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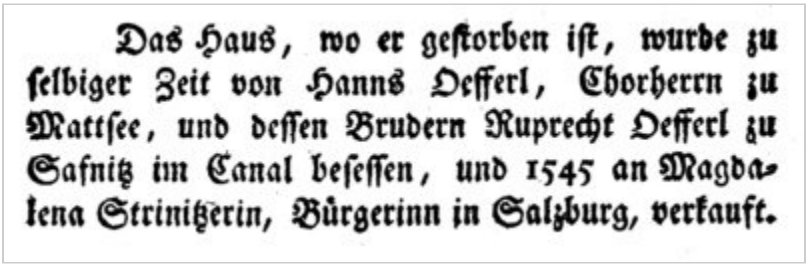
Leopold Mozart as guide to Paracelsus (1760)

David Black

Christoph Gottlieb von Murr, "Litterargeschichte des Theophrastus Paracelsus." *Neues Journal zur Litteratur und Kunstgeschichte*, 2 vols. Leipzig: Schäfer, 1798–99

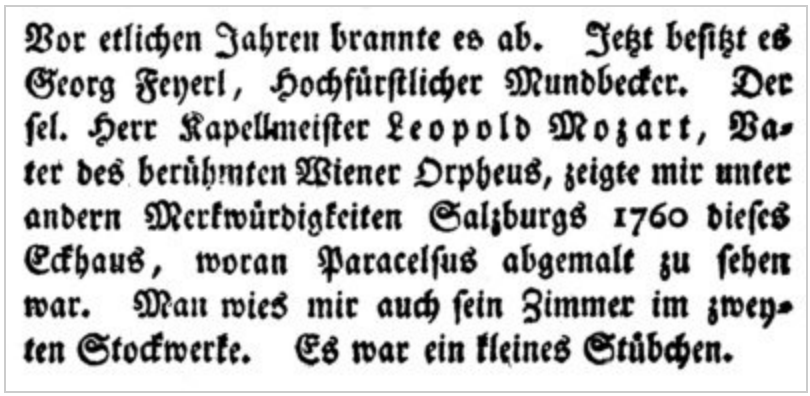
[vol. ii, 247]

Das Haus, wo er *[Paracelsus]* gestorben ist, wurde zu selbiger Zeit von Hanns Oefferl, Chorherrn zu Mattsee, und dessen Brudern Ruprecht Oefferl zu Safnitz im Canal besessen, und 1545 an Magda= lena Strinitzerin, Bürgerinn in Salzburg, verkauft.


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[...] Jetzt besitzt es Georg Feyerl, Hochfürstlicher Mundbecker. Der sel. Herr Kapellmeister Leopold Mozart, Va= ter des berühmten Wiener Orpheus, zeigte mir unter andern Merkwürdigkeiten Salzburgs 1760 dieses Eckhaus, woran Paracelsus abgemalt zu sehen war. Man wies mir auch sein Zimmer im zwey= ten Stockwerke. Es war ein kleines Stübchen.

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Vor etlichen Jahren brannte es ab. Jetzt beſitzt es Georg Feyerl, Hochfürſtlicher Mundbecker. Der ſel. Herr Kapellmeiſter Leopold Mozart, Vater des berühmten Wiener Orpheus, zeigte mir unter andern Merkwürdigkeiten Salzburgs 1760 dieſes Eckhaus, woran Paracelſus abgemalt zu ſehen war. Man wies mir auch ſein Zimmer im zweyten Stockwerke. Es war ein kleines Stübchen.

[translation:]

The house in which he *[Parcelsus]* died was at that time owned by Hanns Oefferl, canon in Mattsee, and his brother Ruprecht Oefferl of Safnitz in Canale, and was sold in 1545 to Magdalena Strinitzer, citizen in Salzburg.

[...] It is now owned by Georg Feyerl, baker to His Most Serene Highness. In 1760, Herr Kapellmeister Leopold Mozart, father of the renowned Viennese Orpheus, showed me, among other Salzburg curiosities, this corner house on which the painting of Parcelsus was to be seen. I was also shown his room on the second floor. It was a small little chamber.

Commentary

A customs official and jurist in Nuremberg, Christoph Gottlieb von Murr (1733–1811) was a remarkable polymath, with wide interests in the arts and sciences. A correspondent of C. P. E. Bach and Forkel, he collected the music of J. S. Bach and was responsible for the rediscovery of the *Lochamer-Liederbuch* (see Neumann & Schulze 1972, 182–83, 311; and Schulze 1981, 38–39). In 1759 Murr visited Italy, and on his return journey arrived in Salzburg in the final weeks of 1760, apparently in the company of the violinist Johann Georg Holzbogen (see the letter of recommendation that Tartini wrote to Nardini on behalf of the travellers on 14 Dec 1760). Many years later, in the course of a long article on physician, occultist, and Salzburg resident Paracelsus (Phillip von Hohenheim, 1493–1541), Murr recalled that Leopold Mozart had shown him the house where Paracelsus died. The house, Platzl 3, still has a portrait of Paracelsus on its wall today.

It was during this visit that Leopold gave Murr the gift of a manuscript containing a song, “Der Mensch seufzt stets in Kreuz und Weh” (*LMV* VI:1) and a keyboard minuet in G. The manuscript, today in Budapest, bears an inscription from Leopold to Murr dated Jan 1761,

including a quotation adapted from Ovid’s *Fasti* (i:175–76): “Now joyful words are spoken on the Kalends, and we give and receive good wishes”. Murr briefly mentioned Leopold and Wolfgang in 1776 (*Neue Folge*, 101).

This item is also noted independently in Eisen & Broy (2018).

We are grateful to Anne-Louise Luccarini for information about the timing of Murr's visit.

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