



8 young women of the August Göllerich Estate

Throughout his life, Anton Bruckner will court and try to win the hearts of lovely young women of modest origins, whether Austrian or German.

Back side of the visiting cards :



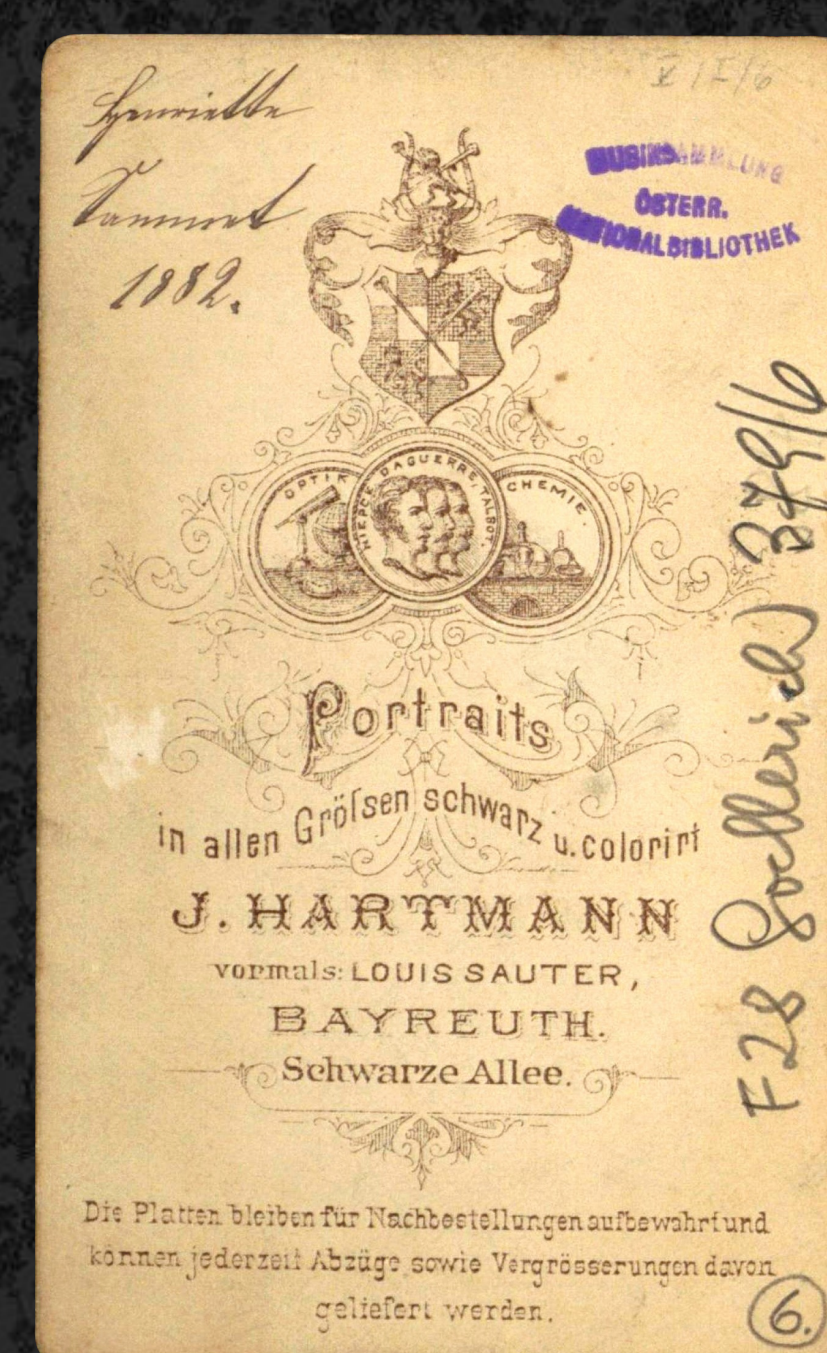
Mathilde Mayr (born Feßl)



Maria Payrleithner



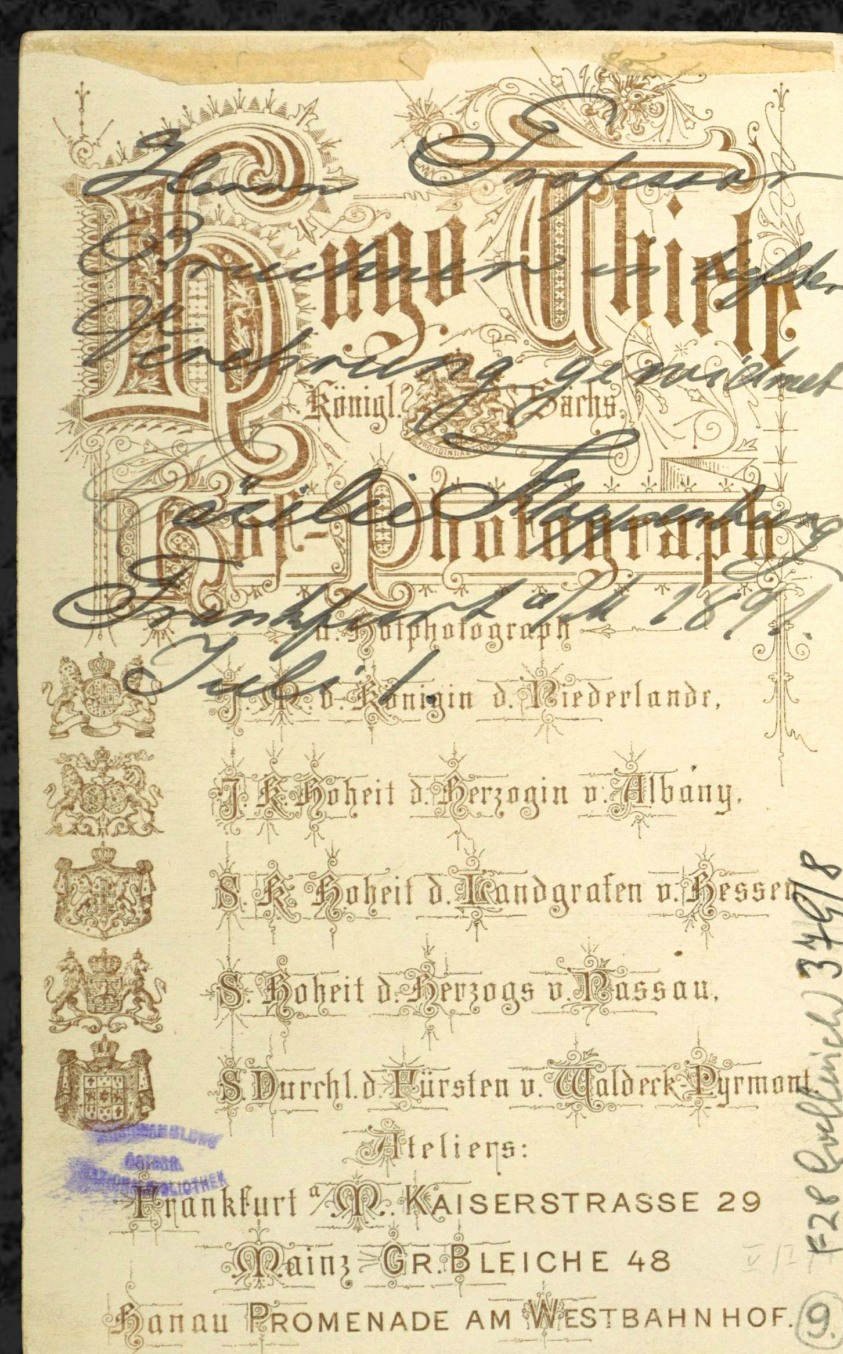
Caroline Weilnböck



Henriette Sammet



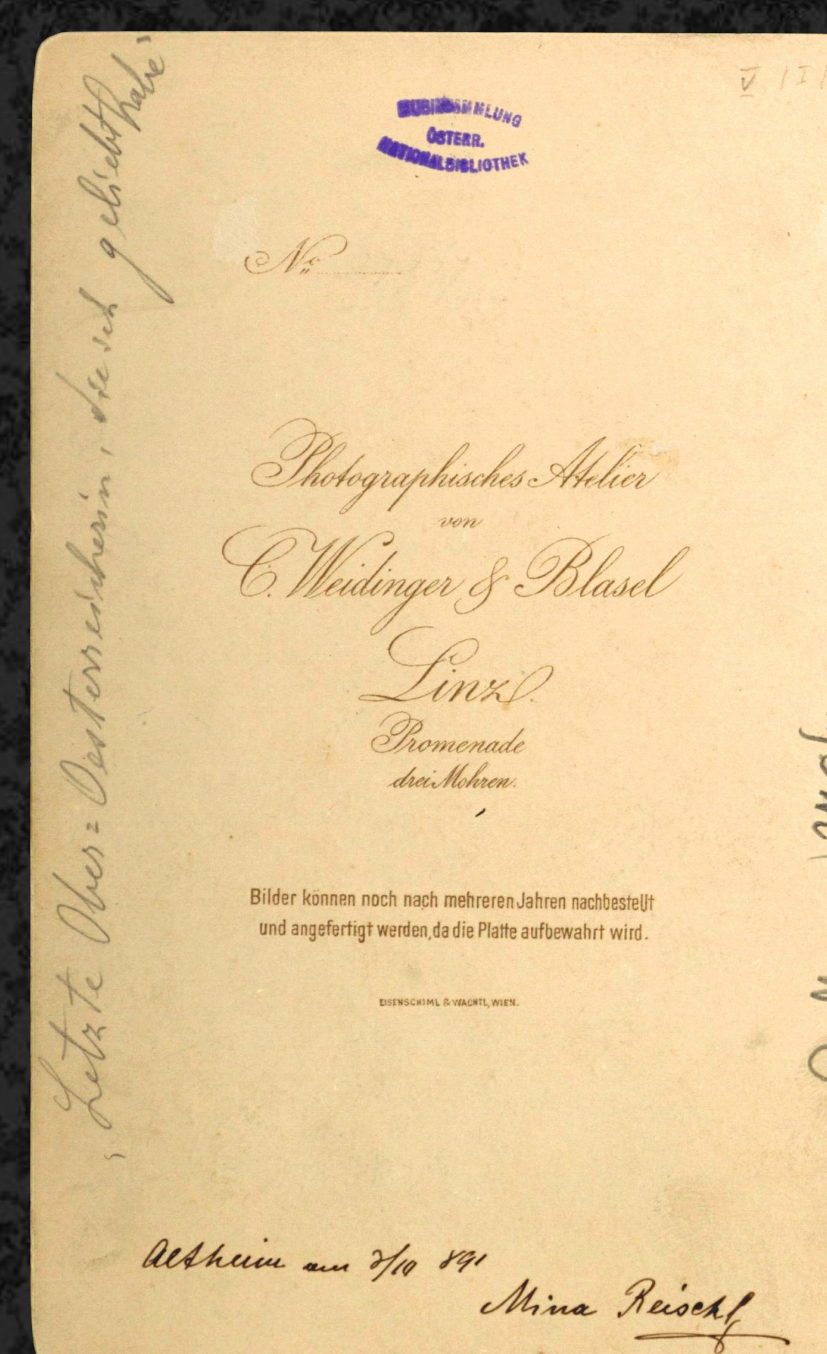
Hedwig Habermann



Cäcilie Kloppenburg



Aurelia Stolzar



Wilhelmine (Minna) Reischl

Mathilde Mayr, born Feßl : During his Christmas stay at Kremsmünster Abbey (**December 1888 - January 1889**) , another adorable young girl had confounded Anton Bruckner's blood. Her name was Mathilde Feßl, a lawyer's daughter. The Master was allowed to meet her for musical purpose only. At a certain point, she asked Bruckner nice questions about music in the most pleasing way. But then, they had started talking about Lent. And he couldn't believe his ears. She was a « free-thinker » ! An infidel ! An atheist girl of 17 ! To Bruckner, the world was more incomprehensible than ever. The book entitled « Memories of Upper-Austria / Encounters with Anton Bruckner » written by Mathilde was published by Professor Wilhelm Formann. It relates conversations of the composer with young girls. These recollections come from Mrs. Magda Preibsch, of Neuhofer-an-der-Krems. She is a grand-niece of Mathilde.

Maria Payrleithner : Singer in Franz-Xaver Bayer's choir in Steyr ; she was supposed to marry a master-baker. An embarrassed Bruckner will unsuccessfully ask his friend « Herr » Bayer for clarification in a letter dated **Saturday, June 21, 1890**. The dissolution of the engagement will become the talk of the town in Steyr. « Fräulein » Payrleithner will not take the matter too seriously, continuing to study cooking and having no intention to enter the convent.

Caroline Weilnböck (baptismal names : Carolina Elisabetha) : Daughter of Josefina Lang (1844-1930) and Josef Weilnböck (1836-1889) , a merchant (the son of the wealthy Commissioner of the District of Neufelden, Karl Weilnböck, who was a close friend of Anton Bruckner) . Bruckner had once proposed to Josefina, but she married « Herr » Weilnböck in 1870. Although initially disappointed, the penniless musician harboured no ill feelings. Accompanied by Karl Waldeck, the 66 year old Bruckner went to visit Josefina in Neufelden, on **Tuesday, September 16, 1890**, on which occasion he met the then 18 year old Caroline. The physical likeness of « Fräulein » Weilnböck to that of her mother caused Bruckner to refer to her as « my dear replacement » . Caroline married the paper factory owner Matthäus Grubbauer (1866-1930) on July 17, 1900.

Henriette Sammet : The daughter of « Herr » Christian Sammet, who owned the « Café » (coffee-house) in Bayreuth where Richard Wagner had once sipped mocha. **From July 21, 1884 (until around July 29)** : While there, Anton Bruckner collects Wagner souvenirs. Along with the Austrian Court actor Alois Wohlmuth, he stays at the « Gasthaus » owned by Johann Gurt. At noon, Bruckner eats in company of family members and supporters, including tenor Georg Unger, bass-baritone Franz Betz, bass-baritone Emil Scaria, bariton Theodor Reichmann and conductor Felix Mottl. In the evening, Bruckner is often a guest at « Haus Wahnfried » . Bruckner is enthusiastic about Henriette, and admires her photography. August Göllerich junior records that he contacted her.

Hedwig Habermann : No information available.

Cäcilie Tolli, born Kloppenburg (also known as : Cäcilie Tolli-Kloppenburg ; Cilla Tolli ; Cilli ; Tolle) : Contralto soloist from Frankfurt-am-Main (a student of Julius Stockhausen, after her studies at the Conservatory in Braunschweig) who sang the Berlin premiere of Bruckner's « Te Deum » under the powerful direction of the Philharmonic's choir-master, Siegfried Ochs, which was programmed in the second part of the special concert celebrating the 28th General Assembly of Musicians of the « Allgemeiner Deutscher Musikverein » on **Sunday evening, May 31, 1891**. Bruckner was called with stormy applause and received many awards. He met the 22 year old chamber maid, Ida Buhz, while staying at the luxurious Berlin « Imperial Hotel » (« Kaiserhof ») , on « Friedrich-Engels Straße » . After achieving her first successes in the concert-hall, Cäcilie Kloppenburg decided to move on to the opera stage, and continued her training in 1898-1899 with soprano Marie Schröder-Hanfstängl.

Aurelia Stolzar : Waitress originating from Hungary, working in Vienna - revered by Anton Bruckner. One day, sitting in a restaurant at the « Prater » gardens with his friends, the Master flirted with her : « You're a pretty child, Aurelia. My whole life, I've never had a real affair but I'm always happy when I see such an open and honest face. » She replied : « Then, I expect you're alone in the world in that regard ! » **Before Monday, 22 December 1890** : Pocket calendar entry by Anton Bruckner : « " Fräulein " Aurelia Stolzar. Coffee-Shop, " Florianigasse " Number 33. »

Wilhelmine (« Minna ») Reischl : Daughter with « roguish eyes » of an insurance agent from Altheim, Upper-Austria. Anton Bruckner met her as a guest of his friend, the industrialist Carl Almeroth. She was then staying with relatives in Steyr. (It is possible that Bruckner first met her in Salzburg in July.) Originally, the relation was by no means serious. The parents invited the composer to Altheim for 2 full-days (**Saturday, 5 and Sunday 6 September 1891**) during which he solicited the hand of the young and beautiful singer - aged only 18. « Minna » turned down his proposal due to the enormous age difference. She will however maintain contact. **Friday, 23 October 1891** : Letter from Anton (Vienna) to Wilhelmine : Bruckner thanks « Minna » (with delay !) for her photograph. He will now send one of himself.

Around 1895-1896, Wilhelmine, accompanied by her mother, will visit the old man at his last apartment beside the Upper-Belvedere Palace in Vienna. In May 1896, she married the industrialist Sigmund Gugg of Braunau-am-Inn. Unfortunately, she died in 1901 at the age of 28.

The visiting card

In photography, a « carte de visite » or visiting card (originally, a calling card) is a type of portrait - also meant to be exchanged - that first appeared during the second half of the 19th Century. For nearly 3 decades after the 1860's, the commercial portraiture industry was dominated by « carte de visite » formats.

The invention of the « carte de visite » made photographic portraits accessible to the middle-class. The cards were the first mass-produced photographic products.

The « carte de visite » was a small photograph of about 2 ½ inches by 4 inches that was taken in a commercial photography studio, produced in multiples on thin paper, and mounted onto card stock. These cards were then sold for a relatively affordable price for a dozen.

The « cartes de visite » almost always bore the insignia of the commercial studio that produced them, sometimes on the front of the « carte » and almost always on the reverse and, often, this marker of the commodity status of the « carte » was large and elaborate. So, while the « carte » was an object that was meant to represent the likeness of the individual it pictured, it was also an advertisement for the studio that had produced it.

From the 1880's : large, ornate text for photographer name and address, especially in cursive style ; studio name often takes up the entire back of the card.

Late-1880's and 1890's : gold text on black card stock.

Public figures wanted their own « cartes de visite » . People began collecting card-sized portraits of politicians, authors, artists, musicians, explorers and athletes, sold in neighbourhood shops. Some cards featuring celebrities and royals became sought-after collectibles.

Initially, the « cartes » primarily featured celebrities, but the enormous public demand for these images of public figures led photography studios to make use of this new method in order to sell ordinary people photographs of themselves.

The strategy proved remarkably effective : people crowded the studios to get portraits taken, which they then distributed to friends, family, and distant acquaintances. Recipients arranged their « carte de visite » collections in albums, which they could then page through at their leisure or show off to friends.

The « cartes de visite » were at their height in the 1860's, but remained popular until the beginning of the 20th Century. People ordered several sets to exchange with friends and family at holiday gatherings. The cards were collected in photo albums and displayed in parlours.

In the decade before 1900, the number and variety of card photograph styles expanded in response to declining sales. Manufacturers of standardized card stock and print materials hoped to stimulate sales and retain public interest in card photographs.