed we could hear a little *Stomach Aria* deep within us; it therefore seemed right to us to drive to Count *Canal's* to eat; – the evening surprised us faster than you might believe; – suffice it to say it was time for the *opera*. – We therefore heard *Le gare generose*.¹⁴ – I can say nothing decisive as far as the performance of the *opera* goes because I was talking a lot; [45] but it well may be the reason why, contrary to my habit, I talked. – *basta*;¹⁵ this evening was, *al solito*,¹⁶ thrown away once again; – today I was finally so fortunate as to find a moment to enquire about the well-being of your dear parents and the whole *Jacquin* household. – The hope and wish of my heart is that they may all be as well as the two of us. [50] – I must honestly admit to you that |: although I enjoy every possible kind of courtesy and honour here, and Prague is indeed a very beautiful and pleasant place |: I am fact greatly longing to be back in Vienna; and, believe me, the main thought in this is certainly your household. – When I reflect that I will only have a short time to enjoy the pleasure of your valued company after my return, [55] and then will have to go without this pleasure for so long – and perhaps for ever¹⁷ – it is only then that I truly feel the friendship and respect in which I hold your whole household; – Now farewell, dearest friend, dearest *HinkitiHonky!*¹⁸ – This is your name, just to let you know. [60] We have all invented names for ourselves on our journey, here they are. Me: *Pùnkittititi*.¹⁹ – My wife: *SchablaPumfa*. *Hofer*:²⁰ *Rozka=Pumpa*. *Stadler*:²¹ *Nàtschibinìtschibi*. *Joseph, my servant: Sagadaratà*.²² *Gauckerl*,²³ *my dog: Schamanuzky*. – *Mad^{me} Quallenberg*:²⁴ *Runzifunzi*. – *Mad:^{selle} Crux*:²⁵ *Ps. Ramlo*:²⁶ *Schurimuri*. *Freystädtler*:²⁷ *Gaulimauli*. Please be so kind as to *communicate* this name to the latter. [65] – Now *adieu*. My *concert* in the theatre will be on the coming Friday, the 19th; I will probably have to give a second one;²⁸ this will unfortunately prolong my stay here. I would ask

¹³ BD: Dr. Karl Raphail Ungar (1743-1807); Freemason, director of the library and the theological seminary.

¹⁴ BD: *Commedia per musica* by Giovanni Paisiello (1740-1816).

¹⁵ = “enough!”

¹⁶ = “as usual”.

¹⁷ BD: Mozart seems still to have been thinking seriously about moving to England.

¹⁸ “Hinki” seems to come from the German “hinken” [= “to limp”], cf. line 15.

¹⁹ BD: Perhaps from “punkert” = small, round.

²⁰ BD: See above.

²¹ BD: The clarinettist Anton Paul Stadler (1753-1812), his younger brother was Johann Nepomuk Franz (1755-1804). They both probably played in Mozart's Serenade in B^b KV 361 (370a) in Mozart's concert of the 23rd March, 1784. Both brothers were Freemasons in Vienna. Stadler worked constantly on extending the range of his instrument. The inventory of Mozart's estate refers to a note (marked “lost”) demanding that Stadler return a loan of 500 florins.

²² BD: Perhaps from a habit of saying “Sag a dar a” [= in dialect “I'm telling you too”].

²³ = “trickster” (or possibly juggler, illusionist).

²⁴ BD: Elisabeth Barbara, née Habert, wife of the clarinettist Johann Michael Qualenberg, member of the Electoral Palatine court orchestra. Aunt of the following “Mad:^{selle} Crux”.

²⁵ According to Grimm's dictionary, “runzen” can mean “snore”. BD: Maria Anna Antonia (Marianne) Crux, daughter of a dancer at the Mannheim court; singer, violinist and pianist.

²⁶ BD: Kaspar Ramlo, violinist, later court musician in Bavaria.

²⁷ BD: Franz Jakob Städler (1761-1841), received teaching from Mozart in Vienna, probably using the so-called *Salzburger Studienbuch* (Salzburg book of studies). The name “Gaulimauli” was used again in Mozart's canon KV 232 (509a), written for him in the spring of 1787.

²⁸ BD: There is no clear evidence that this ever took place.

you to communicate my *respects* to your worthy parents and to embrace your esteemed brother²⁹ |: whom we were not able to call anything better than *Blatteririzi*³⁰ :| 1000 times for me. – [70] I kiss the hands of your esteemed sister³¹ |: *Sig:^{ra} Diniminimi* :| 100000 times and ask her to be truly diligent on her new *piano-forte* – yet this exhortation is pointless – for I must confess that I have never yet had a pupil as hard-working and with as much visible keenness as she has – [75] and I am indeed very much looking forward to giving her further teaching according to my limited ability. – *Apropos*,³² if she wants to come tomorrow – I will certainly be at home at 11 o'clock.³³ –

But now it really would be time to close – wouldn't it? – You will have been thinking this for a long time now. – Farewell, best of friends! – Maintain your valued friendship towards me – write to me soon – but soon – [80] and if you should by any chance be too lazy for that, send for *Satmann*³⁴ and dictate your letter to him; – yet it never comes from the heart in the same way if one does not write oneself; Now – I will see if you, sir, are as much my friend as I am entirely yours, and shall be eternally.

Mozart mp³⁵

[85] *P.S.* Please address any letter

you may perhaps write:

in Count Thun's palace.

My wife sends her best compliments to the whole *Jacquin* household and also to Herr Hofer.

[90] N.B. I will see and hear *Figaro* here on Wednesday, – if I am not deaf and blind by then. – It will perhaps be only after the *opera* that I – – –

²⁹ BD: Joseph Franz, Baron [Freiherr] von Jacquin (1766-1839), botanist, succeeded his father as university professor. Mozart wrote the double canon KV 228 (515b) in his house album. Joseph Franz made an entry in Mozart's house album on the same day.

³⁰ BD: After his profession? (Botanist, blatt = leaf).

³¹ BD: Franziska, Edle von Jacquin (1769-1850), one of Mozart's keyboard pupils; Mozart wrote the piano part of the so-called "Kegelstatt" ("Skittles") Trio KV 498 for her. ["Edle" is the lowest noble title, approximately the rank of "Esquire".]

³² (Here:) = "By the way".

³³ BD: Of course not meant seriously.

³⁴ BD: Obviously a professional scribe.

³⁵ mp = *manu propria* = in his own hand.