

## **The Fruhstorfer Mozart**

**For some time now, in art-historical expert circles, a painting causes concern. Discovered a good ten years ago in Schwarzach im Pongau ( Province of Salzburg ) it shows a boy at the age of about six years. In spite of partly contrary opinion, everything indicates at the moment that the portrayed child represents Wolfgang Amadeus Mozart. This would, as far as is known, be the earliest image of the composer. Salzburg however, is not only happy about it.**

Much effort has been made so far to determine the origin and the creation of the painting, internally also known as "Fruhstorfer Mozart", and to find clues and evidence that it actually shows the Salzburg prodigy. Thus in Salzburg has developed a for and against the existence of a new Mozart portrait. The few arguments against it, however, are on weak support.

### **A work by Gennaro Basile**

The "Fruhstorfer Mozart" is a 49 x 37 cm large and unsigned oil-on-canvas painting of an approximately six-year-old-boy with a riding whip in his hand and a model of a Hussar- rider. According to the leading experts of the Salzburg Museum, the Galerie Belvedere in Vienna and the old gallery of the Johanneum in Graz, there are several characteristics that suggest, that the painting corresponds to the Italian school, in which "Salzburgisches" is to be discovered [1]. It proved that it came from Gennaro Basile (1722-1782), a working-on-commission-painter, born in the Kingdom of Naples, but exclusively working in the former Austrian area [2]. Basile made whole series of portraits, and every painter who performs such series work develops distinctive features. Typical of Basile in the painting in question, in particular, worktechnically is the thin coating, and stylistically the large, dominant eyes with the always equally placed light-reflex, but also that in numerous works it always uniform smiling, as well as details of the jabots, lace and trimmings [3]. Finally, at the end of 2014 a technical pigment comparison with a signed work by Basile at the Academy of Fine Arts Vienna was fully compatible with its authorship in the Fruhstorfer Mozart [4]. Thus, the attribution of the portrait to this painter is acknowledged in professional circles. In a book, published by the Salzburg art historian Franz Reitingner at the beginning of the year 2016, the portrait - although restrainedly labeled under the title "boy with Hungarian rider", is recorded as a Salzburg work by Gennaro Basile [5].

### **Origin Salzburg**

For the origin of the portrait actually from Salzburg do speak so many things. It has its name "Fruhstorfer" by its first verifiable owner, the Salzburg-Upper Austrian brewers family Fruhstorfer. A member of this family in the 19th. century was married with the then owner of the "Bergerbräu" in the Linzergasse of Salzburg, a traditional brewery pub, not far from the home of the Mozart family, who frequently had enjoyed being guests there [6]. The Fruhstorfer family were in possession of the portrait until 1920. During that year on the occasion of a wedding as part of the marriage gifts, the portrait came into the house of a long established, within a wide radius well known merchant family in Schwarzach im Pongau,

where it hung inaccessible to the public in a room whose high-quality antique furnishings also did belong to the "Fruhstorfer marriage gifts". In the oral tradition of the family, passed on from generation to generation, the portrait was considered "always already" as one that shows "Mozart at a young age" [7]. Since 2009, it has been in possession of an art and antique dealer living near Salzburg who is trying to prove the identity of the depicted child. On the part of the Salzburg Baroque Museum, which existed until a few years ago, but also of the aforementioned art-historical institutions which gave evidence of the authorship of Basile, it is confirmed that the image was - or could have been - painted in Salzburg [8]. Certain content features are good reasons to believe that, as well as it is the type of the original wooden frame in which it is still located, it is a slightly more luxurious variation of the so-called "Salzburg Convent framework". Gennaro Basile came in 1762, the year in which probably the "Fruhstorfer Mozart" was painted, most likely - once again - in the Salzburg area, when he had portrayed 58 Styrian noblemen on their seats, some of which were in Salzburg area [9]. Here, for Basile the way to the city of Salzburg will not have been far. The Salzburg high count family Lodron had already in 1755/56 Basile commissioned with works for their castle Seeburg at the nearby Wallersee [10]. Again this year, another order to Basile is strongly to suspect. The 58 noblemen portraits and the Salzburg "Fruhstorfer" have a remarkable commonality: in contrary to Basile's previous practice, all these images have a primer with red color and all are not on a wedge frame, but on a wooden frame made of simple wooden lats [11], which speaks very much for the same year of creation 1762 - the year in which Wolfgang Amadeus Mozart was six years old, coinciding with the assumed age of the depicted boy. The historical sources also show that the Lodron family were friends with Mozart's father Leopold. The proven fact is, that the Lodrons in Salzburg were the leaders in music refuge. Countess Antonia Lodron Arco, in particular, as a music-enthusiastic driving force, was enchanted by the prodigy, making it very plausible that she had commissioned Basile to paint the boy in the family's orangery [12]. The small Lemon Tree, recognizable in the background of the painting, speaks for it. Another opinion, though, is that the plant would be interpreted as a genealogical mark on the origin of the person portrayed from southern climes. This would probably apply to the Lodrons, but a possible sprout from this family forbids it due to the date of birth [13].

### **Arguments against Mozart?**

On the part of the renowned Salzburg Foundation Mozarteum, the world's first address for Mozart research, three arguments against an identity of Mozart are brought to the meeting in the boy's picture. Alone, the picture is not mentioned in letters of the Mozart family [14]. An argument against this could be, that such a mention must not necessarily be given, because just from the year 1762, when Mozart was first introduced in Munich and Vienna as a musical prodigy and in which probably the "Fruhstorfer" arose, there are very few letters of the Father Leopold. Ludwig Nohl writes 1880 in his book "Mozart nach den Schilderungen seiner Zeitgenossen" ("Mozart according to the descriptions of his contemporaries" ) about the time of the first trip to Vienna: "Es befand sich ja die ganze Familie auf der Fahrt und ausser etwa Schachtner war zunächstst kein näherer Freund vorhanden, an den ausführlich zu berichten Veranlassung vorgelegen hätte" ("All the family took part on this travel and apart from perhaps Schachtner there initially was no close friend and thus no need to report more extensively") [15]. Should the critique also refer to the letters of wife Konstanze and sister Nannerl, written to the publisher Breitkopf & Härtel after Mozart's death, so is it true, that in the light of actual events Mozart-portraits were listed, and the

"Fruhstorfer" hadn't been there in the given occasion. But it is also true that other Mozart-paintings exist, which also are not mentioned therein.

Furthermore it also is argued, that in the "Fruhstorfer" the physiognomy of the person is not correct [16]. In this regard, a report prepared in 2013 by the Swedish scientist Martin Braun exists on the basis of a biometric statistical procedure. With this new method, a few years earlier, Braun had already identified four controversial paintings as Mozart portraits, which after further research are largely recognized as such today. Braun's comparisons of the "Fruhstorfer" with three other Mozart-portraits revealed remarkable findings. They all share eight characteristic features that speak for Mozart. The mathematical probability that the existence of all these characteristics, the statistical frequency of which was determined, would only be random in the "Fruhstorfer," is around 1:4.7 million.

As a particularly striking characteristic the study notes Mozart's underflowing eyes (suffused skin tissue below the eyes), in which he suffered a lifetime. The problem is evident in the left eye, which is also further open, more significantly. This peculiarity is already measurable in the six-year-old presented here [17]. Finally, the Mozarteum Foundation refers to the illustrated Hungarian rider, who cannot be an attribute of a musician [18]. Of course, such objects have an inner reference to the depicted person on portraits of that time. But apart from the fact that even Mozart-portraits exist without attributes, a puppy can be seen on a picture of Mozart from the Bavarian monastery of Seeon [19].

Such a dog of the Mozart family is also mentioned several times in the primary sources with the name "Pimperl". The illustration of toy horse with rider can be explained exactly as conclusively.

### **A special interest**

The little Wolfgang Amadeus was, however, so one may assume, not only musical prodigy alone, but also endowed with other childlike interests - this at least until the father's musical drill more and more shaped the child's life. The riding whip in his hand and the Hussar rider undoubtedly point to the child's weakness for military elements. In the primary sources there is clear evidence of this fondness of little Mozart, especially since he - as Andreas Schachtner, the friend of the family, expresses it - was "receptive to every stimulus. .... He was full of fire, his inclination hung on every object very easily." ("Empfänglich war für jeden Reiz. ....Er war voll Feuer, seine Neigung hing jedem Gegenstand sehr leicht an" [20]. The Mozarts lived at that time in the House of the befriended family Hagenauer, in which frequent talks concerning army affairs are strongly to be assumed. Because after the death of his wife, father Josef Martin Hagenauer had left the four children and, as a dragoon, had fled to military services in a regiment of Prince Eugene, where he had also died [21]. The topic military could also have been repeatedly discussed among the befriended Lodron family, as some members of the family had embarked on such a career.

In addition to these above mentioned possibilities, how the little Mozart may have become aware of the military system, in a letter of friend Schachtner to Mozarts sister Nannerl about the fondness of the boy for the military marching is to read: "Wenn wir, er und ich, Spielzeuge zum Tändeln von einem Zimmer ins andere trugen, musste allemal derjenige von uns, so leer ging, einen Marsch dazu singen oder geigen". ("If we, he and I, carried toys for joking around from one room to the other, that one of us, who went empty, had to sing or to fiddle a March" [22]. Furthermore father Leopold writes in a letter to Lorenz Hagenauer about the first travel to Vienna, regarding the approach of the boy to other people: "Der

Bube ist mit allen Leuten, besonders mit Offizieren, so vertraulich, als wenn er sie schon seine ganze Lebenszeit hindurch gekannt hätte". ( "The boy is with all people, especially with officers, so confidential, as if he had known them all his lifetime" )[23]. In addition, the English naturalist and law scholar Barrington 1765 reports on the "Philosophical treatises of the Royal Society in London" about the small-minded disposition of Mozart, at that time already nine years old: "Sometimes he also rode a stick between his legs in the room" [24]. The fondness for riding is also found in a secondary literature, where it is said that Mozart played as a child among other riders and soldiers (Herbert Lachmayr (Hg.): Mozart - ein ganz normales Wunderkind) [25].

Why now just a Hussar-rider in the portrait of the Mozart child ? Gennaro Basile is well known for unusual by-objects in his portraits, and his series of 58 Styrian aristocrats from the same year as the "Fuhstorfer" virtually thrives from that. While the toy horse in the style of a work from the South Tyrolean Val Gardena valley [26] may very well have been an actual object in the possession of Mozart (the appropriate research would be to be done), the rider comes with quite certainty of the imagination or the memory of the painter. On the one hand, the mutual proportions do not match, on the other the cavalier in comparison to the horse is significantly richer in detail and finer designed than such a playing-piece probably was. In addition, the uniform of the rider bears more Hungarian traits. Also on the Sabre pocket is clearly the "E" as an emblem for the Fifth Hussar Regiment of the Hungarian Prince Esterhazy to be made out. Basile had portrayed thirty members of this regiment years earlier, and the existence of the "E" is to be understood as an indirect signature of the painter [27]. Of course, several scenarios are imaginable, as it ultimately came to the choice of the rider figure and also the riding whip on the picture; whether Basile himself was granted the freedom to decide and he even knew to inspire the little Mozart during the painting with "Hussar stories", whether it was the child's need to be posing with a toy horse, or whether it was the client (if it was in fact Countess Antonia Lodron Arco personally) as a sign of the special interest of the child - they're all conclusive. It was obvious, therefore, that when the portrait was made, it was important to capture the child's status and not his prodigy status from the young Mozart.

Only with the chronologically next portrait, Pietro Antonio Lorenzonis famous "Mozart in the gala dress" of 1763, begins the tradition of Mozart portraits with musician attributes - so only after Mozart had been presented to society as a musical prodigy.

### **Semblances of Evidence**

Of course, any "picture dispute" would end immediately, a written document would testify the identity of Mozart on the painting. The chances of finding such a paper are small, however, since the large majority of the family documents of the Salzburg Lodron branch fell victim to the big city fire in the year 1818 [28]. What could be brought to the facts regarding the "Fruhstorfer" so far are so-called "semblances of Evidence" ( prima facie evidence ), which, while not proving the fact itself, that the image is about Mozart, but at least logical and very plausible testify to the possibility of this fact. The music-historically oriented Mozarteum Foundation obviously has chosen, not to accept such semblances of Evidence, and even the layman may be astonished, but in art history it is indeed common practice that only the good proof of a possibility is sufficient to recognize - as in this case - the identity of a person portrayed in general. Examples of this practice abound.

### **All the more a reference to Mozart?**

The "Fruhstorfer Mozart" is the only one (!) of all so far known paintings of Basile, of which the identity of the person portrayed is not yet recognized. Despite all the semblances that speak exclusively for Mozart - so far no alternative has been mentioned by the experts - Desiderata always remain. For example, there are conclusive, but only conjectures about how the image of the Lodrons came into the possession of the Fruhstorfer [29]. The art dealer and current owner of the picture is convinced: if the painting is accessible to the public and to professional circles, the likelihood increases, that further research activities will be motivated or research-relevant information on the image could be obtained. "It is also with certainty in the national cultural interest, that such paintings do not disappear in the art trade, but are looked after by the best public institutions."

For this reason he has endeavored at several Salzburg museums to show the painting in the context of exhibitions. Interestingly, all of these efforts have been blocked [30]. The fact, that the Salzburg Foundation Mozarteum is defending against an identity of Mozart in the picture could also be explained. As the owner of the excess of authentic Mozart portraits, one is not willing to certify another as such or to participate in his research, if it is not in his own possession - thus, at least behind held hand speculated. The aforementioned Salzburg art historian Reitinger describes in his recently published collection of Works Basiles that - as he calls him - "Boy with Hungarian rider" as a nobleman, but he does not indicate a single reason why he should be so. He also admits not being able to name an identity [31]. With this undocumented and entirely out of the air-attacked attempt to give the portrayed child in the specialist literature a fundamentally meaningless identity, a recognition of Mozart is also denied at this point, which only strikes too clearly in the same notch of denial. With the approval of Mozart, the cultural value of the art historically rather less significant painting would increase immensely - but also his financial, so that the image could not be even affordable for public institutions. Also, in view of the contradiction that one meets Mozart on the one hand at all corners and ends of Salzburg, on the other hand there is such rejection, one wonders: a negation of Mozart simply for economic reasons, or is it desired to put the painting in the cellar for some other reason?

Source information:

[1] Email from Dr. Ramsauer, director of the Mozart Museum to Edmund Grunder (owner of the portrait) on 30.11.2012: *...dass meine Kollegen im Salzburg Museum das Portrait für eine qualitätsvolle Salzburger (!) Arbeit des 18. Jhds. halten, welches für die Sammlung des Museums von Interesse wäre.* (... that my colleagues in the Salzburg Museum consider the portrait for a high quality Salzburg (!) Work of the 18th century, which would be of interest to the museum's collection.) (At the author's disposal )

Email Dr. Sabine Grabner, Belvedere Vienna on 15 Oct. 2013 to Martin Braun ( Swedish scientist which did the biometrical statistical analysis ) : *.....das Bild einem Kollegen gezeigt, der meint, im Stil viel Salzburger (!) mit italienischem Einschlag zu finden; und am 18. 12. 2013 der weitere Hinweis, dass es sich bei diesem Portrait mit hoher Wahrscheinlichkeit um eine italienische Arbeit handelt, wofür vor allem „die Behandlung des Inkarnats“ spricht.* ( ..... the picture shown to a colleague, who thinks that in style much Salzburger (!) to find with Italian impact ; and on 18.12.2013 the further indication, that this portrait is highly likely to be an Italian work, for which, above all, speaks the "the treatment of Inkarnat". (At the author's disposal )

[2] [http://www.uibk.ac.at/aia/basile\\_gennaro.htm](http://www.uibk.ac.at/aia/basile_gennaro.htm) Also: : Franz Reitinger, Die Metastasier, Geschmackseliten im 18. Jahrhundert . ( The Metastasier, elites of taste in the 18th century.)

[3] Stylistic attribution of Dr. Barbara Kaiser, head of the Schloss Eggenberg department and Old Gallery (Joanneum Graz): Dr. Kaiser on behalf of the Joanneum Graz was involved with the painter Gennaro Basile in connection with the unfortunately failed attempt to acquire the 58 portraits of the Styrian nobility of Basile <http://www.kleinezeitung.at/nachrichten/kultur/3165486/steirische-adeligen-portraetserieneuem-besitz.story>

Opinion (transfer with the consent of the author):

*"Wie auch schon dargelegt, spricht im Fotovergleich wirklich sehr viel für die Autorschaft Gennaro Basiles an ihrem Salzburger Knabenporträt: V.a. der sehr dünne Farbauftrag, die riesigen, dominanten Augen mit dem immer gleichgesetzten Lichtreflex, das gleichförmige Lächeln sind auffallend ähnlich, aber auch Details der Jabots, Spitzen und Posamentieren. Überhaupt ist den Porträts Basiles ein recht stereotyper Charakter eigen, der für die Routine eines „Serienporträtisten“ (ganzer Regimente oder großer Freundeskreise) auch typisch wäre. Ohne das Original, das noch auf Farbauftrag, Grundierung und Leinwand anzuschauen wäre, zu kennen, getraue ich mich zu sagen, dass viel für Gennaro Basile als Autor des Knabenporträts spricht."*

*("As already stated, in the photo comparison speaks really very much for the authorship Gennaro Basiles on your Salzburg boy portrait: Especially the very thin coating, the huge, dominant eyes with the always equated light reflex, the uniform smile are strikingly similar, but also details of the jabots, lace and trimmings. At all, the portraits of Basiles are quite stereotypical in character, which would also be typical for the routine of a "serial Portrait" (whole regiment or large circle of friends). Without knowing the original, which still should be examined regarding color order, primer and canvas, I dare say that much for Gennaro Basile speaks as the author of the Boy Portrait. ") (At the author's disposal )*

[4] Study report Univ. Prof. Dipl. Ing. Dr. Manfred Schreiner, professor of color theory and colour chemistry, Academy of Fine Arts A-1010 Wien, Schiller 3. (Pigment comparison of the portrait with a signed picture Gennaro Basiles) (At the author's disposal )

[5] Franz Reitinger, Die Metastasier, Geschmackseliten im 18. Jahrhundert ( The Metastasier, elites of taste in the 18th century ) Gennaro Basile, summary list of works, p. 246

[6] Das Brauereiverzeichnis Österreich neu 2011 Übersicht Buchstabe R.mht ; Presseunterlagen zur historischen Bierwanderung in Salzburg, Besitzerliste des Bergerbräus ( Abschnitt : Kurzchronik auf Seite 22 der Presseunterlagen zur historischen Bierwanderung ) (The Brewery directory Austria New 2011 Overview Letter URR.mht; Press documents on the historical beer hike in Salzburg, owner list of the Bergerbräus (section: Short Chronicle on p. 22 of the press documentation on the historical beer hike)) The chronological statement of the owners of the Bergerbräus shows, that in the year 1850 a Mr. Siegmund Hoffmann and his wife Rosina Fruhstorfer took over the brewery from his father Siegmund Hoffmann (which he had taken over by the previous owner family Elixhauser). On p.10 of the press documents on the historical beer hike, under the section: „ In der Getreidegasse auf Mozarts Spuren wandeln“ ("Walk in the Getreidegasse on Mozart's tracks") is confirmed, that in October 1777 W. A. Mozart was a guest at the wedding of the brewing master resp. owner of the Berger Brewery.

[7] Tusnelda Laminger, born: Wiesbauer: Confirmation of the provenance of the Mozart picture (Dec. 2011), Information Office, municipality of Schwarzach im Pongau, Mrs. Döhringer (Dec. 2011): Marriage in 1920 between Mrs. Elisabeth Wiesbauer (born: Fruhstorfer): 1892 – 1962 and Mr. Georg Wiesbauer: 1876 – 1938. (At the author's disposal )

[8] Conversation protocol, October 2010 between Dr. Kaltenbrunner, director of the Salzburg Baroque Museum and Edmund Grunder; Email from Dr. Ramsauer, director of the Mozart Museum to Edmund Grundner on 30.11. Email from mag. Husty, Salzburg Museum to Edmund Grunder on 17.12.2012; Email Dr. Sabine Grabner, Belvedere Wien to Martin Braun on 15 Oct. 2013. (At the author's disposal )

[9] Statement of the married couple Prof. Dr. Rudolph Angermüller, Mozart researcher in Salzburg; and :Franz Reitinger, "Die Metastasier, Geschmackseliten im 18. Jahrhundert" ( "The Metastasier, elites of taste in the 18th century")

[10] [http://www.uibk.ac.at/aia/basile\\_gennaro.htm](http://www.uibk.ac.at/aia/basile_gennaro.htm) Also: Franz Reitinger, "Die Metastasier, Geschmackseliten im 18. Jahrhundert" ( "The Metastasier, taste elites in the 18th century"): the first time Gennaro Basile worked in the years 1755 and 1756 for the family Lodron in Salzburg. In these years a ceiling painting and a large signed altarpiece were created at the castle Seeburg in Seekirchen, and a signed oil sketch as a blueprint for this altarpiece (today in the Salzburg Borromäum) and also a signed and dated year 1756, allegorical depiction "Selene and The Sleeping Endymion" (now owned by the discoverer of the portrait).

[11] What is interesting is the fact, that Basile has painted all his famous paintings of the year 1762 (the series of the 58 Styrian nobles and the newly discovered Mozart portrait) with a red color primer that is typical for its individual technique in the year 1762, and to stretch the canvas of the individual pictures had not used a wedge frame, but a simple frame made of simple wooden lats.

This is absolute different to the works that were created in Salzburg in the previous years 1755 and 1756. In all of these works Basile renounced the red primer . But all these works have a wedge frame on which the canvas was stretched.

Equally noteworthy is the fact that all (!) Paintings, painted by Basile in the year 1762 (the series of the 58 Styrian nobles and the Mozart portrait) have a common height (without picture frame) of exactly 49 cm. The width of the 58 Styrian aristocratic portraits is 30 cm each. And the width of the Mozart portrait is 37 cm. In fact, all other known images-painted by Gennaro Basile either before or after the year 1762, do have a considerably larger format. So it seems as if a common height of only 49 cm. and the "non-use" of a wedge frame as the frame for clamping the canvas, exclusively resp. without exception have been limited to Basile's works from the year 1762.

[12] <http://web.archive.org/web/20140104235904/http://www.lodron.info/deutsch/page/oesterreich/o03.htm> Weiter: Mozart und das hochgräfliche Haus Lodron. Eine genealogische Quellenstudie. In : Mitteilungen der Internationalen Stiftung Mozarteum 31 ( 1983 ) Seite 1 – 17; ders.: Die Herren und Grafen von Arco und ihre Beziehungen zu den Mozarts . Anmerkungen zu Mozart-Briefen. In : Mitteilungen der Internationalen Stiftung Mozarteum 32 ( 1984 ) Seite 19 – 34. ( Further: Mozart and the high Count house Lodron. A genealogical source study. In: Communications of the International Foundation Mozarteum 31 (1983) p.1 – 17; : The Lords and counts of Arco and their relations with the Mozarts. Notes on Mozart Letters. In: Communications of the International Foundation Mozarteum 32 (1984) p. 19 – 34.

In these writings of the Mozarteum there are two indications which can be considered as undisputed facts: A)  
Marriage Lodron-Arco 1758 ( p.4) B) Lodrons afterwards "in Salzburg's music care leader" with Countess Antonia Lodron-Arco as "music enthusiastic" driving force. (pages 4-5); [http://www.musiklexikon.ac.at/ml/musik\\_L/Lodron\\_Familie.xml](http://www.musiklexikon.ac.at/ml/musik_L/Lodron_Familie.xml) **Maria Antonia** ( born: Gräfin Arco): \* 13.10.1738 Salzburg, † 14.12.1780 Salzburg. Second wife of **Ernst Maria Joseph Nepomuk** (\* 30.5.1716 Salzburg, † 18.4.1779 Salzburg). Related to the three leading families of Salzburg (L., Arco and Firmian), their house became a centre of noble music. She held regular academies in which aristocratic dilettantes (led by Rudolph Graf Czernin) played music. The Mozart family also performed on a regular basis; W. A. Mozart taught the seven children L. S and wrote for M.A.L. the Divertimenti kv 247 and 287 respectively the Piano Concerto in F major kv 242 ("L.-Concerto"). With the rapidly successive death of Count 1779 and the Countess 1780, Mozart lost the important advocates.

Wolfgang Amadeus Mozart wrote 1776 for the name day of the Countess Lodron, who had piano lessons with her two daughters, the two "Lodronischen" night musics.

The concerto for three pianos in F major KV 242 was created in February 1776. Mozart had composed it for the Countess Antonia Maria Lodron and her two daughters Maria Aloisia and Maria Josepha. The family Lodron, for which the Divertimenti kv 247 and KV 287 are also written, received music lessons from Mozart, his father and his sister. Due to its purpose, the concerto KV 242 required consideration of the technical skills of the Lodrons, especially the solo of the third piano, which was the then-Josepha. But apparently Mozart also appreciated the concert, because he took it on his great Mannheim-Paris trip.

[13] Franz Reitingner, Die Metastasier, Geschmackseliten im 18. Jahrhundert, Seite 333: "Die von uns anfangs favorisierte Zuschreibung an den früh und qualvoll verstorbenen, ältesten Sohn des Grafen Lodron, dem „qualifizierten Majoratsherr Sigerl“ ( 1759 – 1779 ), wie ihn Mozart in seinen Briefen nennt, verbietet sich angesichts des durch den Partezettel verbürgten Geburtsjahres 1759. Der Zettel liegt dem Nachlebensinventar bei." Vgl. Jaksch ( 1900 ) S. 138 ( C 76, Sigmund, Kämmerer 1775 – 1779, Inventar v. 1779 ) ( Franz Reitingner, the Metastasier, elites of taste in the 18th century, p. 333: "The attribution we initially favored to the early and agonizing Deceased, eldest son of Count Lodron, the "qualified Majoratsherr Mr. Sigerl" (1759 – 1779), as Mozart calls him in his letters, prohibits himself in the face of the year of birth guaranteed by the death notice (or parte). The note is in the post-life inventory." Cf. Jaksch (1900) p.138 (c 76, Sigmund, Kämmerer 1775 – 1779, Inventory v. 1779))

[14] Conversation protocol, 23. April 2012, Mozarteum. Ms. Dr. Ramsauer and Mr. Dr. Großpietsch explain to Edmund Grundner "That it should be ruled out that this picture shows the boy Mozart, since this picture has never been mentioned in the many existing letters of the Mozart family, whose content is of course known."

[15] Mozart nach den Schilderungen seiner Zeitgenossen von Dr. Ludwig Nohl, Leipzig, Verlag von Fr. Thiel 1880. Kapitel II. : Von den ersten Kunstreisen, Seite 10, ( Erste Reise nach Wien ) : Brief von Leopold Mozart an Kaufmann Lorenz Hagenauer in Salzburg (...*Denn es befand sich ja die ganze Familie auf der Fahrt und ausser etwa Schachtner war zunächst kein näherer Freund vorhanden, an den ausführlich zu berichten Veranlassung vorgelegen hätte* ) (" Mozart according to the descriptions of his contemporaries of Dr. Ludwig Nohl, Leipzig, Publisher Fr. Thiel 1880. Chapter II.: From the first art trips, page 10, (first trip to Vienna): letter from Leopold Mozart to Kaufmann Lorenz Hagenauer in Salzburg (.....*"All the family took part on this travel and apart from perhaps Schachtner there initially was no close friend and thus no need to report more extensively"* ) )

[16] Email from Dr. Ramsauer, director of the Mozart Museum to Edmund Grunder (owner of the portrait) on 30.11.2012 ..... "if you see a man or a boy with a red skirt and a white wig today on pictures or other media, you immediately think: Mozart! The physiognomy is almost completely ignored. " (At the author's disposal )

[17] On 24.08.2013, the Swedish scientist Dr. Martin Braun published the result of a biometric statistical analysis of the portrait under the title: The earliest portrait of W.A. Mozart – a biometrical statistical analysis of the newly discovered Fruhstorfer Mozart from c1762 <http://www.neuroscience-of-music.se/ormen/Fruhstorfer%20Mozart.htm>

[18] In a television contribution by the Salzburg Station "Servus TV" from 25.11.2015 concerning the portrait, Dr. Gabriele Ramsauer, the director of the Mozart Museums, judges the portrait. It officially speaks on behalf of the Mozarteum Foundation – the institution which, as it is known, has never confirmed a Mozart portrait as authentic, which is not in its possession – but that institution also, emerges from the contribution, on whose behalf Dr. Ramsauer decides with her colleagues, what a Mozart is – and what is not. (see recording this TV article - at the author's disposal )

[19] W.A. Mozart and the Benedictine monastery of Seon: (*Father Johannes – with his name of Haasy – Benedictiner of the monastery of Seon, was a darling of Mozart's. When Mozart, then a boy, came to the monastery, he jumped on the father, climbed up at him, stroked his cheeks and sang for a standing melody: »Mein Hanserl, lieb's Hanserl, lieb's Hanserl«.* ( » My Hanserl, dear Hanserl, dear Hanserl «) *This scene always aroused great joy and Mozart was teased more often with his chorus and melody. In 1981, a Urgroßnichte ( great-grandniece )of the Father Johannes von Haasy gave to the Community of Seon the picture of a child with a small dog. According to the tradition, the boy Wolfgang Amadeus Mozart is shown.)*

[20] Mozart nach den Schilderungen seiner Zeitgenossen, von Dr. Ludwig Nohl, Leipzig, Verlag von Fr. Thiel 1880. Kapitel I. : Aus der frühesten Kindheit , Seite 5: Des alten Freundes des Hauses Andreas Schachtners Brief an Frau zu Sonnenburg ( Nannerl): ..... **Er war voll Feuer, seine Neigung hing jedem Gegenstand sehr leicht an; ich denke, dass er im Ermangelungsfalle einer so vorteilhaft guten Erziehung, wie er hatte, der ruchloseste Bösewicht hätte werden können, so empfänglich war er für jeden Reiz, dessen Güte oder Schändlichkeit er zu prüfen noch nicht im Stande war.** ( Mozart according to the descriptions of his contemporaries, of Dr. Ludwig Nohl, Leipzig, Publisher Fr. Thiel 1880. Chapter I.: From the earliest childhood, p.5: Of the old friend of the house Andreas Schachtner's letter to Ms. to Sonnenburg (Nannerl): **He was full of fire, his inclination hung on every object very easily; I think in lack of such an advantageous, good upbringing as he had, he might have become the most unscrupulous villain, so receptive he was to any stimulus whose goodness or shamefulness he was not yet in a position to examine. )**

[21] [http://www.salzburg.com/wiki/index.php/Johann\\_Lorenz\\_Hagenauer](http://www.salzburg.com/wiki/index.php/Johann_Lorenz_Hagenauer)

[22] Mozart nach den Schilderungen seiner Zeitgenossen, von Dr. Ludwig Nohl, Leipzig, Verlag von Fr. Thiel 1880. Kapitel I. : Aus der frühesten Kindheit, Seite 5: Des alten Freundes des Hauses Andreas Schachtners Brief an Frau zu Sonnenburg (Nannerl): ....**Wenn wir, er und ich, Spielzeuge zum Tändeln von einem Zimmer ins andere trugen, musste allemal derjenige von uns, so leer ging, einen Marsch dazu singen oder geigen.** ( Mozart according to the descriptions of his contemporaries, of Dr. Ludwig Nohl, Leipzig, Publisher Fr. Thiel 1880. Chapter I.: From the earliest childhood, p. 5: Of the old friend of the house Andreas Schachtner's letter to Ms. to Sonnenburg (Nannerl): .....**If we, he and I, carried toys for joking around from one room to the other, that one of us, who went empty, had to sing or to fiddle a March" )**

[23] Mozart nach den Schilderungen seiner Zeitgenossen, von Dr. Ludwig Nohl, Leipzig, Verlag von Fr. Thiel 1880. Kapitel II. :Von den ersten Kunstreisen, Seite 10 : Brief von Leopold Mozart an Kaufmann Lorenz Hagenauer in Salzburg: „**Die Kinder sind lustig und überall zu Hause. Der Bube ist mit allen Leuten, besonders mit Offizieren, so vertraulich, als wenn er sie schon seine ganze Lebenszeit hindurch gekannt hätte .....**“ ( Mozart according to the descriptions of his contemporaries, of Dr. Ludwig Nohl, Leipzig, Publisher Fr. Thiel 1880. Chapter II.: From the first art trips, p. 10: Letter from Leopold Mozart to merchant Lorenz Hagenauer in Salzburg: "**The kids are fun and everywhere at home. The boy is with all people, especially with officers, so confidential, as if he had known them all his lifetime.....**" )

[24] Mozart nach den Schilderungen seiner Zeitgenossen, von Dr. Ludwig Nohl, Leipzig, Verlag von Fr. Thiel 1880. Kapitel IV. : In England, Frankreich und der Schweiz, Seite 47 : Der Engländer Barrington, ein vorzüglicher Rechtsgelehrter und Naturforscher prüfte das Phänomen mit echt britischer Gründlichkeit und Gewissenhaftigkeit. Sein Schreiben im Jahre 1769 für die „**Philosophischen Abhandlungen der königlichen Gesellschaft in London**“: ....Zum Beispiele : **während er mir vorspielte, kam eine Lieblingskatze herein, worauf er sofort sein Klavier verliess, auch konnten wir ihn eine gute Zeit hindurch nicht wieder zurück bringen. Zuweilen ritt er auch mit einem Stock zwischen den Beinen im Zimmer herum.** ( Mozart according to the descriptions of his contemporaries, of Dr. Ludwig Nohl, Leipzig, Publisher Fr. Thiel 1880. Chapter IV. : In England, France and Switzerland, p. 47: The Englishman Barrington, an exquisite jurist and naturalist, tested the phenomenon with genuine British thoroughness and conscientiousness. His writing in the year 1769 for the "**Philosophical treatises of the Royal Society in London**":..... For example: **While he was playing me, a favorite cat came in, whereupon he**



*immediately left his piano, also we could not bring him back a good time. Sometimes he also rode a stick between his legs in the room. )*

*The original text of Barrington Daines ( 1727 - 1800 ) : .....he had not only a most childish Appearance, but likewise had all the Actions of that Stage of Life. For Example, whilst he was playing to me a favourite Cat came in, upon which he immediately left his Harpsichord, nor could we bring him back for a considerable Time. He would also sometimes run about the Room with a Stick between his Legs by Way of Horse."*

Also: [http://www.mythen-post.ch/datei\\_archiv\\_21\\_6\\_04/mozart\\_21\\_6\\_04.htm](http://www.mythen-post.ch/datei_archiv_21_6_04/mozart_21_6_04.htm): Trotz seiner Erfolge blieb Wolfgang in vielem ein ganz normales Kind. Sein zartes Gesicht, so tiefernst, wenn er spielte, strahlte vor kindlichem Vergnügen, wenn er seine Spässe trieb, und in den grossen haselnussbraunen Augen sass der Schalk. Sehr oft, berichtet ein britischer Beobachter, sei das Wunderkind *"mit einem Stock zwischen den Beinen wie auf einem Pferd durch den Raum gehopst"*.

( Despite his successes, Wolfgang remained in many a normal child. His tender face, so serious, when he was playing, beamed with childlike pleasure when he drove his joking, and in the big Hazel eyes was sitting the rogue. Very often, a British observer reports, be the Prodigy *"with a stick between the legs as if hopped on a horse through the room"*. )

Also: Ludwig Meinardus, Mozart – Ein Künstlerleben, Seite 40 : *Nachher sah Barrington diesen jungen Meister der Töne auf seines Vaters Spazierstock, wie auf einem Steckenpferde im Gemach umhertollen, als ob er zu der Zauberwelt der Töne, welcher er wie ein Magier gebot, niemals die geringste Beziehung gehabt hätte.* (Ludwig Meinardus, Mozart – an artist's life, p. 40: *After that, Barrington saw this young master of the sounds on his father's walking stick like on a hobbyhorse between the legs frolicking, as if he had never had the slightest relationship to the magic world of the sounds he commanded like a magician.*)

[25] Dr. Herbert Lachmayer (eds.) on the book Presentation of "Mozart – an Ordinary prodigy child": Vienna, August 17, 2007: In addition to his extremely concentrated music and teaching hours, the six-year-old needed enough physical and psychological compensation, just age-appropriate treatment: With the neighboring children they ran around the bet, played hide, blind cow, catch, somersaults tree beat, buck jumping, the Plumpsack goes around, cat and mouse, cones and balls, on rainy days role games school and merchant, building a tower with wooden blocks and castles, **rider and soldier**, cook or merchant, buffoon or else a funny guy. There were swings, climbing trees and playgrounds, Nannerl had the doll Salome Musch and Wolfgang the dog Pimperl. There were also simple toys that were brought home from walks and trips: cones, chestnuts, mussels, snail's houses, bird nests, horseshoes, colourful stones, hazelnuts. From this one easily could be tinker hobby horses. Small children got discarded tarot cards to play, paint and cut. In the castle park with the princely children, badminton was played and Tyre slinging, game of catch and hiding in the sumptuous rooms.

[26] Information: Dr. Phil. Paulina Moroda, director of the museum Gherdeina, Val Gardena. (At the author's disposal )

[27] Das Heer unter dem Doppeladler, Wien 1981, S. 149. ( The army under the Double Eagle, Vienna 1981, p. 149.) : The red uniform of the rider is a recreation of the Karlstädter border Hussar, who Basile had graphically to portray years earlier as a model for his series of engravings of rider soldiers. In contrast, the double-curved "E" on the Sabre bag stands as the regimental sign of that Hussar Regiment of Prince Anton Esterhazy (founded 1742), whose 30 officers Gennaro Basile had painted by 1750 on behalf of Esterhazys. One sees so to say a merger of both uniforms, which Basil had met at his previous work stays in Karlstadt and Eisenstadt. Also: Dr. Martin Braun: The sabre bag of the Husaren.pdf (explains the indirect signature basiles on the sabre bag). (At the author's disposal )

[28] Concerning this writes Ms. Marlene Pichler, who created the Repertory 21-14/08 (Private archive Lodron) [34] for the Salzburg Provincial Archives in 1997: The majority of the archive of the Lodronischen Upper administration in Salzburg has fallen victim to the big city fire of the year 1818. Documents on the history of the Lodron family are now available-apart from the archival material about Archbishop Paris Lodron and the remaining Salzburg canons from the Lodron family (SLA, Geheimes Archiv (Secret archive) XXV L 16) - in the Carinthian Provincial archives in Klagenfurt, where the Lodron archive from the headquarters of Gmünd has come (vgl. August von Jaksch, *Die Graf Lodron'schen Archive in Gmünd (= Archivberichte aus Kärnten I)*, in: *Archiv für vaterländische Geschichte und Topographie XIX, Klagenfurt 1900, S. 1-172*). (cf. August von Jaksch, *the Graf Lodron archive in Gmünd (= Archive reports from Carinthia I)*, in: *Archive for patriotic history and Topography XIX, Klagenfurt 1900, p. 1-172*). The pieces from the Primogenitursarchiv in Gmünd, concerning Salzburg, are almost exclusively documents (over 500 pieces from the 14th century to the 1/1 19 century) and files about family members who - in contrast to the files of the primogeniture-Upper administration in Salzburg - have not fallen victim to the big Salzburg city fire.

Notes on further documents on the history of the Lodron family-compiled by Frau HR Dr. F. Zaisberger, listed in the Appendix by Ms. Marlene Pichlers Repertory 21-14/08 for the Salzburg Provincial Archives (private archive Lodron): (Here at this point, not the hints of Marlene Pichler on the earlier Lodron documents, but only the references to documents, starting from the 18th century and later, because due to the dating of the portrait only these documents could contain a reference to the portrait): Marlene Pichler writes:....In the Salzburg provincial archives there are also numerous documents on the history of the Lodron family. In the stock Geheimes Archiv ( secret archive ), personal records of Prince Archbishop Paris Graf

Lodron are kept, for example his Testament (Geh. Archiv II, 10), to the family, especially concerning the Primo and Sekundo-Genitur-Fideikommiss (Geh. Archiv XXV/L 16, 1596 - 1880). About the Lodron-primo-and Sekundo-Genitur also inform Lehen-Akten (fief files) 127 and 128. Acquisitions of agricultural goods are documented in the Urbaren (arable) 615, 833 ff., 840, 876, 926 and 593 1/24. All contracts relating to changes in real estate appear in the Notelbüchern 709-719 over the period 1632-1846.

In the inventory "Landschaft" ("landscape") are stand increases in sections. III/16/L over the years 1727-1799 and information on the construction of fortifications in city and state of Salzburg, received in the reign of Prince Archbishop Paris Graf Lodron (Landschafts-Akten XIV). About the Lehen (fief) issued to members of the Lodron family inform the fief files 96, 103, 126, 146. The Allodialisierung in the 19th century can be collected in the Noble Mortgage Book (land 1490, 1491) and reclaimed from the "Landtafel," managed by the regional court, or from the associated files (Bookkeeping. Archieves 970 and files of the Landesgericht Salzburg (Salzburg State court); LRA 1860/69 XII P 10, 16, 19; LRA 1890/99 XII P 1 to 1892).

The major foundations include the „Collegium Marianum“, the Pageninstitut Virgilianum and the Rupertinum. Documents have been preserved from all three institutions (Lehen-Akten 102, 103, 135, 177; buchf. Archivalien 777 - 801; Collegium Marianum und Rupertinum vgl. Findbuch Nr. 213).

The foundation of the Salzburg University found its precipitation in the Geheimes Archiv (secret archive) XIX and in documents and files of the University archives.

The original collection of documents of the Salzburg Provincial Archives ( Salzburger Landesarchiv ) contains 45 documents with reference to the Lodron family. In the plan archive there are indications of the construction activity of the Lodrons in city and state of Salzburg (maps and (elevation) views, building-office folders). The same applies to files and plans in the inventory of mining.

Further Documents to the family can be found in the Stadtarchiv, in the archive of the Museum C. A., in the erzbischöflichen Konsistorialarchiv and in the archives of the Klöster ( Monasteries ) St. Peter und Nonnberg, but also in those of other ecclesiastical institutions (Kapuzinerkloster in Salzburg and Radstadt, Loreto-Kloster, as well as in other numerous Pfarrarchiven ( rectorate-archives)). ( Cf.: Franz Martin, Salzburger Archivberichte 1, 1944, 2, 1946).

Also there are manuscripts, files and original documents for the family Lodron in the Haus-, Hof- und Staatsarchiv in Vienna, to where beginning from 1807 they have been delivered from Salzburg. (Constantin v. Böhm, manuscripts of the K. U. K. Haus-, Hof- and state-Archiv, Wien 1873).

In the Carinthian provincial Archives, the Lodron archive of the lordship of Gmünd is kept. August von Jaksch has published the inventory in the archive reports from Carinthia (archive for patriotic history and Topography xix) in 1900, after Leopold von Beckh-Widmanstetter already offered a short overview of 1884 (via archives in Carinthia, in: Communications of the K. K. Central Commission for Art and Historical monuments, NF. IX, X, 1883-1884, p. 9-13).

Separate stocks are archived from the lordships of Himmelberg resp. Biberstein. Evelyne Webernigg has published an overview of the historical provincial administration under the title "The Governor of Carinthia" (Carinthian Provincial Archives, Klagenfurt 1987). For a few months Kaspar Graf von Lodron-Laterano practiced the position of a country president in Carinthia in 1870, Dr. Karl Graf zu Lodron-Laterano in the hard times of the First World War 1915-1918. The main archive of the Lodron family was kept for a long time at Schloss Castellano and is now located in the Biblioteca Civica in Rovereto.

So to speak, as an essence, derived from the above-mentioned information, here is a list or a summary of the rare, still preserved documents, in which one possibly still could find something in relation to the portrait: Important information could give the mostly from Gmünd originating stocks in Klagenfurt. Klagenfurt, KLA, Family archive Lodron, A2 (Repertorium on original documents), p. 558-563, Noble Gut Seeburg (Kauf und Lehensbriefe (purchase and fealty letters)), compare: August v. Jaksch, the Graf Lodron Archive in Gmünd, in: Archive for patriotic Geschichte and Topography (Klagenfurt), 19, 1900, p. 89-260, especially p. 90.

Also: Klagenfurt, KLA, Family archive Lodron, A2 (Repertorium on original documents), p. 570, asset treatises and inventories ( Nr. 1,2: Inventar des Ernst Maria v. 1779, Nr. 4-6: Inventar der Maria Antonia v. 1783), compare: Jaksch (1900 ), p. 90; I-VII ( Primogeniturarchiv ), IV/C58 u. 59 ( Ernst Maria Joseph, Heiratsverträge von 1746 u. 1758, Nachtragsinventar v. 1782 ), VII / 172 ( 1744/45, 1753-1790, Lehensakten of Ernst Maria, Resolutionsprotokoll ); ZL. 13/1925 ( Generalien ), compare: Jaksch ( 1900 ), S. 137 ( C 58, 59 ) u. 152.

The Testament of Sigismund Lodron (5 February 1779, Salzburg, SLA, HR test. L37), the eldest son of the Count Ernst Maria Lodron, is unfortunately considered missing; Family tomb, Salzburg St. Sebastian. Dr. Johann Wenzel Haffner served as Lodronscher Oberverwalter (chief administrator ) during Basile's stay.

For the sake of completeness, the following documents are also mentioned, which after review did not provide any information concerning the portrait: As already mentioned, there is still a substantial archive stock in the Carinthian private property of the Lodron family on the Schloss Himmelberg. According to the last male descendant of the Lodron family, the owner of this Himmelberg-archive, these documents will soon be transferred to the Carinthian Provincial Archives in Graz. After a rough review of these "Himmelberger-Lodron-documents", according to the Count of Himmelberg, no reference or mention of the portrait could be found there.

The stock of the family archive in Rovereto, Biblioteca Civica, is great, but what concerns the person and the environment of Ernst Maria not necessarily promising.

The auct.-kat., Gemälde alter Meister (painting Old Master), collection Countess Lodron, Rudolph Lepke, 7th Feb., Berlin 1828 contains no reference to the portrait.

Exhibition-catalogue "Auf den Spuren der Lodron. Die Ereignisse, die Persönlichkeiten, die Zeichen " ( "In the footsteps of the Lodron. The events, the personalities, the signs " ) ed. by Centro Studi Judicaria, Tione di Trento 1999, does not come beyond a basic framework of data knowledge.

Also a fraction estate from the house Lodron with holdings from the 17th to the 19th century, which came in the auction Autographen, Dorotheum, 29 May, Vienna 2013, No. 39, to auction, does not seem to contain anything that could provide information about equipment issues and artistic employment relationships.

[29] Since the likelihood is high, that the Lodron family were the principal and the first owner of the image, the portrait especially in the course of two years, in which considerable private ownership of the Lodron family was sold, could have gone to the Fruhstorfer family.

The years were: 1818 when Hieronymus Maria Graf Lodron suffered bankruptcy over his private wealth, and 1880, when his son Constantin Graf to Lodron died, and the male line of the Salzburger Lodron came to an end. [http://de.wikipedia.org/wiki/Lodron#Der Salzburger Ast der j.C3.BCngeren Primogenitur-Linie](http://de.wikipedia.org/wiki/Lodron#Der_Salzburger_Ast_der_j.C3.BCngeren_Primogenitur-Linie)

Unfortunately, in the delivered writings only about the bankruptcy 1818 is reported, and also there only the following: „On August 22, 1818, only a few months after the city fire, the Majoratsherr had to register Bankruptcy. The sale of the Salzburg family estate took place in 3 auctions, on 19 Sept. 1818, as well as on 9 January and 19 April 1819". From the interior components of the later school Palais Borromäum was only reported, that „alle Familiengemälde, die Porträte der österreichischen Kaiser, des Königs Friedrich II. von Preußen etc. theils ein Raub der Flammen, theils des leidigen Verhängnisses geworden“ ("all the family paintings, the portraits of the Austrian emperors, the King Frederick II of Prussia, etc. partly a robbery of flames, partly of the tiresome fatalities"), the latter presumably means the squandering of the art possession in the course of the annexation of the land by Bavaria and Austria; ( Pillwein ( 1839 ), p. 328; see also: Hans Schurich, "Die drei Wohnungen des Herrn Vice-Kapellmeisters Johann Georg Leopold Mozart" ("The three apartments of the Lord Vice-Kapellmeister Johann Georg Leopold Mozart " ), in: Leopold Mozart 1719 – 1787. "Bild einer Persönlichkeit" ( "Image of a personality"), edited by Ludwig Wegele, Augsburg 1989, p. 52 – 77; Peter Matern, "Visitenkarten mit Salzburger Ansichten aus den Jahren 1780 – 1820" ( "Business cards with Salzburg views from the years 1780 – 1820" ), in: Salzburg Archiv (Salzburg) 20, 1995, see p. 129 – 168, especially p. 139. )

In the newspaper "Kaiserl. Königl. Oesterr. Amts-und Intelligenz-Blatt" ( Salzburg ) was only reported: „Die Versteigerung der in die Franz Graf v. Lodron´sche Konkursmasse gehörigen, zu Minnesheim und Neuhaus befindlichen Immobilien mitsamt den ausdrücklich hervorgehobenen „Kupferstichen und Gemälden“ wurde für den November 1819 anberaumt und kurz darauf wieder abgesagt.“ ("The auction of the real estate belonging to the Franz Graf v. Lodron, to Minnesheim and Neuhaus, together with the explicitly highlighted" copper engravings and paintings "was scheduled for November 1819 and was cancelled shortly thereafter.") (Please see: Kaiserl. Königl. Oesterr. Amts-und Intelligenz-Blatt ( Salzburg ), 85, 1819, 22. Okt., Sp. 1110f. u. 91, 1819, 12. Nov., Sp. 1163; Pillwein ( 1839 ), p. 377.)

Due to the close connection between the family Lodron and Lactantius Graf Firmian (Castle Leopoldskron), there would also be the possibility that the portrait of the Lodrons could first have reached the collection of this most important art collector of his time. ( Largest art collection north of Florence, approx. 700 pictures )

1828, Karl Graf Wolkenstein Trostburg inherited the property, which he sold in the year 1837 then to the Salzburg Schießstättenwirt Georg Zierer.

Georg Zierer was an outspoken "art philistine" and squandered the paintings of this important collection at flea prices „per piece for 4 Gulden.“ ( History of Leopoldskron ) Even on this occasion, the picture could have gone to the Fruhstorfer family.

[30] Phone call on 13.10.2014 between Ms. Dr. Groschner (Director of the Salzburg Residence Gallery) and Edmund Grunder: „ *We are not the right contact partner for you. We are an international museum with "Rembrandts and such" and have nothing to do with "Salzburgensien."*..... „*All right, I don't know your picture. If it's good enough to hang it next to a Rembrandt, then maybe.* " On the following day the official cancellation of the Residence gallery by email. (see email from Dr. Groschner on 14.10.2014, at the author's disposal).

On 16.04.2015, the owner of the portrait for exactly half an hour had the opportunity resp. the permission to show the portrait to Director Prof. Dr. Hochleitner in the Salzburg Museum and thereby to offer the portrait to the Salzburg Museum as a long-term, free-of-charge, exhibition-and research-related loan. Dr. Hochleitner: „*If it is possible, we sometimes buy things - but one thing I say to you, is that we must pay great attention to our money. What would you ask for if you were to sell us the picture?*“ Owner's answer: „*Firstly, I do not want to sell it and secondly I do not know how much, because I have never really thought about it.*“ The answer of Prof. Dr. Hochleitner : „*But you know how much you paid for it "(!)* ( See minutes of meeting, 16. 04. 2015 Prof. Dr. Hochleitner with Edmund Grundner, at the author's disposal)

( See also personal letter from Prof. Dr. Hochleitner from 27. 04. 2015, at the author's disposal)

[31] Franz Reitinger, Die Metastasier, Geschmackseliten im 18. Jahrhundert (The Metastasier, elites of taste in the 18th century ), p. 61, (colour chart pl. 79); see also the points [5] and [13] in this source information.