

Dearest, most treasured little wife

[Vienna, 14<sup>th</sup> October, 1791]

Yesterday, Thursday the 13<sup>th</sup>, Hofer<sup>3</sup> travelled out with me to *Carl*,<sup>4</sup> we ate out there, then we drove into town, at 6 o'clock I collected *Salieri*<sup>5</sup> and *Cavalieri*<sup>6</sup> with the coach, and drove them to the *box*<sup>7</sup> – [5] then I went quickly to collect Mama and *Carl*, whom I had left at Hofer's in the meantime. You would not believe how *charming* they both were, – how very much they liked not only my music, but the plot and everything together. – They both said a grand opera<sup>8</sup> – worthy to be performed at the greatest *festivity* before the greatest monarchs, – and they would certainly see it very often, [10] for they never seen a more beautiful and more pleasing *spectacle*. – He<sup>9</sup> listened and looked with rapt attention, and there was not a number, from the *symphony* to the final chorus, which did not coax a *bravo* or *bello* out of him, and they could hardly stop thanking me for this favour; they had been thinking of going to the opera the whole time yesterday, but they would have had to be sitting inside by 4 o'clock, [15] but this way they saw and heard it at their ease. – After the theatre I had them driven home, and I took *supper* with *Carl* at Hofer's. – Then I drove home with him, where we both slept splendidly. It was no small joy that I gave *Carl* by collecting him for the opera. – He looks splendid – there is no better place you could find for his health, [20] but all the rest is unfortunately miserable! – They may be capable of raising good peasants for the world! – But enough of that, I have asked for *Carl* to be excused until Sunday afternoon, because the main *studies* |: God have mercy |: do not [begin]<sup>10</sup> until Monday; I said that you would like to see him – tomorrow, Sunday, I will bring him out to you – then you can keep him with you, or I will drive him back to Hecker<sup>11</sup> on Sunday afternoon; – reflect on it, he will surely not be ruined because of one month, I think! – In the meantime the story with the Piarists<sup>12</sup> could work out, and this is being worked on seriously. – Otherwise he may be no worse, but neither is he a jot better, than he always was. He is continuing in the same unfortunate manner, likes as always to plague others, [30] and is almost less keen on learning because out there he does nothing for 5 hours in the morning and 5 in the afternoon other than walk round the garden, as he admitted to me himself; in a word, the children do nothing except eat, drink, sleep and go for walks. At the moment *Leitgeb*<sup>13</sup> and Hofer are with me; – the former will stay with me to eat, [35] I have just sent my faithful comrade *Primus*<sup>14</sup> to the Burgesses' Hospital<sup>15</sup> for food; – I am very satisfied indeed with the fellow; only once has he let me down, forcing me to sleep

<sup>1</sup> BD: Original lost. Copy Bspk (c. 1850); copy privately owned Salzburg (c. 1830). Edition Nottebohm.

<sup>2</sup> BD: Constanze had problems with her feet (cf. note on No. 1106/14) and had spa treatment in Baden on previous occasions; now, furthermore, she was soon due to bear a child.

<sup>3</sup> BD: The violinist Franz Hofer, Mozart's brother-in-law.

<sup>4</sup> BD: Mozart's second child, Carl Thomas, was born on 21<sup>st</sup> September, 1784. Since 1787 at a private school in Perchtoldsdorf about 13km south-west of Vienna (cf. line 40).

<sup>5</sup> BD: Antonio Salieri, composer, succeeded Bonno as court music director in Vienna in 1788.

<sup>6</sup> BD: Catarina Cavalieri (1755 in Vienna – 1801 in Vienna), trained by Salieri, active in German and Italian opera troupes in Vienna 1778-1793, sang *Konstanze* in the première of the *Abduction*, *Donna Elvira* in the Vienna première of *Don Giovanni*, *Demoiselle Silberklang* in the *Schauspieldirektor*, and the *Gräfin* in the Vienna performance of *Figaro* on 28<sup>th</sup> August, 1789; Mozart wrote for her KV 469 No. 8; KV 540c.

<sup>7</sup> BD: A box at the theatre where *The Magic Flute* was being performed.

<sup>8</sup> BD: *The Magic Flute*; likewise lines 14 and 18. In the sources (original is lost) the variants 'opera' (c. 1850) and 'operone' (1830) ['grand opera'] appear.

<sup>9</sup> BD: Salieri.

<sup>10</sup> BD: Word missing, "begin" supplied.

<sup>11</sup> BD: Wenzel Bernhard Heeger, in charge of the school in Perchtoldsdorf.

<sup>12</sup> BD: Cf. Nos. 1170/28, 1195/48.

<sup>13</sup> BD: Word missing, "begin" supplied.

<sup>14</sup> BD: Supposedly the nickname of the waiter Joseph Deiner in the inn "Zur goldenen Schlange".

<sup>15</sup> "Bürgerspital". BD: A hospital run as a charity.

at Hofer's, which annoyed me greatly because they sleep too long for me. I most prefer being at home, because I am entirely accustomed to my order. This was the single occasion when he put me in an evil humour. [40] Yesterday the journey to *Bernstorf*<sup>16</sup> cost me the whole day, which is why I could not write – but for you not to write to me for 2 days is unforgivable, but today I firmly hope to receive news from you, and tomorrow to speak to you face-to-face, and to kiss you from the heart.

[45] Farewell, eternally your

the 14<sup>th</sup> 8br.<sup>17</sup> 791.

Mozart

I kiss *Sophie*<sup>18</sup> a thousand times, with *X.Y.*<sup>19</sup> do what you want. *adieu*.

---

<sup>16</sup> BD: Correctly “Perchtoldsdorf”, in dialect “Petersdorf”.

<sup>17</sup> = October.

<sup>18</sup> BD: Constanze's youngest sister.

<sup>19</sup> BD: Probably Süßmayr.