

0028. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Monsieur mon tres cher amy!

Salzb., the 14th Martii,
1756

I read in the letter you wrote to your esteemed brother³ that you are sending the advance sheet of (L). [5] If, now, the little word advance sheet means roughly that it has been entirely printed, let it be. Leave it! If not? – then on p. 83, in the penultimate example, the slur over 2 notes has been forgotten,⁴ to wit:



on p. 86, in §35, in the second example, every first note should have a little dash.



eadam pagina. § 37: a word has been forgotten at the beginning of the penultimate line. [10] It reads: anfangs eine machen. It should read: anfangs eine einfache machen.

Now to the manuscript.

Here are 3 chapters. As far as was possible, I have shortened the many examples from p. 137 to 140. Simply continue these examples; the beginning and end of each example and its variations can begin or end at the beginning, the middle, or the end of a line, [15] it is all the same, for these examples are distinguished sufficiently by the numerals and letters. But see that you get confused and that you do not omit anything that is left. In particular, that the references to the examples on p. 141, § 2, 3, 4, 5 and 6 have been made correctly. For I have no manuscript in my hands. [20] You see constantly how necessary the corrected printed sheet is to me.

I have shortened as much as I could. But you should not think that I have made any omissions that might be to the disadvantage of the book. Not at all! And for precisely this reason it has predominantly been left in place. Just see that you do not err, for in one case an example has been removed, in another an example has been left in, [25] and at the bottom of p. 154 three examples have been made into one. Here, namely, the last 2 bars of the bottom example have been joined onto the top example, the examples in the middle have been erased.

See, nevertheless, that you fit the smaller examples into one line, but the larger ones into two lines. You will sometimes see a dash with red pencil, such as e.g. in the second example, p. 158. [30] The same at the end of both examples, p. 161. The same, p. 162. This means that you can stop here if need be if a new line were to result. But then you must set a new *custodem musicum* (w) for the following note, for it is entirely acceptable to stop and save a line.

¹ Leopold Mozart (1719-1787), born in Augsburg as son of a bookbinder. Started studies in law and philosophy in Salzburg, but neglected these and became a professional musician. Married Maria Anna Pertl in 1747. Only two of their seven children survived infancy. From 1763 until his death, he was *Vizekapellmeister* [deputy director of music] at the Prince-Archbishop's court in Salzburg.

² BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

³ BD: Cf. No. 0009/5, 7; he was obviously attending the spring fair in Salzburg (cf. No. 0002/22).

⁴ BD: This correction was not made.

[35] Only see that no errors happen, for now chapters are coming where you can easily err, and where I can very easily overlook the errors.

Now we come to the drawings.

Here is my portrait,⁵ or, at least, it is meant to be. The one who did it⁶ is otherwise a good portrait painter and also a good history painter. [40] Only he has the habit of always making big heads and big figures generally.

Most people say it is a very good likeness. But everyone also says that I am represented as somewhat too fat and much too old, and this happens due to the twist, for on the side where I hold the violin it appears as if the neck is too fat and, in the shadow, the face somewhat swollen. [45] Everything is too fat! You will wonder at the size of the format, but he would not and cannot make it smaller. Now write to me with your sincere opinion of it, for in this large format it would have to be folded, and it will of course have to be re-drawn anyway, otherwise the violin would appear in the right and the bow in the left hand. [50] Moreover, you see that the hands, while well done, are yet extraordinarily powerful, and this depiction presents a thoroughly large person. This is now Illustration I. In the other Illustrations, namely II, III, IV and V, done with a sketching pencil and of a common, plain person, I have only shown so much as make it clear from them how the posture should be portrayed. [55] In addition, one need only read about it in the book and then one will easily understand how they must be. The 2 breast pictures, II and III, are represented in a nightgown. Fig. 3 represents the mistake one makes if one raises the right arm too high. One will also no doubt appreciate the difference between the violin holds in Illus. I and Illus. II., especially if one reads the explanation. [60] And in Illus. 3 the elbow must be driven upwards strongly by the shadow in order to show the error. One need only read the end of § 3 on p. 54.

Now please write telling me what these copper engravings may cost. And the other 4, namely Illus. 2, 3, 4 and 5, likewise do not need to be so expensive as long as they express the posture comprehensibly. [65]

And these could be done first, even if it should happen that one thing or another has to be changed regarding the portrait. In short, speak with those who understand it. Please commend me to Herr Nilson⁷ and write to me, sir, with your opinion. Good heavens! Now Herr Nilson's copper engravings come into my mind. [70] They are still with His Excellency the Royal High Steward.⁸ I take upon myself either the engravings or their payment. It is the Royal High Steward who is waiting longingly for my copper engravings, but principally for the portrait, for he has portrayed many 100 persons and then has many of them engraved in copper.

Addio. Regarding the opera booklets,⁹ your esteemed brother will speak with you. [75] Only write to me soon saying whether you approve.

⁵ BD: The drawing forming the basis for illustration one (cf. line 48) in the *Violinschule*, a portrait of Leopold. It was signed by Gottfried Eichler the Elder (1677-1758), the predecessor of Nilson (cf. No. 0004/89) at the Academy in Augsburg; the engraver is Jakob Andreas Fridrich the Younger (1714-1779). Deutsch Bild No. 31.

⁶ BD: Cf. No. 0004/86-87.

⁷ BD: Nilson, director of the Academy in Augsburg; cf. No. 0004/89.

⁸ "*Obristhofmeister*". BD: Royal High Steward [Obersthofmeister] Franz Lactanz, Count [Graf] Firmian (1712-1786), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8), occupied various positions at court, ultimately that of Royal High Steward [Obersthofmeister]. Cf. No. 0004/86-87.

⁹ BD: Cf. No. 0015/44; No. 0019/3.