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Mozart in Paris and his Sonatas, op. 1 (addendum) (5 Mar 1764)

Dexter Edge and David Black

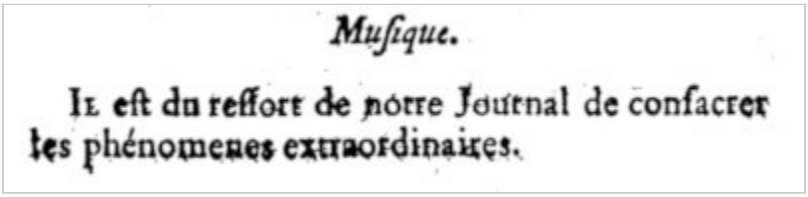
***L'Avantcoureur,* no. 10, Mon, 5 Mar 1764**

[Passages omitted in Dokumente are given in blue.]

[153]

Musique.

IL est du ressort de notre Journal de consacrer les phénomenes extraordinaires.



Muſique.

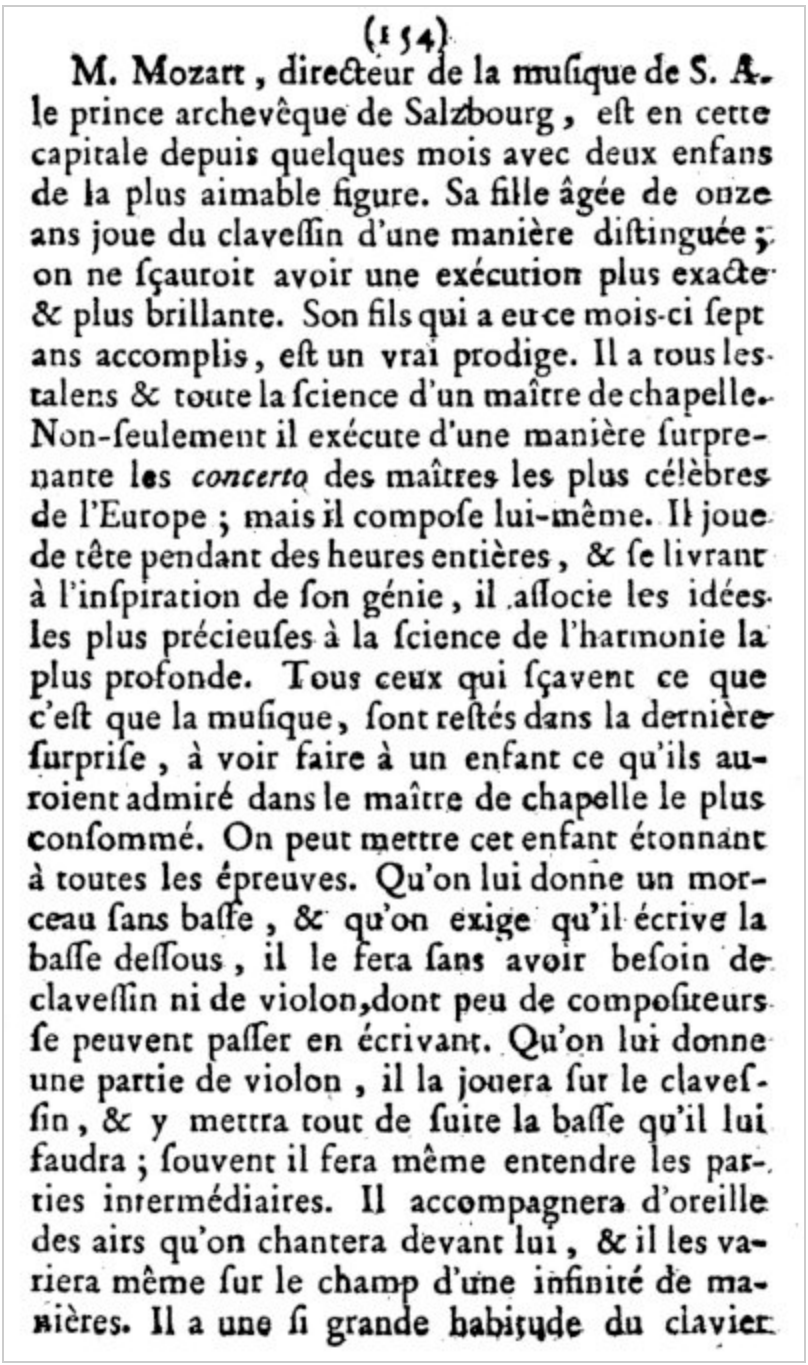
Il eſt du reſſort de nôtre Journal de conſacrer les phénomenes extraordinaires.

[154]

M. MOZART, directeur de la musique de S. A. le prince archevêque de Salzbourg, est en cette capitale depuis quelques mois avec deux enfans de la plus aimable figure. Sa fille âgée de onze ans joue du clavessin d'une manière distinguée; on ne sçauroit avoir une exécution plus exacte & plus brillante. Son fils qui a eu ce mois-ci sept ans accomplis, est un vrai prodige. Il a tous les talens & toute la science d'un maître de chapelle. Non-seulement il exécute d'une manière surprenante les *concerto* des maîtres les plus célèbres de l'Europe; mais il compose lui-même. Il joue de tête pendant des heures entières, & se livrant à l'inspiration de son génie, il associe les idées les plus précieuses à la science de l'harmonie la plus profonde. Tous ceux qui sçavent ce que c'est que la musique, sont restés dans la dernière surprise, à voir faire à un enfant ce qu'ils au-

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roient admiré dans le maître de chapelle le plus consommé. On peut mettre cet enfant étonnant à toutes les épreuves. Qu’on lui donne un morceau sans basse, & qu’on exige qu’il écrive la basse dessous, il le fera sans avoir besoin de clavessin ni de violon, dont peu de compositeurs se peuvent passer en écrivant. Qu’on lui donne une partie de violon, il la jouera sur le clavessin, & y mettra tout de suite la basse qu’il lui faudra; souvent il fera même entendre les parties, intermédiares. Il accompagnera d’oreille des airs qu’on chantera devant lui, & il les variera même sur le champ d’une infinité de manières. Il a une si grande habitude du clavier



(154)

M. Mozart, directeur de la muſique de S. A. le prince archevêque de Salzbourg, eſt en cette capitale depuis quelques mois avec deux enfans de la plus aimable figure. Sa fille âgée de onze ans joue du claveſſin d'une manière diſtinguée; on ne ſçauroit avoir une exécution plus exacte & plus brillante. Son fils qui a eu ce mois-ci ſept ans accomplis, eſt un vrai prodige. Il a tous les talens & toute la ſcience d'un maître de chapelle. Non-ſeulement il exécute d'une manière ſurprenante les *concerto* des maîtres les plus célèbres de l'Europe; mais il compoſe lui-même. Il joue de tête pendant des heures entières, & ſe livrant à l'inſpiration de ſon génie, il aſſocie les idées les plus précieuſes à la ſcience de l'harmonie la plus profonde. Tous ceux qui ſçavent ce que c'eſt que la muſique, ſont reſtés dans la dernière ſurpriſe, à voir faire à un enfant ce qu'ils auroient admiré dans le maître de chapelle le plus conſommé. On peut mettre cet enfant étonnant à toutes les épreuves. Qu'on lui donne un morceau ſans baſſe, & qu'on exige qu'il écrive la baſſe deſſous, il le fera ſans avoir beſoin de claveſſin ni de violon, dont peu de compoſiteurs ſe peuvent paſſer en écrivant. Qu'on lui donne une partie de violon, il la jouera ſur le claveſſin, & y mettra tout de ſuite la baſſe qu'il lui faudra; ſouvent il fera même entendre les parties intermédiaires. Il accompagnera d'oreille des airs qu'on chantera devant lui, & il les variera même ſur le champ d'une infinité de manières. Il a une ſi grande habitude du clavier

[155]

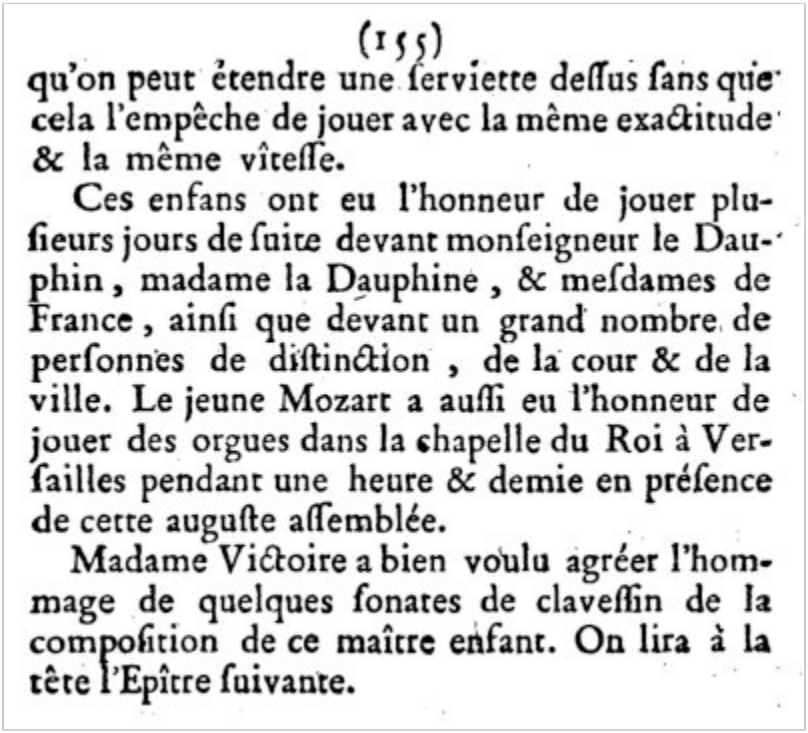
qu'on peut étendre une serviette dessus sans que cela l'empêche de jouer avec la même exactitude & la même vîtesse.

Ces enfans ont eu l'honneur de jouer plusieurs jours de suite devant monseigneur le Dauphin, madame la Dauphine, & mesdames de France, ainsi que devant un grand nombre de personnes de distinction, de la cour & de la

ville. Le jeune Mozart a aussi eu l’honneur de jouer des orgues dans la chapelle du Roi à Versailles pendant une heure & demie en présence de cette auguste assemblée.

Madame Victoire a bien voulu agréer l’hommage de quelques sonates de clavessin de la composition de ce maître enfant. On lira à la tête l’Epître suivante.

[The article goes on to give the entire dedication from op. 1]



(155)

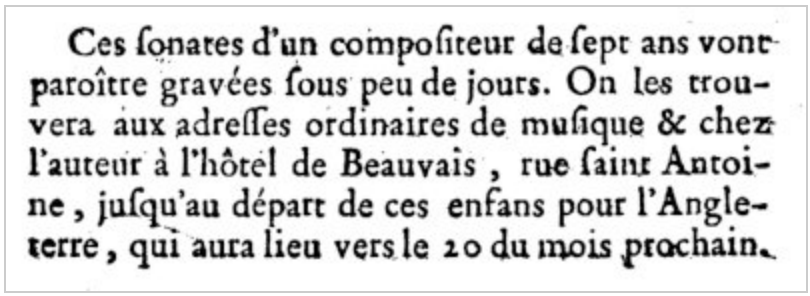
qu’on peut étendre une ſerviette deſſus ſans que cela l’empêche de jouer avec la même exactitude & la même vîteſſe.

Ces enfans ont eu l’honneur de jouer pluſieurs jours de ſuite devant monſeigneur le Dauphin, madame la Dauphine, & meſdames de France, ainſi que devant un grand nombre de perſonnes de diſtinction, de la cour & de la ville. Le jeune Mozart a auſſi eu l’honneur de jouer des orgues dans la chapelle du Roi à Verſailles pendant une heure & demie en préſence de cette auguſte aſſemblée.

Madame Victoire a bien voulu agréer l’hommage de quelques ſonates de claveſſin de la compoſition de ce maître enfant. On lira à la tête l’Epître ſuivante.

[156]

Ces sonates d’un compositeur de sept ans vont paroître gravées sous peu de jours. On les trouvera aux adresses ordinaires de musique & chez l’auteur à l’hôtel de Beauvais, rue saint Antoine, jusqu’au départ de ces enfans pour l’Angleterre, qui aura lieu vers le 20 du mois prochain.



Ces ſonates d'un compoſiteur de ſept ans vont paroître gravées ſous peu de jours. On les trouvera aux adreſſes ordinaires de muſique & chez l'auteur à l'hôtel de Beauvais, rue ſaint Antoine, juſqu'au départ de ces enfans pour l'Angleterre, qui aura lieu vers le 20 du mois prochain.

Commentary

The Mozart family arrived in Paris on 18 Nov 1763, remaining nearly five months, before departing for London on 10 Apr 1764. They spent two weeks of their Paris sojourn at the French court in Versailles, from Christmas Eve 1763 to 8 Jan 1764. In the weeks following their return to Paris, Wolfgang's first two publications were engraved and issued, both dedicated to prominent members of the court: op. 1, two sonatas for harpsichord with violin accompaniment (K. 6 and 7), dedicated to Madame Victoire de France, second daughter of King Louis XV; and op. 2, likewise a pair of sonatas for harpsichord and violin (K. 8 and 9), dedicated to the Countess de Tessé, lady-in-waiting to the Dauphine, Maria Josepha of Saxony, mother of the king's eventual successor, Louis XVI.

On Mon, 5 Mar 1764, the weekly journal *L'Avantcoureur* (meaning "precursor" or "harbinger") published an article on the Mozart children, focusing primarily on the astonishing talents of young Wolfgang. The article is well known and is included in *Dokumente* (30–31); less well known is that over the following months, versions of this article appeared in at least eight German-language publications, in two independent translations, making it the most widely distributed description of young Mozart prior to the famous report by Daines Barrington, published in the *Philosophical Transactions* of the Royal Society in 1771 (*Dokumente*, 86–92).

The text of the article from *L'Avantcoureur* given in *Dokumente* is incomplete: Deutsch omits the entire final portion, having to do with Wolfgang's op. 1. This omitted portion includes the full text of the dedication to Madame Victoire de France (Deutsch understandably felt that he did not need to give the dedication again, having transcribed it from the edition itself in the immediately preceding entry), as well as two sentences introducing the dedication (given in blue above) and two sentences following it (likewise given in blue) explaining when and where the printed edition would be available—implying that it was not yet available as of the date of publication of that issue of *L'Avantcoureur*, 5 Mar 1764. This is the first public announcement of op. 1, and can thus be regarded as the earliest known advertisement of music composed by Mozart:

> These sonatas by a composer aged seven years
> will appear in an engraved edition within a few days.
> They can be had at the usual music dealers & from
> the author at the Hôtel de Beauvais, Rue St. Antoine,

> until the child's departure for England, around the
> 20th of next month.

The address refers to the residence of Count Maximilian Emanuel Franz van Eyck, the Bavarian ambassador, where the Mozarts had been staying while in Paris (*Dokumente*, 27). In the event, the Mozarts departed Paris on 10 Apr, ten days earlier than predicted in *L'Avantcoureur*.

Gertraut Haberkamp, in her standard reference work on Mozart first editions, gives Feb 1764 as the date of issue for op. 1 (Haberkamp 1986, i:67), but the notice in *L'Avantcoureur* on 5 Mar suggests that the edition was not yet publicly available by the time the issue went to press. In a letter to Lorenz Hagenauer on 22 Feb 1764, Leopold Mozart writes that they will be going to Versailles again within two weeks (that is, by 7 Mar) to present op. 1 to Madame Victoire:

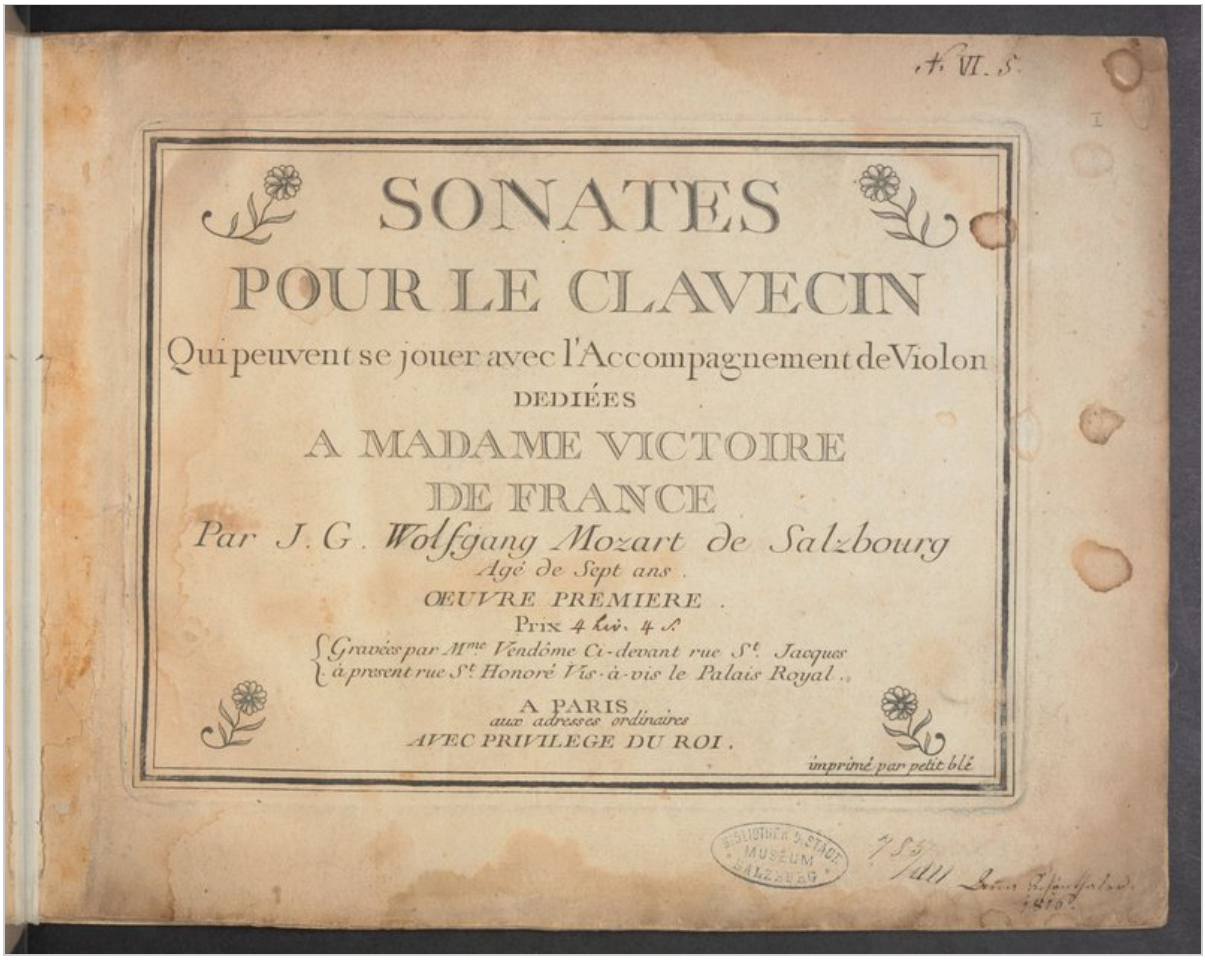
> Wir werden in längstens 14. tägen wieder nach Versailles fahren um das œuvre 1er der gestochenen Sonaten des großen H: Wolfgang der Madame Victoire, zweyten Tochter des Königs, zu überreichen, welcher es dedicirt wird. Das Œuvre 2:d wird glaublich der Madame la Comteße de Teßé dedicirt werden. [*Briefe*, i:130]
>
> We will go to Versailles again in 14 days at the latest in order to present opus 1, the engraved sonatas by the great Herr Wolfgang, to Madame Victoire, second daughter of the King, to whom it will be dedicated. Opus 2 will likely be dedicated to Madame Countess de Tessé.

The precise date of this second trip to Versailles is unknown, but if we take Leopold at his word, the presentation of op. 1 to Madame Victoire could have taken place as late as 7 Mar, two days after the announcement in *L'Avantcoureur*. As it seems unlikely that op. 1 would have been made publicly available before its official presentation to its dedicatee, the announcement in *L'Avantcoureur* and Leopold's letter to Hagenauer suggest that it is safer to assume that op. 1 was issued in Mar 1764, rather than in Feb.

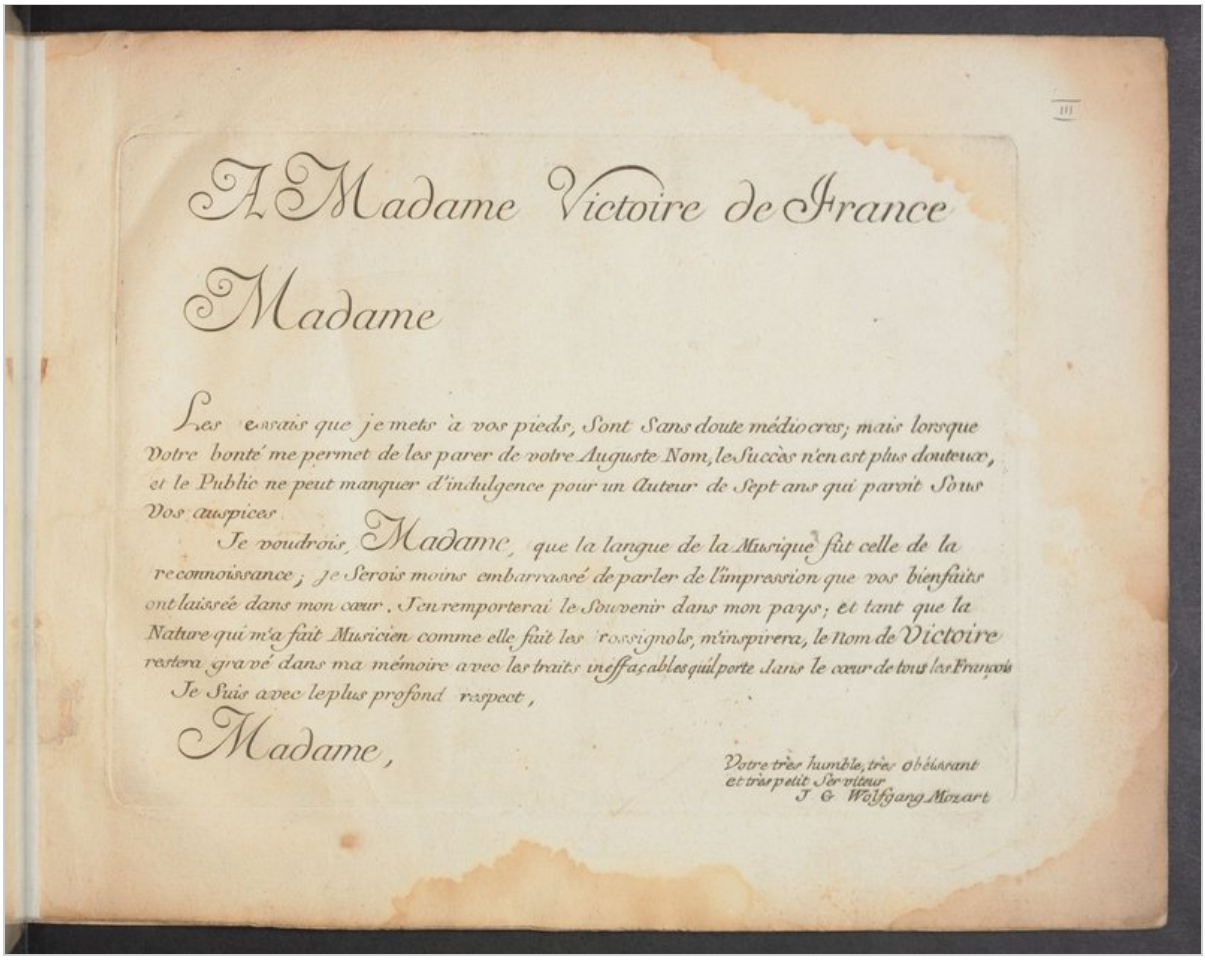


Jean-Marc Nattier, Madame Victoire de France as the Element Water, 1751

The dedicatee of op. 1, Madame Victoire de France (Victoire-Louise-Marie-Thérèse, 1733–1799; en.wikipedia, fr.wikipedia), was a daughter of King Louis XV. The Mozart literature generally follows Leopold in referring to Victoire as the king’s “second” daughter, but this designation may be misleading for a modern reader. She was, in fact, his seventh legitimate child and fifth legitimate daughter (regarding the king’s numerous legitimate and illegitimate issue, see fr.wikipedia). The king’s third daughter, Marie-Louise, lived only from 1728 to 1733, dying shortly before Victoire’s birth, but three other sisters survived into adulthood. While all three older sisters were alive, Victoire was known as “Madame Quatrième” (literally “Madame Fourth”), thus helping explain her depiction as one of the “four elements” in Nattier’s portraits of the four sisters in 1751. However, the king’s second daughter, Anne-Henriette, died in 1752, and the eldest sister Louise-Élisabeth (the king’s first child) died in 1759. So by the time of the Mozart family’s visit, Victoire was the king’s second *surviving* daughter (the first was Marie-Adélaïde, 1732–1800), and his third surviving legitimate child (behind Marie-Adélaïde and the Dauphin Louis, 1729–1765). This is what Leopold means by “second daughter” (“zweyte Tochter”).



Wolfgang Amadeus Mozart, *Sonates pour le Clavecin*, op. 1 (K. 6 & 7),
title page of the first printing of the first edition. ÖNB, Musiksammlung, SH.Mozart.1 (Hoboken)



A Madame Victoire de France

Madame

Les essais que je mets à vos pieds, Sont Sans doute médiocres; mais lorsque Votre bonté me permet de les parer de votre Auguste Nom, le Succès n'en est plus douteux, et le Public ne peut manquer d'indulgence pour un Auteur de Sept ans qui paroit Sous Vos auspices

Je voudrois, Madame, que la langue de la Musique fût celle de la reconnoissance; je Serois moins embarrassé de parler de l'impression que vos bienfaits ont laissée dans mon cœur. J'en remporterai le Souvenir dans mon pays; et tant que la Nature qui m'a fait Musicien comme elle fait les rossignols, m'inspirera, le nom de Victoire restera gravé dans ma mémoire avec les traits ineffaçables qu'il porte dans le cœur de tous les François

Je Suis avec le plus profond respect,

Madame,

Votre très humble, très obéissant et très petit Serviteur
J. G. Wolfgang Mozart

Wolfgang Amadeus Mozart, Sonates pour les Clavecin, op. 1 (K. 6 & 7), dedication page, first printing of the first edition. ÖNB, Musiksammlung, SH.Mozart.1 (Hoboken)

The dedication to op. 1 is said to have been written by the Mozarts' principal champion in France, Friedrich Melchior Baron von Grimm, who is generally thought also to have written the article in *L'Avantcoureur* (see *Dokumente*, 31)—a plausible hypothesis for which there seems to be no direct evidence. In any case, the text of the latter appears to be modeled on Grimm's report published on 1 Dec 1763 in his *Correspondance littéraire*, a confidential newsletter circulated in manuscript copies to subscribers among European royalty and nobility (the report on Mozart is given in *Dokumente*, 27–28). An article in the German-language press in Jun 1764 states that Madame Victoire rewarded Wolfgang with a snuff-box (tabatière) worth 80 Louis d'or (see the entry for 7 Jun 1764).

Mozart's op. 2 (K. 8 and 9) was published soon after op. 1, with a dedication to the Countess de Tessé. According to Leopold Mozart's letter to Lorenz Hagenauer on 1 Apr 1764, the publication of op. 2 had been delayed by the Countess herself, who rejected the first draft of a dedication composed by Grimm because she did not like to be complimented (*Briefe*, i:141); negotiations over a revision were slow, as the Countess was mainly at Versailles, while Leopold and Grimm

were in Paris. The second paragraph of the dedication as finally printed in op. 2 is a rather tortured compromise:

> Vous ne voulez pas, Madame, que je dise de vous ce que tout le Public en dit. Cette rigueur diminuera le regret que j'ai de quitter la France. Si je n'ai plus le bonheur de vous faire ma cour, j'irai dans des pays où je parlerai du moins tant que je voudrai, et de ce que vous êtes, et de ce que je vous dois. [*Dokumente*, 33]
>
> You do not wish, Madame, that I say of you what the entire public says. This severity will diminish the regret that I have on leaving France. If I no longer have the pleasure of paying compliments to you, I will go to those countries where at least I will speak as much as I wish, of what you are and of what I owe to you.

(Regarding the date of issue of op. 2, see our entry for 9 Apr 1764.)

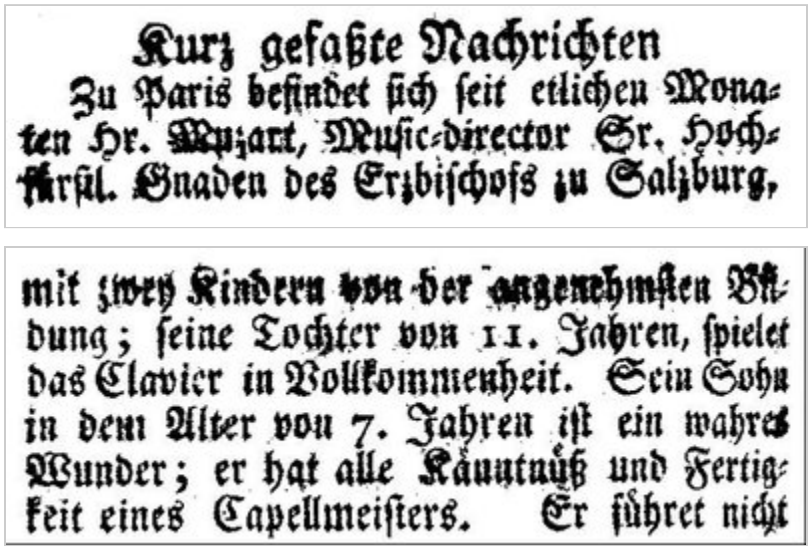
The original title pages of both op. 1 and 2 refer to Wolfgang as seven years old ("Agé de Sept ans"). Leopold himself writes this in a letter to Maria Theresia Hagenauer dated 1 Feb 1764:

> Nun sind 4 Sonaten von Mr: Wolfgang Mozart beym stechen, stellen sie sich den Lermen für, den diese Sonaten in der Welt machen werden, wann am Titlblat stehet daß es ein Werk eines Kindes von 7 Jahren ist ... [*Briefe*, i:126]
>
> Now 4 sonatas by Monsieur Wolfgang Mozart are at the engraver's; imagine the uproar these sonatas will make in the world when it states on the title page that it is the work of a seven-year-old child ...

The article in Grimm's *Correspondance littéraire* published on 1 Dec 1763 states that Wolfgang "will be seven next February" ("aura sept ans au mois de février prochain"). Mozart's birthday was, of course, not in February, and he turned eight on 27 Jan 1764, not seven. The article in *L'Avantcoureur* on 5 Mar 1764 states somewhat more accurately (although still with the wrong month) that Wolfgang "has completed his seventh year this month" ("a eu ce mois-ci sept ans accomplis"). For his part, Leopold (writing to Madame Hagenauer just a few days after Wolfgang's birthday) correctly implied that all or nearly all of the compositional work had been done when Wolfgang was still seven, although he was eight when the sonatas were published.

Versions of the article from *L'Avantcoureur* appeared in at least eight German-language publications between Mar 1764 and 1766, in two independent translations. The earliest known printing of the first translation was on 30 Mar 1764 in the *Hochfürstlich-Bambergische Wöchentliche Frag- und Anzeige-Nachrichten*, with the dateline "Paris, den 20ten Martii" ("Paris, 20 March"), just fifteen days after the article's publication in *L'Avantcoureur* (*Dokumente*, 32–33). This printing includes the entire article from *L'Avantcoureur* except for the final two sentences regarding the availability of op. 1, which would not have been of much use to readers in Bamberg. (Deutsch, *Dokumente*, 33, describes the relationship between the Bamberg version and the French original incorrectly, stating that the Bamberg version reproduces only the first two paragraphs of the report from *L'Avantcoureur*. The Bamberg translation actually includes the entire content of the article in *L'Avantcoureur* except for the last two sentences.)

This translation was also printed, with only a few minor variants in punctuation and wording (and misspelling the family name as “Muzart”), in the *Wienerisches Diarium* (no. 27, Wed, 4 Apr 1764, [4]), without the Paris dateline, and omitting the dedication, the two sentences preceding it, and the two following it in *L'Avantcoureur*.



Kurz gefaßte Nachrichten

Zu Paris befindet ſich ſeit etlichen Monaten Hr. Mozart, Music-director Sr. Hochfürſtl. Gnaden des Erzbiſchofs zu Salzburg,

mit zwey Kindern von der angenehmſten Bildung; ſeine Tochter von 11. Jahren, ſpielet das Clavier in Vollkommenheit. Sein Sohn in dem Alter von 7. Jahren iſt ein wahres Wunder; er hat alle Känntnüß und Fertigkeit eines Capellmeiſters. Er führet nicht

Beginning of the "Bamberg" translation of the article from *L'Avantcoureur*, as printed in the *Wienerisches Diarium*, no. 27, Wed, 4 Apr 1764, [4]

The following day, the Bamberg translation was printed, this time including the dedication, in the *Altonaischer Mercurius* (no. 55, Thu, 5 Apr 1764, [4–5]), under the dateline “Paris, vom 27 März.” That same month, the translation was printed yet again in the *Kurz=gefaßte Historische Nachrichten zum Behuf Der Neuern Europäischen Begebenheiten, Auf das Jahr 1764* (Regensburg) (14tes Stück, Apr 1764, 273–74). This printing includes exactly the same content as the Bamberg: that is, the entire article from *L'Avantcoureur* through to the end of the dedication, with only minor differences from the Bamberg printing in spelling, punctuation, and an occasional word. In this printing, the report from *L'Avantcoureur* is given entirely in quotes, preceded by a new introductory paragraph. This introduction refers to the report on Mozart as “the second” because it immediately follows another report from Paris that had been printed just before it on page 273.

> Der andere dieser Berichte betrifft gewissermassen ebenfalls ein ausseror=
> dentliches Phänomenon wenn man anders ein Kind von 7. Jahren, das in die=
> sem zartem Alter den geschicktesten Meistern der Tonkunst, so zu sagen, den Vor=
> zug streitig machet, mit diesem Nahmen belegen darf. Dieser Bericht lautet fol=
> gendermassen: *[...]*
>
> The second of these reports likewise concerns, as it were, an extraordinary phenomenon, if one may apply this term in another way to a child of seven, who at this tender age challenges, so to speak, the preeminence of the most skilled masters of music. This report reads as follows: *[...]*

The immediately preceding report from Paris concerned a notice to parish priests asking them to reassure their congregations at mass on Sun, 1 Apr 1764, that the annular eclipse of the sun taking place that morning would have no moral or physical effects, and did not portend stunted crops, contagion, or war. (See here for an interactive map of the path of the eclipse [Jubier 2015], showing that the path of totality was quite close to Paris.) In essence, then, the writer for the *Nachrichten* is saying that young Mozart is a phenomenon of nature, analogous to the recent solar eclipse.

The following year, the Bamberg translation of the article from *L'Avantcoureur* was published in the *Historisch-Moralische Belustigungen des Geistes* (7. Stück, 691–94, Hamburg, 1765). This is likewise lightly adapted from the Bamberg version, with an appropriately revised opening, and a short additional closing paragraph regarding Mozart in England. This version is printed complete in *Dokumente*, 46–47; oddly, Deutsch does not mention its obvious relationship to the Bamberg translation and to *L'Avantcoureur*. In the *Belustigungen*, the article on Mozart appears at the end of a two-part series of vignettes on human marvels ("Erscheinungen"), including a child who appeared to be a full-grown man at age six, a girl who could speak without a tongue, "white Moors" ("weisse Mohren"), and the famous Polish dwarf "Borwslasky" (Józef Boruwłaski, 1739–1837). Immediately preceding the vignette on Mozart is one about the musical prodigy from Mainz, Maria Magdalena Graef (Gräf).

The second, independent translation of the article in *L'Avantcoureur* was published in the *Ordinari=Münchner=Zeitungen* on Tue, 3 Apr 1764 (no. 54, 215–216), just three days after the first publication of the Bamberg translation; this version was discovered by David Black, and has apparently not previously been cited or transcribed in the Mozart literature. This Munich version omits the dedication of op. 1, but includes the final paragraph from the original report giving the Mozarts' address in Paris and the presumptive date of their departure for England. It includes a new introductory sentence, with a dateline ("Paris, 18 March") two days prior to that of the Bamberg version:

> Aus Frankreich.
>
> Paris, den 18. Martii. Je sel=
> tener es überhaupt sich zuzutragen
> pflegt, daß man in allen Theilen der
> Wissenschaften und Künste, beson=
> ders grosse und glücklich Geister an=
> trift, die sich über die gemeine Gren=
> zen derselben merklich empor schwin=
> gen, je mehr Ursachen hat man der=
> gleichen Vollkommenheiten bey an=
> noch unreiffen Jahren zu bewundern.
> Um so gerechter also ist der Beyfall,
> den ganz Paris einem so ausserordent=
> lichen Geschäfte dieser Art in der Per=
> son eines deutschen Knaben opfert.

From France.

Paris, 18 March. Given how seldom it occurs in general that one finds in all fields of the sciences and arts those especially great and fortunate spirits whose achievement markedly surpasses the usual boundaries [of those fields]; all the more reason is there to wonder at the same perfection in one of immature years. All the more justified, then, is the acclaim given by all Paris to such an extraordinary example of this sort in the person of a German boy.

That the Munich translation is entirely independent of the Bamberg is evident from a side-by-side comparison of the first few sentences:

Munich version	**Bamberg version (Dokumente, 32)**
Seit einige Monaten befindet sich der Hochfürstl. Salzburgische Capell= meister Herr Mozart nebst seinen zweyen Kindern hieselbst. Die Toch= ter, die 11. Jahr alt ist, spielt ein sehr schöne Clavier, und bringt die schwereste Aufsätze mit vieler Ge= schicklichkeit heraus; Allein der Sohn, welcher erst in diesem Mo= nat das 7te Jahr zurück gelegt, ist ein wahres Wunder. Er hat alle Geschicklichkeit und Wissenschaft ei= nes Capellmeisters. Er spielt nicht nur die schwerstes Concerte der grö= ten Meister in Europa mit einer er= staunlichen Geschicklichkeit hinweg, sondern componiret auch selbst. *[...]*	In Paris findet sich seit etliche Monaten Herr Mozart, Music-Director Sr. Hochfürstl. Gnaden, des Erz-Bischofs zu Salzburg, mit zwey Kindern von der angenehmsten Bildung; Seine Tochter von 11. Jahren spielet das Clavier in Vollkommenheit. Sein Sohn in dem Alter von 7. Jahren, ist ein wahres Wunder: Er hat alle Känntnuß, und Fertigkeit eines Capell-Meisters; Er führet nicht allein die Concerte der berühmtesten Meister von Europa mit solcher Kunst aus, daß man darüber erstaunet, sonderen er componiret auch selbsten. *[...]*

Apart from the striking phrase used in both,“ein wahres Wunder” (“a true miracle” or “true prodigy”, translating “un vrai prodige”), the vocabulary of the two translations diverges at nearly every point, and this degree of difference is maintained throughout. There can be little doubt that the two translations were made independently.

The Munich translation of the final paragraph from *L'Avantcoureur* reads:

> *[...]* Diese Erstlinge ei=
> nes Meister=Kindes werden in wenig
> Tägen bey dem Verfasser in dem
> Hotel de Beauvois, der St.
> Antoni=Strasse und in allen Musik=
> Läden zu haben seyn. Den 20sten
> dieses, werden sich diese Bewun=
> derungs=würdige Kinder nach En=
> gelland erheben.

This is the only known German version of the article from *L'Avantcoureur* to include the complete final paragraph.

The Munich translation was reprinted in nearly identical form in the *Real-Zeitung* (Erlangen) on 28 Apr 1764 (no. 34, 279–80), lacking only the final phrase with the prospective date of the Mozarts' departure for England, and with a different introductory sentence:

> Etwas für die Liebhaber.
> Paris hat bisher ein Wunder der Geschicklichkeit
> an einem jungen Knaben zu sehen gehabt, davon die
> Erzehlung also lautet: *[...]*

> Something for the Amateur
> Paris has recently had the opportunity to see a miracle
> of expertise in a young boy, regarding whom the story reads: *[...]*

A condensed and revised version of the Munich translation appeared yet again in 1766 in *Des neueröffneten Historischen-Bilder-Saals Vierzehender Theil* (1766, 810), a widely used and often reprinted textbook of "universal history" (we give a transcription of this version on our site here). This version omits any mention of op. 1. The appearance of this article in the popular *Bilder-Saal* would have made it the first text that many Germans of the time would have read about the young Mozart.

It is possible that Baron Grimm (a native German speaker from Regensburg) was himself responsible for one or (less likely) both of these German versions of the report in *L'Avantcoureur*. However, *L'Avantcoureur* seems to have been widely distributed in German-speaking lands (the original of the scan linked here is from the Austrian National Library), and the translations may have been made locally by writers involved with the periodicals that first published them.

Notes (⇧)

Deutsch’s transcription of the report from *L’Avantcoureur (Dokumente*, 30–31) contains several minor errors:

Deutsch	Source
phénomènes	phénomenes
enfants	enfans
Sa fille, âgée de onze ans,	[no commas]
Non seulement	Non-seulement
restées	restés
à voir faire par un enfant	à voir faire à un enfant
vitesse	vîtesse

In addition, Deutsch has transcribed ‘&’ as ‘et’, omitted the italics from ‘concerto’, and omitted small capitals where they appear (‘M. MOZART’).

Two digitized exemplars of the first state of the first edition of Mozart’s op. 1 are available through the website of the Austrian National Library (ÖNB). Both exemplars have a handwritten price (“4 Liv. 4 S.”) on the title page, and both are signed by Leopold Mozart (“Mozart$_{mpia}$”) at the end of the keyboard part (page 14), two identifying criteria of the first state.



Wolfgang Amadeus Mozart, *Sonates pour le Clavecin*, op. 1 (K. 6 & 7), final page (14) of the keyboard part, showing the signature of Leopold Mozart. ÖNB, Musiksammlung, SH.Mozart.1 (Hoboken)

The exemplar for the scan of op. 1 used here come from the collection of Anthony van Hoboken: ÖNB, Musiksammlung, SH.Mozart.1. The embossed title on the board cover of this exemplar gives an incorrect date of publication, "1763." A second exemplar of the first state of the first edition of op. 1 is in the collection of the ÖNB here. Facsimiles of the original title pages and dedication pages from both op. 1 and op. 2 appear in Haberkamp (1986, ii:1–2, 5–6).

Deutsch (*Dokumente*, 33) mentions two of the four known reprintings of the "Bamberg" translation in his commentary to his transcription of it: the one in the *Wienerisches Diarium* and the one in *Zu den wöchentlich=kurzgefaßten Historischen Nachrichten zum Behuf der Neuern Europäischen Begebenheiten Auf das Jahr 1764* (its full original title) However, as pointed out in the commentary above, Deutsch's description of the content of these two printings is not entirely accurate.

Some volumes of the *Hochfürstlich-Bambergische Wöchentliche Frag- und Anzeige-Nachrichten* are available on Google Books, based on exemplars in BSB; however, the digitized series in BSB (shelfmark Z 39.873) does not include the volume from 1764 that includes the translation of the article from *L'Avantcoureur*. This volume has apparently not, as of this writing, been digitized from any other exemplar.

As noted in the commentary above, Deutsch (*Dokumente*, 46–47) does not mention that the article in the *Historisch-Moralische Belustigungen des Geistes* is derived from the report in *L'Avantcoureur* in its "Bamberg" translation. The article on Mozart from the *Belustigungen* was apparently first published in the Mozart literature in Beilage 3 of volume 1 of the first edition of Jahn's Mozart biography (163–65); Jahn was evidently unaware of the original article in *L'Avantcoureur*. Deutsch was unable to see a copy of the original volume of the *Belustigungen*, and he reproduced the article from Jahn. Deutsch's version contains a number of errors, which we will not list here.

Haberkamp (1986, i:68) cites the references to Mozart's op. 1 in three of the five known printings of the "Bamberg" translation: the *Hochfürstlich-Bambergische Wöchentliche Frag- und Anzeige-Nachrichten*, the *Kurz=gefaßte Historische Nachrichten*, and the *Historisch-Moralische Belustigungen des Geistes* (Haberkamp does not cite the version in the *Wienerisches Diarium*, which does not refer to op. 1). However, Haberkamp does not mention that all three are variants of the same translation. Neither Deutsch nor Haberkamp mention the independent translation in the *Ordinari=Münchner=Zeitungen*, its reprint in the *Real-Zeitung*, or its condensed version in *Des neueröffneten Historischen-Bilder-Saals Vierzehender Theil.* So far as we are aware, the Munich version is discussed here for the first time in the Mozart literature.

Baron Grimm's *Correspondance littéraire* was distributed in manuscript copies during his lifetime; the article on Mozart seems first to have appeared in print in the complete edition of the *Correspondance* in 1813 (see part 1. vol. 3, 528–30).

In addition to the scan of *L'Avantcoureur* from the exemplar in the Austrian National Library, Google Books includes a scan of a second exemplar in the collection of the New York Public Library.

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