

## LET'S PAINT A PICTURE ...



Before we get started on his life, we should first try to envision the person, Wolfgang Amadeus.

In his childhood and youth, Wolfgang was usually described as gaunt, pallid and smaller than his peers. His hands were also so small, that his virtuoso piano playing was even more astonishing. He was an endearing, approachable child with a healthy sense of self-confidence. In 1766 Friedrich Melchior von Grimm said about him, "... by the way, he is one of the most lovable characters that you could imagine; everything he says and does, he delivers with spirit and feeling combined with grace and that lovely behavior which is typical for his age." And the composer Johann Adolf Hasse described the then 14-year-old as "handsome, lively and charming, with excellent manners" and "one cannot help but be fond of him, once you get to know him."

In adulthood he was also one of the smallest. If you take into account that people in his day were basically smaller than they are today, we can imagine that he was probably between 1.50 m and 1.55 m tall. There is no evidence of what his actual size was. The once cute and bright child became an unimpressive and not especially attractive man. His nose was noticeably outstanding, it slanted to one side and had a protuberance. His head was rather large in relation to his body. He had smallpox at age 11 and this left a few pockmarks. On one of his last tours, two and a half years before he died, he was described in Northern Germany as a "small, deathly pale little man." His sickly appearance was obviously a sign that his life-energy was waning, although at that time he was rather stout.



*The nose and mouth of the then 24-year-old Wolfgang in the family portrait by J.N. della Croce look the same as the ones on the bust in the Rollett-Museum.*

*Some of the typical traits of Mozart's face, like the protuberance on his nose, his noticeably curved mouth, the lachrymal sacs and the double chin which he had in later life, are recognizable in this medallion and in the portrait.*

## ... AND INDOORS GOVERNS THE MODEST HOUSEWIFE – HIS MOTHER ANNA MARIA



When and where Anna Maria Pertl, born on December 25, 1720 in St. Gilgen, met Leopold Mozart, is unknown. At any rate, they must have married for love, because there was neither a dowry nor interesting social connections to be expected from Anna Maria. On November 21, 1747 they finally stood before the altar. After years of waiting, Leopold had his first employment with a regular income in the summer, which opened the long-awaited opportunity to start a family.

Anna Maria was a perfect role model of her time, in the so-called Age of Enlightenment. Jean Jacques Rousseau summarized what was demanded of a chaste woman: “She is worthy if she is not known to anybody; she is honorable if she has the respect of her husband; her joy lies in the happiness of her family.” It was considered best, if a woman was neither seen nor heard. Mozart’s wife fit this description perfectly: The more than 30 years of marriage were never spoiled by a harsh tone from her, she simply fulfilled her tasks, tactfully exercised restraint and was an ever loyal and supportive comrade to her husband. His tone towards her was often superior and critical. She accepted that and looked up to him respectfully. He was the love of her life, which is underlined by the systemic constellation. Leopold found in her all the qualities which in his opinion made up the ideal woman: morality, decency, conscientiousness, common sense, friendliness, cheerfulness, cleanliness. She could handle even difficult situations with her soothing and humorous tone and maintain a good mood in the family. In spite of his austerity and petty criticisms, Leopold’s letters to his wife show affection and appreciation. After her death he felt lonely and lost.



*How did Wolfgang experience life with his mother? The relationship between the two was a deep and loving one, as the astrological chart shows. The boy was the apple of Anna Maria’s eye and she protected and defended him even against his father. In a systemic constellation set up about Mozart she said to Nannerl, “We are proud of the boy!” And after her death, Leopold wrote to Mozart, about her, “...she loved you greatly, she was very proud of you and she (I know this more than you) completely lived through you.” However, the relationship was also not without its problems, which the conjunction of the Moon and Pluto in his horoscope indicates. The systemic constellation shows, touchingly, how difficult it was for Anna Maria, who always appeared to be happy, sociable and compensatory on the outside, to take the deaths of her 5 children. She lived inwardly with them, encapsulated herself, was virtually untouchable to those living around her. (Compare the Moon-Uranus constellation in his horoscope.) This also had its effects on Wolfgang. All children identify themselves – usually without being aware of this – with their mother, taking on her attitude. It follows that*

*The portrait shows Anna Maria, fashionably dressed, as a lady belonging to the upper class of the bourgeoisie. The Mozarts knew how to make themselves up, and Wolfgang's and Nannerl's parents were not by chance named the most beautiful couple in Salzburg.*



## THE CHILD STAR ON TOUR



Mozart spent about a third of his life – all in all 3,720 days (10 years, 2 months, 8 days) out of 13,097 days (35 years, 10 months 9 days) – on 18 tours, which have been documented. The most extended ones were those in his childhood and youth, which occupied about nine years of his life before his 23<sup>rd</sup> birthday.

Leopold felt within himself the divine calling and responsibility to “proclaim to the world a miracle which God granted to be born in Salzburg”, as he once wrote. Moreover, Leopold was hoping to be able to secure the future of his son through the contacts he made in his childhood. Of course, Leopold also wanted to improve the family finances.

It seems incredible that outside of the exhausting tours, the performances, the hours of practice, the invitations, composing, not to mention the periods of illness, there was still time for a profound education. The Mozart children never attended school, but were home-schooled by Leopold. Wolfgang not only knew how to read, write and do arithmetic better than most of his peers, but also possessed a broad general education and could speak and write Latin, English, French and Italian fluently. Along the way he learned to play the piano and violin, to sing, and studied theoretical subjects such as composition.

At the age of 14 his handwriting already showed considerable maturity and at this age he already used Italian, French and Latin alternately while writing letters – in an astonishingly accurate way. Having been acquainted with emperors, kings and other important people since he was a child taught him to consort with those of higher status unselfconsciously and confidently without the usual compliance. His tours, however, were not only exhausting and educational, but also filled with great experiences, they were entertaining and became a lifelong memory.



*The ascending sign and medium coeli governed by Mercury makes it understandable that Wolfgang had already proved his incredible talent in his childhood. Jupiter in the quadrant of the will, shows that Wolfgang felt the urge himself to play music and to compose and did not have to be pushed into doing so. The Sun-Mercury-Saturn-conjunction indicates the ambitious father, who wanted to perfect Wolfgang's talent to a peak performance level. Wolfgang's enormous mental capacity, his ability to grasp an idea extremely quickly and his astonishing memory can be seen in his horoscope (Moon in Sagittarius and in the fourth house), but also in his handwriting. Uranus and the descending moon's nodes in the third quadrant of his horoscope indicate unusual relationships, among other things.*



*Little Wolfgang not only  
played the piano, but was also  
a virtuoso on the violin.*

