© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

Mozart's watches

Peter de Clercq*

From the abundant surviving correspondence of the Mozart family, we learn that Wolfgang Amadeus Mozart (1756–1791) owned five gold watches. The letters shed an interesting light on the way he acquired them, and on his own thoughts about them. We know very little of what became of them after his death; only two watches said to have belonged to him are known, and for both the provenance can be doubted. In one letter Mozart refers to the current fashion for men to wear two watches, and this is picked up as a side-theme in this article.

Introduction

In a biographical study on the composer Wolfgang Amadeus[1] Mozart, the author discusses the humiliations inflicted on the musician by the ruling class which 'outraged him; they outrage us still today. They read like contributions to a source book on the reasons for the French Revolution.' As an example he quotes a letter written from Paris on 1 May 1778 to his father Leopold Mozart. It describes a visit to the Duchess of Chabot, who had first kept him waiting for half an hour in an unheated room and then made him perform on a 'miserable, wretched pianoforte'. The author continues

> We do not know whether the Duchess paid Mozart or simply dismissed him with compliments. Often all he received was a present, the most valuable of which were probably gold watches. Over the years he accumulated so many of them that he thought of draping himself with them during presentations so that the gracious givers might hold their present back and reach, after all, for a filled purse.[2]

This piqued my curiosity and I decided to look into it. Using a digitized version of his famous diary, I had recently been able to gather some information for a short note on the watches of Samuel Pepys (1633–1703).[3] Would a similar exercise be possible for Mozart's watches? A digitized version of an English edition of Mozart's correspondence, published in the 1860s, allowed a search on the word 'watch'.[4] From there I moved on to the more complete edition of the letters of the Mozart family published since the 1960s in seven volumes.[5] The International Mozarteum Foundation has made an enlarged edition available online, which offers facsimiles of the manuscripts, a transcription and an English translation.[6] Drawing on this material, I could gather information on Mozart's watches.

* Dr Peter de Clercq (peterdeclercq@btinternet.com) is an historian, and is editor of *Antiquarian Horology*,

1. His baptismal record gives his name as Joannes Chrysostomus Wolfgangus Theophilus Mozart. The Greek Theophilus is Gottlieb in German and Amadeus in Latin.

2. Wolfgang Hildesheimer, *Mozart* (translated from the 1977 German edition; London: J.M. Dent & Son, 1983), pp. 90–91.

3. 'The watches of Samuel Pepys', posted on the AHS blog on March 5, 2024.

4. *The Project Gutenberg EBook of The Letters of Wolfgang Amadeus Mozart, In Two Volumes. Translated, From The Collection Of Ludwig Nohl, By Lady Wallace* (New York and Philadelphia, 1866). This edition covers the letters from 1769 onward only.

5. Wilhelm A. Bauer, Otto Erich Deutsch, eds., *Mozart. Briefe und Aufzeichnungen.* Published in seven volumes by the International Mozarteum Foundation in Salzburg, 1966–75. Hereafter cited as 'Bauer and Deutsch', with the document numbers.

6. *Mozart Briefe und Dokumente – Online-Edition* at https://dme.mozarteum.at/briefe-dokumente/.

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.



Fig. 1. Portrait of the Mozart family: Leopold playing the violin, Wolfgang playing the harpsichord and Maria Anna, here shown singing; sister and brother also often played piano duets. Etching dated 1764 by J. B. Delafosse after a November 1763 watercolour by Louis Carrogis de Carmontelle in the Musée Condé, Chantilly (France). British Museum 1864,0611.50 © The Trustees of the British Museum (CC BY-NC-SA 4.0).

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

The first European tour, 1763–1766

In the 1760s, Leopold Mozart took his daughter Maria Anna, known as Nannerl (1751–1829), and the five year younger Wolfgang on extended tours through Europe, to make the child prodigies perform wherever he could (Fig. 1). Among others they spent altogether fifteen months in London, and the incredible abilities of the young Wolfgang at the keyboard were even recorded in the *Philosophical Transactions of Notes and Records of the Royal Society*, in an eye-witness account in which the author put him on a par with a freak of nature.[7]

Sadly, payment was not always forthcoming. As Leopold wrote to his landlord, Johann Lorenz Hagenauer in Salzburg:

> If the kisses which she [Princess Amalia at Aachen] gave to my children, and to Wolfgang especially, had been all new *louis d'or,* we should be quite happy; but neither the innkeeper nor the postmaster are paid in kisses….Little Wolfgang has been given two magnificent swords … My little girl has received Dutch lace … cloaks, coats and so forth. With snuff-boxes and étuis and such stuff we shall be able to rig out a stall.[8]

'Payment' in luxury items, including watches, was to be a continuous theme in Mozart's career.

The first alleged gift of a watch was in June 1763, when Leopold wrote to Hagenauer from Munich of 'a beautiful gold watch' presented by Duke Clemens of Bavaria, but this appears to be based on a misreading.[9] The first unambiguous recorded gift of a watch to the young Wolfgang was in February 1764. After a performance in Versailles, Leopold wrote

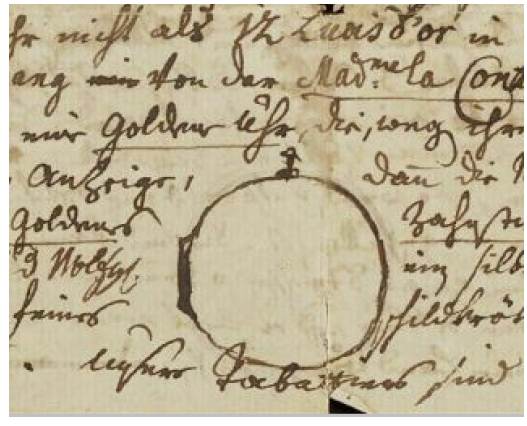


Fig. 2. Detail from a letter from Leopold Mozart to Maria Theresia Hagenauer, written from Paris, 1 February 1764, Bauer and Deutsch nr 80. The diameter of the drawing of the watch is 3 cm.

> Besides what we can hope for from the court, we did not take in more than 12 *louis d'or* in cash at Versailles. Then my Master Wolfgang received from Madame the Comtesse de Tessé a gold snuffbox, a gold watch which is valuable because of its minute size, which size I indicate here [see Fig. 2]; then Nannerl received an uncommonly beautiful, strong, solid gold toothpick box.[10]

7. 'Account of a very remarkable young Musician. In a Letter from the Honourable Daines Barrington, F.R.S. to Mathew Maty, M.D. Sec. R.S.', read on 15 February 1770, reporting on Barrington's musical 'tests' with the young Wolfgang in 1764/65. *Philosophical Transactions of Notes and Records of the Royal Society* Vol LX, pp. 54–64. The letter starts: 'If I was to send you a well attested account of a boy who measured seven feet in height, when he was not more than eight years of age, it might be considered as not undeserving the notice of the Royal Society. The instance which I now desire you will communicate to that learned body, of as early an exertion of most extraordinary musical talents, seems perhaps equally to claim their attention.'

8. Letter dated 17 October 1763, as quoted in Chris Banks and J. Rigbie Turner, *Mozart. Prodigy of Nature*. Published on the occasion of an exhibition commemorating the bicentennial of his death (Pierpont Morgan Library, New York and British Library, London, 1991), p. 14. The words after 'paid in kisses' are in fact not in that letter. The authors must have taken these from another letter.

9. Letter from Munich, 21 June 1763. Bauer and Deutsch nr 50. Bauer and Deutsch assume that '*der Herzog hat ihm doch eine schöne goldene Uhr gegeben*' refers to Wolfgang, but it is clear that this refers to Aloisio Luigi Tomasini (1741–1808), a violinist and pupil of Leopold Mozart who was on a concert tour and whom Leopold discusses in this letter.

10. Letter from Paris, 1 February 1764, Leopold Mozart to Maria Theresia Hagenauer. Bauer and Deutsch nr 80. Adrienne Catherine de Noailles, comtesse de Tessé (1741–1813), a salon holder and letter writer.

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

Leopold's comment on the size of the watch was probably ironic, even sardonic. Virtually all watches in the 1760/70s had diameters of 30–40mm, and if that given to Mozart is at the lower end of the scale, it is not 'minute'. Of course had it been larger it would have been worth more in gold![11]

The Italian journeys, 1769–1773

We next hear of watches in the early 1770s, when Mozart was in his mid-teens and displaying not just his prowess as a pianist, but also his rapidly developing composing skills. This time he was accompanied only by his father. In Milan, he received two watches. In November 1771, Leopold wrote:

> Yesterday we dined at His Excellency Count Firmian's in the company of Herr Hasse. Both Herr Hasse and Wolfgang received fine presents because of their compositions: besides what they received in money, Herr Hasse was given a snuffbox and Wolfgang a watch with inset diamonds.[12]

This may have been the watch by Lepine of Paris which we shall discuss later.

Two years later, again from Milan, Leopold reported on the success of Wolfgang's opera *Lucio Silla* and wrote

> Count Castelbarco has honoured my son with a gold watch with a beautiful watch chain, from which a sedan chair and a gold lantern are hanging. […].[13]

In the eighteenth century, decorative chatelaines had come into use, carried at the waist, and a variety of trinkets could be attached to them, – in this case the two miniatures mentioned by father Leopold.[14]

The second European tour, 1777–1779

Having extricated himself from the services to the Archbishop of Salzburg, Hieronymus Colloredo, a position that had increasingly frustrated him, Mozart set off in search of an appointment elsewhere. This time he was accompanied by his mother. He spent several months in Mannheim where he applied in vain for a position with the court orchestra. During this period he was presented with yet another watch, but Mozart was not exactly enchanted:

> It was just as I had imagined. Nothing in money. A beautiful gold watch. I would have preferred 10 Carolins rather than the watch, which is valued, with chains and inscriptions, at 20 Carolins. On a journey one needs money. Now I have five watches.[15] I have a strong inclination to have another small watch pocket made in each pair of breeches and when I come to a great lord, to wear both watches (which is the fashion now anyway) so that it no longer crosses anyone's mind to honour me with a watch.[16]

11. I am grateful to Anthony Turner for this observation.

12. Letter from Milan, 9 November 1771, Leopold Mozart to his wife. Bauer and Deutsch nr 255. Karl Joseph, Count [Graf] Firmian, governor general of Lombardy, was a reliable supporter of Mozart in Italy. The composer was Johann Adolf Hasse (1699–1783)

13. Letter from Milan, 9 January 1773, Leopold Mozart to his wife. Bauer and Deutsch nr 277. '*Graf Castelbarco hat meinem Sohne eine Goldene uhr mit einer schönen goldenen uhrkette verehrt, daran eine Portchaise und ein Laterne von Gold hängt. du kanst dich also in der Portchaise tragen lassen und der Bölzlmaÿr kann leuchten.*' The annotation is not very enlightening on the identity of the count.

14. For a discussion of such chatelaines see Genevieve Cummins, *How the watch was worn. A fashion for 500 years* (Antique Collectors' Club, 2010), reviewed in *Antiquarian Horology* December 2010, p. 562, and Estelle Fallet, 'Accessories in Horology', in *A General History of Horology*, ed. by Anthony Turner, Jonathan Betts and James Nye (OUP, 2022), pp. 555–568, esp. p. 559.

15. In their critical annotations, Bauer and Deutsch, VII, p. 539, identify these as the watches given to Mozart in 1763, 1764, 1771, 1773 and 1777. If, as argued above, the 1763 watch was not a gift to Mozart, the fifth may have been either a gift for which no record was found, or he may have bought it.

16. Letter to his father, dated 13 November 1777. Bauer and Deutsch nr 370. This is the source for the anecdote quoted in the introduction from Hildesheimer's book. Although this is not explicitly mentioned in the letter, Bauer and Deutsch, VII, p. 539, take it for granted that this was a gift from Elector Karl Theodor (1724–1799).

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

This intriguing passage was quoted long ago in a note in the *Horological Journal*, oddly headed 'Mozart's interest in horology', which mainly deals with pieces Mozart wrote for musical clocks, work that he detested. As he wrote the year before his death:

> I firmly resolved to write the *Adagio* for the clockmaker [not identified, PdC] … to play a number of ducats into the hands of my dear little wife … but, because this is work that I truly hate, … I have to pause continually because it bores me …yes, if it were a large clock and the thing sounded like an organ, I would have joy in it; but in fact the works consist of nothing but little pipes which to me sound high and too childish.[17]

Wearing two watches

When Mozart considered, obviously in jest, to 'have another small watch pocket made in each pair of breeches', this implies that they already had one small watch pocket or fob.[18] His observation that wearing two watches was fashionable for men at the time, and not just for women, is corroborated in the literature. Genevieve Cummins writes:

> […] It became fashionable in the 1770s and 1780s for gentlemen to wear two watches one of which could be a sham. The diary of Mrs. Philip Lybbe Powys states that 'all the very fine men wear two watches.' *The Gentleman's and London Magazine* in March 1776 satirizes this fashion with the following doggerel: 'With a watch in each pocket, one lent by his mother / To prove that one leg should keep time with the other.' Later in the 18th century the fashion returned for gentlemen to wear just the one watch as described by *The Ipswich Journal* in 1788: 'Very few with two watches. This fashion the Gentlemen have now given up to the ladies.'[19]

Estelle Fallet writes:

> From about 1780 onward, it once more became fashionable, as it had been in the sixteenth century, to carry two watches. Dandies carried a watch in each pocket of their embroidered waistcoats – one attached by a chain, the other by a ribbon. The same fashion appealed to women, but as it was expensive to carry two true watches, many contented themselves with an imitation for the second, which might in effect be a mirror or a flattened flask. […].[20]

And reporting on a visit to Paris in 1776, the German traveller Heinrich Sander observed the luxury that he found on display everywhere. He saw men offering watches in the street, and commented: 'Many wear even two watches, one on each side. […]'.[21]

While the fashion for men to wear two watches is recorded in written sources, visual evidence proved harder to find. Neither Cummins nor Fallet offer an image showing men wearing two watches, and Bob Frishman found not a single example in his extensive database 'Horology in Art'.[22] Fortunately, two images of women wearing two watches,

17. *Horological Journal* December 1949, p. 763. The quote is from a letter to his wife Constanze dated 3 October 1790 (Bauer and Deutsch nr 1138). For a more detailed discussion of Mozart's work for an organ-playing musical clock (German: *Flötenuhr*), see Arthur W.J.G. Ord-Hume, *The musical clock : musical & automaton clocks & watches* (Mayfield Books, 1995), pp. 109–112.

18. The *Oxford English Dictionary* gives the original meaning of 'fob' as 'a small pocket formerly made in the waistband of the breeches and used for carrying a watch, money, or other valuables', first found in 1652. The meanings of 'fob' as 'the chain attached to a watch carried in the fob' and 'a small decorative or functional object attached to a chain or strap hanging from a pocket' are both first found in the 1880s.

19. Cummins, *How the watch was worn*, p. 38.

20. Fallet, 'Accessories in Horology', p. 560.

21. Quoted in my article 'Travel journals and the history of horology', *Antiquarian Horology* June 2024, 217–235; p. 228.

22. 'Within my 634 (!) digital images of art with watches, I find none with a man with more than one watch. I always assumed that this was a woman's affectation.' Email message, 26 May 2024.

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.



Fig. 3. A woman wearing two watches. Portrait, dated 1775, by Joaquín Gutiérrez of Maria Thadea Gonzalez, Marquesa de San Jorge. She was a member of the local elite in Santafé de Bogotá, then the capital of the viceroyalty of New Granada (now Colombia). Museo de Arte Colonial, Bogotá. 100 × 142 cm. Image kindly supplied by Ricardo Uribe.

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.



Fig. 4. A man wearing two watches. Only the watch keys are visible. Portrait, dated ca. 1781, by Joaquín Gutiérrez of Eustaquio Galavis Hurtado. He was an official of the viceregal administration in New Granada and had himself portrayed, like many others of his rank, with two watches in his pockets ('faltriqueras' in Spanish). Museo de Arte Colonial, Bogotá. 110 × 152 cm. Image kindly supplied by Ricardo Uribe.

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

which he had found reproduced in a recent publication[23] and kindly shared with me, put me on the trail of a rich collection of South American portraits showing men and women with clocks and watches, and these included several of men wearing two watches.[24] While in these portraits the watches worn by the women are clearly visible (Fig. 3), in the portraits of men the watches are hidden from view, all that can be seen are the watch keys suspended from the watches (Fig. 4).

As we have quoted, of the two watches one could be a sham or an imitation. While such *fausse montres* or dummy watches could be elaborate, those on a tighter budget could content themselves with a dummy of gilt metal or of coloured foil.[25]

Finally, while I found no evidence that in China two watches were worn side by side, it is interesting to note that the export of watches to China was almost exclusively of pairs.[26]

Further discussion of watches in Mozart's correspondence[27]

As we have seen, when Mozart was presented with a watch in Mannheim in 1777, he wrote that he would rather have had money instead. One obvious solution would be to sell or to pawn it. When his father asked him 'and where, then, is your gold watch? – did the watch go off to practise?',[28] Wolfgang confirmed this, and his reply goes into significant detail on his watches:

> As far as the watch is concerned you have guessed it: it has gone to practise [*'die hat studirt'*]; but I was not able to get more than 5 *louis d'or* for it, and that was taking the inner works into account, which were very good – for the case, as you know yourself, was old and is now even entirely out of fashion; as we just happen to be talking about watches, I would like to tell you that I am bringing a watch with me – a real *Parisian* one; – you know what was wrong with my watch with the little gems? – how poor the gems were, how crude and clumsy the case was – yet I would not have minded all that if only I had not had to spend so much money for nothing on repairs and adjustments! – and despite that on one day the watch ran one or 2 hours ahead, the next day the same amount behind – the one from the Elector did just the same, and yet was at the same time so badly and frailly wrought that I

23. Ricardo Uribe, 'Women, clocks & portraits', *Newsletter of the International Society for the Study of Time*, March 2024, pp. 57–59.

24. Ricardo Uribe, *El arte del reloj en las manos del lector Impresos de relojería mecánica en el mundo hispánico del siglo XVIII. Cuadernos de Estudios del Siglo XVIII*, Oviedo, IFESXVIII / Ediciones Trea (ACESXVIII, 7), 2021. This can be downloaded from https://ricardouribe.academia.edu/research. I am grateful to Ricardo Uribe for helpful email correspondence, June 2024.

25. There is a short discusion of dummy watches in the *Horological Journal* July 1891, 158–9. I thank David Thompson for pointing out that there are a number of dummy watches in the British Museum collections. Indeed, in an online collection search one finds 28 examples; interestingly, almost all, including the only two that are illustrated (Museum number 1958,1201.2394 and 1958,1201.2405) came from the collection of Courtenay Adrian Ilbert.

26. See for example Alfred Chapuis, *La montre "chinoise"* (1919), p. 120 and pp. 199-200, and Ian White, *English clocks for the eastern markets : English clockmakers trading in China & the Ottoman Empire, 1580-1815* (AHS, 2012), p. 120. Ord-Hume, *The musical clock,* pp. 203–4 suggests that this was because 'the old Chinese culture […] favours objects in pairs. Order and symmetry are fostered by the provision of special 'dressing cases' into which valued or sacred objects are placed symmetrically. This symmetry demanded a pair of objects and ideally a mirror image pair. Thus two watches would indicate both the value of the watch and its elevation to the status of an object to be kept in such a cabinet'. An example of a case containing a mirror image pair of watches by Bovet is illustrated in Chapuis, *La montre "chinoise"*, opposite p. 198.

27. I have been unable confidently to match the watches discussed in this section with those discussed so far.

28. Letter 10 December 1778, Leopold to his son. Bauer and Deutsch nr 509. The German reads *'hat die uhr studiert?*', which the editors regard as a euphemism for being pawned. I do not find this meaning of the verb 'studieren', 'to study, to practice', in the German dictionary https://www.dwds.de/, so it may have been a family expression.

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

> cannot describe it to you – I parted with these 2 watches of mine, complete with the chains, for a *Parisian* one of 20 *louis d'or* – Now I finally know what time it is again – that is further than I ever got with all 5 of my watches up till now; Now I finally have one out of four on which I can rely; […] [29]

We last hear about watches in 1781. Mozart wrote from Munich to his father, who was to join him with Nannerl:

> Do not forget to bring my little watch with you; we will hopefully go over to Augsburg, someone there could perhaps get *Amalie* into shape.[30]

They did indeed spend three days in Augsburg in early March, en route to Vienna, but we hear no more about the intended visit to a watchmaker to fix the watch.

Later that year, he asked his father, who by then had returned to Salzburg:

> If Msr. Marchal or the Legal Advisor travel to Vienna, you would give me much pleasure if you would send me my favourite watch; I would like to send yours back if you in turn would send me the small one; I would be very glad of it.[31]

What became of Mozart's watches?

Very little is known of what became of Mozart's watches after his death in December 1791. In an illustrated volume about Mozart and his world, we find black & white photos of two watches purported to have been in his possession.

One, shown as one of several 'Gold mementoes formerly belonging to Mozart and his sister' (Fig. 5), is described as:

> verge watch by L'Epine Paris with miniature of Maria Theresa and given to Wolfgang by her in 1771 (the case is inscribed W. A. Mozart Wien 1786); charm (watch chain pendant) with a carnelian (red chalcedony).[32]

The history of this watch is complicated. In documentation of transactions in the 1850s, it was stated that it 'reputedly had been the property of W. A. Mozart, received as a gift in 1771 from empress Maria Theresa for a serenade (according to Mozart's biography)'.[33]

Bauer and Deutsch claim that the watch shows 'a picture of the empress',[34] but that is questionable, if we compare it with Lepine watches of the late 1760s / early 70s incorporating a portrait reproduced in Chapiro's study of the French watchmaker.[35] While these portraits are presumably of real people painted to order

29. Letter 18 December 1778 from Kaisersheim, Wolfgang to his father. Bauer and Deutsch nr 510.

30. Letter 18 January 1781, Wolfgang to his father, written from Munich, where his opera *Idomeneo* was premiered that month. Bauer and Deutsch nr 580. The German reads '*und da könte man die Amalie vielleicht richten lassen*'. The editors comment ' "Amalie" – Apparently the name of the watch.'

31. Letter 4 July 1781 from Vienna, Wolfgang to his father. Bauer and Deutsch nr 609.

32. *Mozart und seine Welt in zeitgenössischen Bildern,* ed. Erich Deutsch (Neue Mozart Ausgabe X/32 Kassel, 1961), p. 366 and plate 584.

33. http://dme.mozarteum.at/DME/briefe/letter.php?mid=238. These documents record the sale by Julius Holl v Stahlberg to Josef Wagner, of a watch valued at 40 guilders by master watchmaker Fr. Maruzig, Pest, 18 October 1855, and the sale by Josef Wagner to Ignatz Pfeffer, 26 April 1858, of the watch which '*dunkeln Gerüchten nach W. A. Mozarts Eigenthum war und im Jahre 1771 von der Kaiserin Maria Theresia in Mailand für eine Serenade zum Geschenk erhielt, (laut Mozarts Biographie)*'. This would have been *Ascanio in Alba* (KV 111), a theatrical serenade in two acts, commissioned by the empress for the wedding of her son, Archduke Ferdinand Karl, to Maria Beatrice d'Este on 15 October 1771.

34. Bauer and Deutsch, V, pp. 310–11: 'no doubt a gift from Maria Theresa; verge watch by l'Epine, Paris, with a picture of the empress, later owned by the merchant Joseph Strebl in Vienna, auctioned 1855, then owned by the art dealer Joseph Wagner in Budapest; finally in the Mozart-Museum Salzburg; currently missing after a theft from Mozart's birthplace.' Note that Bauer and Deutsch take it for granted that this was the watch given to him in 1771.

35. Adolphe Chapiro, *Jean-Antoine Lépine, horloger (1720–1814) : histoire du développement de l'horlogerie en France, de 1760 à l'Empire* (1988).

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.



Fig. 5. The Lepine watch as illustrated in *Mozart und seine Welt in zeitgenössischen Bildern*, nr 584. Unfortunately, the Mozarteum was unable to supply a better photo from their documentation (email 22 August 2024 from Miriam Pfadt M.A., Archive, Internationale Stiftung Mozarteum, Getreidegasse 9, Salzburg).



Fig. 6. The gold watch with its winding key, as illustrated in *Mozart und seine Welt in zeitgenössischen Bildern*, nr 588.

but conforming to the dimensions of the case, one would have expected something rather more elaborate for a crowned head, not a routine production.[36] Sadly, the watch has been missing since it was stolen in 1967.[37]

In the same volume we find 'a gold watch said to have belonged to Mozart' (Fig. 6).

> Mozart is said to have given this watch as a security for a loan from Herr Gotthard Pokorny (1733–1802) in Vienna in 1790, and not to have redeemed it. Pokorny was an itinerant virtuoso from Prague. His musicianly daughter, Maria Magdalena (born 1766), married Franz Hofdemel, an official with whom Mozart had unpleasant dealings between 1789 and 1791.

The text further states that the watch was displayed in the Villa Bertramka, a villa near Prague where Mozart had stayed during prolongued visits to the city in 1787 and again in 1791.[38]

The Villa Bertramka, which for some time had been open to the public with Mozart-related exhibits, was closed in 2009. The

36. One with a rather similar decoration to the 'Mozart' watch is shown as Fig. 2-10. Chapiro also shows a watch with the portrait of a crowned head, Frederick II of Prussia (p.17, Fig. 3), which covers the entire watchcase, as one would have expected if Maria Theresa had commissioned a watch incorporating her own portrait. I thank Anthony Turner for his comments on this watch. He also believes the inscription 'W. A. Mozart Wien 1786' may well have been added in the nineteenth century, but as inspection of the watch is impossible and no photo is known to show the inscription, this must remain a supposition.

37. The watch is still missing after the theft recorded by Bauer and Deutsch. In email correspondence, Dr Christoph Großpietsch of the Mozart Institute in Salzburg informed me that the watch came to them in the late nineteenth century as a gift, and that it went missing after WW2, was returned in the early 1960s, but after having been on display for two years in the museum Getreidegasse 9, was stolen in 1967. He indicated that the provenance is problematic.

38. *Mozart und seine Welt in zeitgenössischen Bildern* p. 367, nrs 588 and 589 (showing the watch opened): 'Gold watch, said to have belonged to Mozart /Dial-plate and key of the watch.'

© 2024 Antiquarian Horological Society (www.ahsoc.org). Reproduction prohibited without permission.

watch is now in the Czech Museum of Music, a department of the National Museum in Prague, and its status is uncertain.[39]

Finally, we find mention of a clock that had been in Mozart's possession. An inventory and valuation of the contents of his estate records '1 clock, clockwork, in gilt case', valued at 5 florins, which was located in 'the fourth room' which also contained '1 forte-piano with pedal', valued at 80 florins, and '1 viola in case', valued at 4 florins.[40] No further details are given on this clock, and its current whereabouts are unknown to me.

Coda

We have seen that for his performances as a virtuoso pianist and composer, Mozart was sometimes presented with watches on occasions where he, or his father who in the early years acted as his manager, would rather have received a fee in cash. Watches were not the only objects patrons chose to give him, or his fellow-performer, his sister Nannerl. We have also read of 'two magnificent swords', 'Dutch lace', 'snuff-boxes and étuis', and a 'solid gold toothpick box'. Such expensive luxury items were known as toys, trinkets or knick-knacks, and were the stock-in-trade of fashionable shops run by toymen.[41]

In December 1778, Mozart had written to his father that he would bring with him a watch 'a real *Parisian* one', which he had obtained in exchange for two of the watches he had received as a present. He expressed his satisfaction that, unlike with all his previous watches, with this watch he could 'finally know what time it is'. This suggests that at least some of the watches he had received as gifts, for all their outward glitter, had been mediocre time-keepers.

Unfortunately he does not say anything more about this 'real *Parisian* one', and this is a problem we have encountered in this study of Mozart's watches, and why I had to acknowledge (see note 27) that I had been unable confidently to match the watches discussed in a section with those discussed earlier in the text. Not once does he or his father indicate a watch by the name on the dial, whether it would have been the maker or the retailer. Were all the watches unsigned, or did he or his father not regard a signature as a useful identifier in their corrrespondence? Only once was a watch referred to by a name, 'Amalie', and we are left to wonder what that meant.

We have seen that Mozart occasionally pawned watches, and there were undoubtedly times when he was strapped for cash. Unlike his father, for most of his life Mozart was not a salaried court musician with a reliable income, but an independent performer and composer, and most of his income in his maturity derived from performing in concerts and at the palaces of the nobility. And although little is known about the payments he received from the nobility, on special occasions the gains are known to have been considerable.[42] So we should consider the occasions when he was 'fopped off' with toys, such as the watches discussed in this article, as the exception rather than the rule.

Acknowledgments

I am grateful to the following persons for their assistance, as specified in the text, notes and captions, and for helpful comments on drafts of this article: Bob Frishman, Christoph Großpietsch, James Nye, Miriam Pfadt, Tabea Rude, David Thompson, Anthony Turner and Ricardo Uribe.

39. Emails from Dr Milada Jonasova, Academy of Sciences of the Czech Republic, Academy for Mozart Research - Mozarteum Foundation Salzburg, 4 July 2024; Dr Petja Matějovič, Curator of the Precious Metals and Miscellaneous Collections at the Museum of Decorative Arts, 24 July 2024; Eva Paulova, senior curator at the Czech Museum of Music, 14 Augustus 2024 (without access to the museum documentation): 'As I remember, the watch was not at Bertramka for several years, and it was declared to be a falsum.'

40. E. Deutsch, *Mozart. A Documentary Biography* (London: Adam & Charles Black, 1965), pp. 584 ff.

41. For a detailed study of two English toyshops, see Vanessa Brett, *Bertrand's Toyshop in Bath, Luxury retailing 1685–1765* (2014), and *Knick-Knackery: The Deards Family and their Luxury Shops, 1685–1785* (2023); the stock-in-trade of the latter included watches and watch chains (pp. 437–442).

42. See *The Mozart Compendium. A Guide to Mozart's Life and Music*, ed. H.C. Robbins Landon, Thames & Hudson 1990, pp 127–130: 'Mozart's Income and Finances'.