

# **The Story of Lina Souchon**

**A very exceptional lady**

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**2022**

The Story of Lina Souchon. A very exceptional Lady.

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[https://www.van-leeuwen.de/history/history\\_start.html](https://www.van-leeuwen.de/history/history_start.html)

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Front Cover: Detail of a portrait of the Arnold children showing Lina Arnold at approximately 15 years of age. Source: Schnabel, Lily. *History of the Schnabel-Bredemeyer Family*. 1947, (translated and edited by Adriana Van Leeuwen, 1999, revised 2021): page 30.

Back Cover: Lina's signature, excerpt from a letter to Adolf Fürstner written May 29, 1886. Source: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Schott-Archiv, 55 Nachlass 100/B,27501.

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## Introduction

Being a woman in the 19<sup>th</sup> century was certainly not the same as it is in this day and age. Without wanting to gloss over today's deficiencies, for females 150 years ago life was quite restricted and their possible roles in society were limited. There were, of course, exceptions and most of us can conjure up the names of well-known female personalities from that age who were able to follow their inclinations in spite of social conventions.

When I started to occupy myself with my family history, I also came upon an aunt who, so it was said, was acquainted with famous musicians of the day. The more I got to know about her, the more it became clear that she had not lived the conventional life. She had been endowed with talents and a strong personality. She moved in cultured circles and she took advantage of her situation to go her own way.

Lina Souchon, née Arnold, was the eldest daughter of Friedrich Wilhelm Arnold, a musician, composer, author, editor and critic whose business was music: retailer, publisher and researcher. He was active in the mid-19<sup>th</sup> century and, as a result of his many interests and projects, he had established a broad network of people who were active in various branches of the fine arts. While researching and writing his biography,<sup>1</sup> I became increasingly aware of his daughter's unusual vita. After having completed FW Arnold's biography, I started dabbling around in the evidence of Lina's exploits. Although she did not leave as many traces of her activity or achievements in the public domain as her father had done, I did stumble across all sorts of curious details. In the end, I decided to try to piece her life together and the present work is the result.

The main point of departure of Lina's story are the chronicles authored by her niece, Lily Schnabel. Lily Schnabel was born in 1873 in Leeuwarden and died 1957 in Den Haag. In the late 1940's, she put together information on her extended family and compiled her memories in her *History of the Schnabel-Bredemeyer Family*.<sup>2</sup> Lily had met her aunt Lina several times – as a girl and a young adult. The two corresponded regularly

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<sup>1</sup> Van Leeuwen P. *A biography of Friedrich Wilhelm Arnold (1810–1864): A life imbued with music*. 2018: 111pp. Available at <https://www.van-leeuwen.de/history/ArnoldFW.html/>.

**N.B.** This biography will be referred to often on the following pages. The version mentioned here (2018) will however, in the near future, be replaced on the website by a revision. As a result, the page references given in the present document will not agree with the page numbering in the revised version.

<sup>2</sup> Schnabel, Lily. *History of the Schnabel-Bredemeyer Family*, 1947, (translated and edited by Adriana Van Leeuwen, 1999, revised 2021): 48pp. ([https://www.van-leeuwen.de/history/Schnabel\\_Lily.html/](https://www.van-leeuwen.de/history/Schnabel_Lily.html/).)

and had a close relationship. This relationship is reflected in the *Family History*: Lily included a whole chapter on her aunt Lina as well as reporting numerous anecdotes which are scattered around the rest of the book. Lily Schnabel had many mementos and letters of her aunt, but unfortunately, most of these were destroyed in a bombing raid on Den Haag in 1945, towards the end of World War II.<sup>3</sup>

Nonetheless, the mentions in the *Family History* have supplied sufficient substance to set the framework for Lina's story. This information has been augmented by Lily's own granddaughter, Addie Van Leeuwen, who spent much time with her grandmother, who has translated the *Family History* from Dutch to English and who has been available over the years to comment on unclear aspects of her great-aunt's history.

For the rest, I have turned to the internet, the archives and the researchers who have occupied themselves with the persons and events that formed the context to Lina's life. One invaluable source has been a number of letters that have survived the ravages of time. These were either written by Lina, addressed to her, or contain mentions of her by third persons. When no English translations of German texts were available, I have attempted to convert the original into appropriate English, staying as true to the original as possible. Due to the convoluted conversational formulations of 19<sup>th</sup> century German, I have at time broken up sentences, altered their structure and punctuation in order to capture the sense of what was written (as far as I was able to grasp it).

In writing the text, I have included numerous references which indicate the source of the information and, when appropriate, contain further explanatory remarks. On the whole, I list the primary sources where possible, many of which I found while researching FW Arnold's life. The sources are given in on-page footnotes. There are also numerous cross references which link bits of related information scattered around the text.

For the sake of clarity, I have adopted certain conventions in the text body. The names of persons, when they are first mentioned, are written in *italics* with the family name in a **bold** font, e.g., *Lina Souchon*. The titles of books, articles, chapters, etc. are written in *italics*. Original texts in German are often given and I have also translated these into English where appropriate. Short, quoted texts are placed in "quotation marks" within the

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<sup>3</sup> Van Leeuwen J. *The Bombing of Bezuidenhout*. 2019: 40pp.  
(<https://www.van-leeuwen.de/history/Bezuidenhout.html/>).

paragraph whereas longer quoted texts are placed in a separate indented paragraph, without quotations marks.

At times I have speculated on various aspects of Lina Souchon's life, the circumstances around events, her character and her personality. These are of course my subjective views. In fact, Lina's biography begins with a prologue in which I have attempted to capture a few hours of Lina's life as a teenager. This episode is based on the facts that I have been able to garner but put into an imagined context which tries to reflect what her daily life might have been like. In a similar vein, I have ended the biography with another fictional day, as it may have occurred towards the end of Lina's life.

I have included a number of pictures with the intention of making the written word a bit more accessible and perhaps enhance the impression of a life lived up to the cusp of the twentieth century.

Herdecke, Germany 2021.

Since the publication in 2021, previously unpublished letters have become available. These permitted me to append some important parts of the story. In particular, there is now a plausible scenario of how Lina and Adolf Souchon got to know each other. I have also used the opportunity of this revision of the text to make a number of smaller additions and corrections.

Herdecke, Germany 2022.

## Prologue

The floorboards creak as Lina walks over to her desk with her satchel in her hand. The desk stands at the window overlooking the Königstrasse. Daylight falls through the glass onto the desktop, revealing her books, writing paper and utensils. She rummages for a moment and then finds the sheet music she needs and packs it into her bag.

She takes her coat, leaves her room, goes down the hall to the stairs. On the way she passes her sister's room, gives the ten-year-old Agnes a wave. Agnes calls "Enjoy your lessons!" Lina heads down the two flights of stairs. On the way she passes her brother Emil, trudging upstairs with his school bag. She gives him a nod and he grins at her, as thirteen-year-olds will.

At the bottom of the stairs, she doesn't leave the house by the front door, but rather takes the door to the right which gives access to her father's shop.

She goes into the shop. Various musical instruments – among them guitars, violins, flutes – hang on the wall, are displayed in cabinets or laid out on shelves. Facing her is a counter behind which there are numerous shelves with sheet music. Two pianos stand at the back of the little showroom. There is a spicy, slightly musty scent of paper, wood and wax in the air.

Lina calls her father who comes in from an office at the back. "Ah, you are off to Düsseldorf," he says, "I'll get you the parcel." He brings her a thick envelope and remarks "Give this to Dr. Schumann personally. If he's not there, then to Mrs. Schumann. Keep an eye on it, it contains fresh prints."

Friedrich Wilhelm Arnold is an always busy man. He is full of energy, optimistic and pleasant in character. He runs the shop, selling and leasing instruments and sheet music. He organizes concerts, finding the proper venues, ensuring that the singers and musicians have the means they need to perform. At the moment, he is researching in the field of his budding new interest – the German folk song. He is in touch with composers, securing the publishing rights to their latest works, editing the manuscripts, preparing the plates for printing.

The envelope – which contains fresh proofs of Schumann's recent work '*Albumblätter*' – is tucked away in her bag and Lina promises to be

careful. She puts on her coat, says goodbye to her father and heads out of the shop door into the street.

It is early in the afternoon on a cool but sunny autumn day. There are pedestrians going about their business. Women carrying baskets with shopping, men with their briefcases heading for the Bergisch-Märkische Bank on the corner. A man pushing a handcart piled with rags and old cloth passes by to the left in the direction of the 'Casino'. Glancing down the street, she recalls having been there just recently, listening to the 'Elberfelder Gesangsverein', a choral society in which her father is a member.

But she doesn't turn in that direction, she goes off to the right and passes the St. Laurentius church. A large square separates the two-towered neoclassical basilica from the street. This is where, every Sunday, the Arnold family goes to holy mass. Today, as she walks by, she sees the square dappled by the sunlight falling through the autumn leaves swaying slightly on the branches of the young trees.

Continuing down the Königstrasse, she walks past the shops selling cigars, clothing or confectionary. Most of the buildings are three stories high, some with stone facades, others covered with black shale shingles, typical for the region.

After a few blocks Lina reaches the Sophienstrasse, where she turns left and heads down towards the river. As she crosses the Alsen bridge, she hears the shallow water of the Wupper gurgling over the rocky riverbed. After five more minutes' walk along the Alsenstrasse she reaches the small Steinbeck train station.

She goes to the track and waits for the train to appear in the gap in the rocky hill. The gulch was cut through the rocks to connect the Steinbeck station to the Elberfeld station which then opened up the track eastward to Dortmund. The steam locomotive chugs through the opening into the station, squeals to a stop at the platform and Lina climbs into one of the carriages. She finds a window seat and settles down on the wooden bench, placing her satchel on her lap.

The train starts off in the westward direction to Düsseldorf, winding along the river enclosed by the buildings sloping up the hills. As the train approaches the city limits, the factories increasingly crowd in around the tracks. Then, suddenly, the landscape becomes pastoral and she sees the fields stretching to the wooded hillsides.

After covering about 15 kilometers, the train reaches the town of Hochdahl where the landscape changes dramatically. Over the next two-and-a-half kilometers the elevation drops more than 80 meters to the town of Erkrath. Here the hills give way to the broad plains which spread around the Rhine river. In Hochdahl, the train stops, and a heavy cable is attached to the rear wagon. The cable is wrapped around a wheel which is solidly installed at the upper station. From there, the cable continues down to the plain where it is hooked on to a train waiting at Erkrath. This train, which is travelling back in the direction of Wuppertal, will use the pull of the downward train to help it up the steep incline.

While the cable is being connected, Lina glances out to the hills folding themselves to the north. Between them flows the Neander river where, only three years later, the first bone and skull fragments of homo neanderthalensis will be found.

She of course knows nothing about this and her thoughts are elsewhere. She is irritated by the clanking chain noises and the squealing of the train as it starts to descent down into the plain. Below she sees the fields spreading out between Erkrath and the surrounding villages. In the distance, looking like insects, farm workers are scattered around the countryside, harvesting potatoes and sugar beets into their carts and wagons.

When they have descended to Erkrath, the cable is detached and the train chugs on along the Düssel river towards the city that carries its name, Düsseldorf. It doesn't take long and rural countryside gives way to the outskirts of the city. The skyline here is dominated by the factories with their high chimneys spewing out foul smoke. Interspersed are housing districts for the workers. Gradually the backdrop changes, giving way to new residential areas being built south of the city of Düsseldorf for white-collar workers and civil servants.

More than an hour after leaving Elberfeld Lina finally arrives at the Bergisch-Märkischer Bahnhof. She disembarks, finds her way through the busy arrival hall and leaves by the main entrance which opens upon the south end of the Königsallee, Düsseldorf's main boulevard. A few big fluffy clouds have drifted in from the west and their shadows slide over parts of the busy city scenery. Glad to stretch her legs, she briskly walks beneath the trees up the boulevard, skirting the clerks, the shoppers, the messenger boys, the nannies with their baby carriages and fine ladies with their Pekinese. When she reaches the Bastionstrasse, she turns left.



On the way she thinks about the Schumanns. Will Robert Schuman be there? She should be giving him the thick envelope from her father. Lina always feels a little bit intimidated by him. He is friendly enough, but a man of few words. She never quite knows what he thinks of her.

His wife Clara, on the other hand, is very kind and pleasant. Lina is glad to be taking her piano lessons from her. She is a good teacher, guides her according to her abilities and is patient with her weaknesses. She also takes the time to chat and has an open ear for the worries and uncertainties of a sixteen-year-old girl trying to discover the way into the adult world.

The last time Lina was at the Schumann's, she heard that a brilliant young composer was visiting. His name is Johannes Brahms. Will she get the opportunity to meet him?

Lost in her thoughts, she soon reaches the Bilkerstrasse, crosses the street and knocks on the door of the three-story house at nr. 15. The maid opens and she goes in.

## Early Years

Early in the morning on July 27, 1837, in a home on a residential street in Cologne, Lina Arnold was born.<sup>4</sup> Her parents were living on the street 'An den Dominikanern' at nr. 16, just north-west of the city center and the Kölner Dom, the famous cathedral on the left bank of the Rhine. The couple had moved to this address after their marriage the previous year: on September 14, 1836, *Friedrich Wilhelm Arnold*<sup>5</sup> and *Maria Henriette Amalia Frambach*<sup>6</sup> were married in a civil ceremony in the municipality of Cologne.<sup>7</sup> A month later, on October 13, they were wed in a religious ceremony in the catholic St. Andreas Church, which was just across the street from where they now lived.<sup>8</sup>

It was in the same church that the new-born girl was baptized with the name *Ursula Christiana Emilie Arnold*. Although she had been named after her maternal grandmother *Maria Ursula Frambach*,<sup>9</sup> she almost always went by the name 'Lina'. At the time of Lina's birth, her grandmother was a widow and she was living with the young Arnold family at the house in 'An den Dominikanern'. Her husband – Lina's grandfather *Johann Heinrich Frambach*<sup>10</sup> – had died in 1821. He had been a civil servant and the head of the municipal finances of the City of Cologne.

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<sup>4</sup> Birth Certificate in the Digital Historical Archive of the City of Cologne:

LAV 2 NRW R Zivilstandsregister, Standesamt Köln, Geburten 1837, Band 3: p. 500.

Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++b96ea0e0-ce52-4853-86cc-4441b5dbf525#Vz\\_\\_\\_\\_\\_b96ea0e0-ce52-4853-86cc-4441b5dbf525/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++b96ea0e0-ce52-4853-86cc-4441b5dbf525#Vz_____b96ea0e0-ce52-4853-86cc-4441b5dbf525/).

This certificate is reproduced in the Appendix: *Birth Certificate* on page 98.

<sup>5</sup> *Friedrich Wilhelm Arnold* (1810–1864), Lina's father was a musician, composer, businessman, publisher, researcher of the German folk song.

See Van Leeuwen P. *A biography of Friedrich Wilhelm Arnold (1810–1864): A life imbued with music*. 2018; 111pp. Available at <https://www.van-leeuwen.de/history/ArnoldFW.html/>.

<sup>6</sup> *Maria Henriette Amalia Arnold née Frambach* (1805–1867), Lina's mother.

<sup>7</sup> Marriage Certificate in the Digital Historical Archive of the City of Cologne:

LAV 2 NRW R Zivilstandsregister, Standesamt Köln, Heiraten 1836, Band 2r: p. 64.

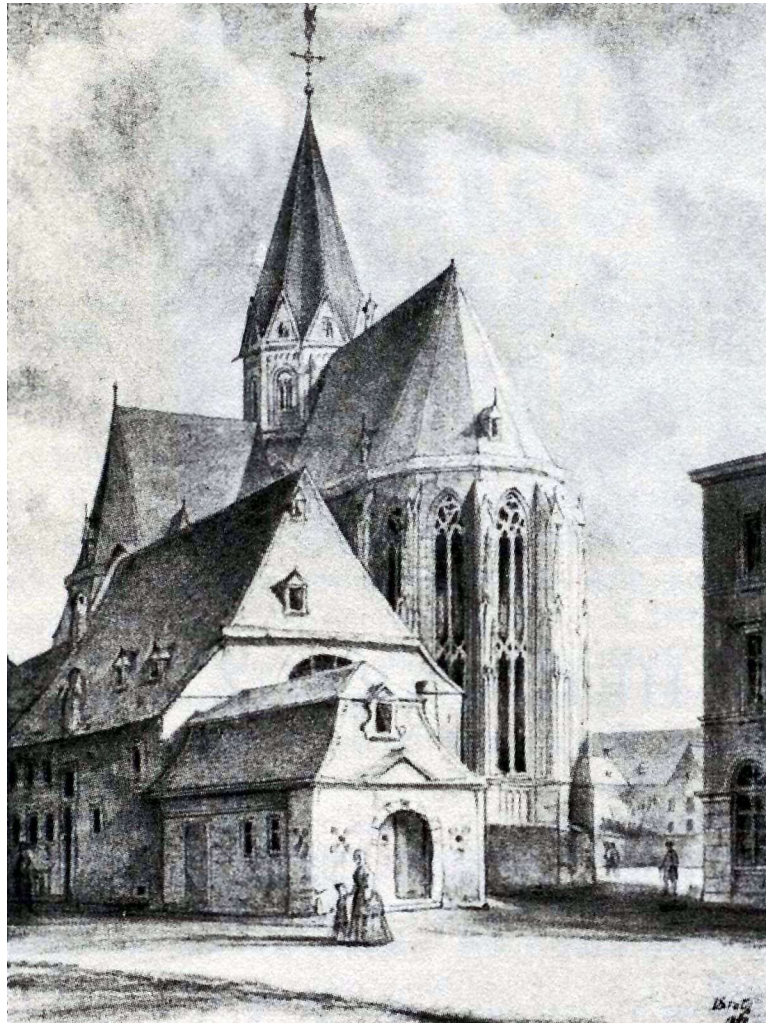
Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++32bd50e1-18b5-4c83-8b0a-084e96691a64#Vz\\_\\_\\_\\_\\_32bd50e1-18b5-4c83-8b0a-084e96691a64/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++32bd50e1-18b5-4c83-8b0a-084e96691a64#Vz_____32bd50e1-18b5-4c83-8b0a-084e96691a64/).

<sup>8</sup> Schnabel, Lily. *History of the Schnabel-Bredemeyer Family*, 1947, (translated and edited by Adriana Van Leeuwen, 1999, revised 2021): p. 18.

<sup>9</sup> *Maria Ursula Frambach née Claisen* (1781–1874), Lina's maternal grandmother.

<sup>10</sup> *Johann Heinrich Frambach* (1771–1821), Lina's maternal grandfather. See also the death certificate: Gemeinde Köln, Sterbe-Urkunde Nr. 502, Standesamt Köln.



Andreaskirche with 'An den Dominikanern' in the background, 1840<sup>11</sup>

Lina's father, Dr. Friedrich Wilhelm Arnold, was born in Sontheim bei Heilbronn in southern Germany.<sup>12</sup> He studied Theology and Philosophy in Tübingen and Freiburg. In 1832, he received his Doctor in Philosophy from the University of Freiburg. He then moved to Cologne where he worked as a journalist, opera and theater critic, choir director and as dramatic advisor. He published several novellas, edited and published music periodicals as well as his own compositions.

Just over two years after arriving in Cologne, Arnold became managing director of Eck & Comp, a company which printed music and rented and sold sheet music and instruments. Eck & Comp had been

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<sup>11</sup> <https://commons.wikimedia.org/wiki/File%3AK%C3%B6ln-Heribertshospital-vor-St-Andreas-um-1840.jpg/>.

<sup>12</sup> Here and in the following: Schwendowius B. *Friedrich Wilhelm Arnold*. In: *Beiträge Zur Rheinischen Musikgeschichte*, Heft 97: Rheinische Musiker, Bd. 7, Hrsg. Kämper D. 1972: pp. 9–10.

founded in late 1834 by a friend of Arnold: *Christian Eck*.<sup>13</sup> Eck had been best man at the Arnold's wedding<sup>14</sup> and was also a signing witness on Lina's birth certificate (see Appendix, p. 98). Eck & Comp's offices were in the Martinstrasse 13, a few blocks south of the Arnold's home. Arnold's business responsibilities were focused on the musical aspects, not so much on the production routine. His employment there also allowed him to augment his existing contacts to composers and performers. For instance, during this time he became acquainted with the composer *Franz Liszt*.<sup>15</sup>

In the following years, Maria Arnold, gave birth to three boys. The first, *Theodor Ludwig Eduard*, was born in May 1838. He died only three months later, just after Lina turned one.<sup>16</sup> In March 1840, when Lina was two-and-a-half years old, her brother *Jakob Maria Emil* was born.<sup>17</sup> A year later, in May 1841, a third boy, *Ludwig Arthur*, arrived.<sup>18</sup>

By the time Lina was four years old, the business conditions at Eck & Comp had changed and Arnold realized it was time to move on. He decided to set up his own music business in Elberfeld, a city about 50 km northeast of Cologne.<sup>19</sup>

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<sup>13</sup> *Christian Eck* (1811–1849?), see Speer, Florian. *Klaviere und Flügel aus dem Wupperthale - Instrumentenbau in der Wupperregion und am Niederrhein während des 19. Jh.* Gesamthochschule Wuppertal. Dissertation 2000: p. 117.

<sup>14</sup> See the marriage certificate mentioned on page 14.

<sup>15</sup> *Franz Liszt* (1811–1886) Hungarian composer, virtuoso pianist and conductor ([https://en.wikipedia.org/wiki/Franz\\_Liszt/](https://en.wikipedia.org/wiki/Franz_Liszt/)). Arnold got to know Liszt as a result of the latter's friendship with *Joseph Lefebvre* (1807–1871) who in turn knew Christian Eck and his brother Jakob.

<sup>16</sup> Birth Certificate in the Digital Historical Archive of the City of Cologne:

Standesamt Köln, Geburten 1838, Band 3: p. 144.

Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++e6ccfa24-4c3f-401c-a337-854ac1834a5e#Vz\\_\\_\\_\\_\\_e6ccfa24-4c3f-401c-a337-854ac1834a5e/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++e6ccfa24-4c3f-401c-a337-854ac1834a5e#Vz_____e6ccfa24-4c3f-401c-a337-854ac1834a5e/).

Death Certificate in the Digital Historical Archive of the City of Cologne:

Standesamt Köln, Sterbefälle 1838, Band 3: p. 352.

Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++3de4d021-a761-4be0-97df-9ab2f37007ef#Vz\\_\\_\\_\\_\\_3de4d021-a761-4be0-97df-9ab2f37007ef/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++3de4d021-a761-4be0-97df-9ab2f37007ef#Vz_____3de4d021-a761-4be0-97df-9ab2f37007ef/).

<sup>17</sup> Birth Certificate in the Digital Historical Archive of the City of Cologne:

Standesamt Köln, Geburten 1840, Band 2: p. 39.

Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++1c37f1bd-752d-4a4c-b7aa-1060b6d75422#Vz\\_\\_\\_\\_\\_1c37f1bd-752d-4a4c-b7aa-1060b6d75422/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++1c37f1bd-752d-4a4c-b7aa-1060b6d75422#Vz_____1c37f1bd-752d-4a4c-b7aa-1060b6d75422/).

<sup>18</sup> Birth Certificate in the Digital Historical Archive of the City of Cologne:

Standesamt Köln, Geburten 1841r, Band 3: p. 25.

Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++d214a95d-ed68-4283-9486-970fa0354aca#Vz\\_\\_\\_\\_\\_d214a95d-ed68-4283-9486-970fa0354aca/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++d214a95d-ed68-4283-9486-970fa0354aca#Vz_____d214a95d-ed68-4283-9486-970fa0354aca/).

<sup>19</sup> Speer F, p. 99 and 437.

Elberfeld lies in the valley of the Wupper river. The Wupper flows through the 'Bergisches Land' – a low mountain range east of the Rhine – and enters the Rhine at Leverkusen, north of Cologne. At that time, Elberfeld, together with its sister city Barmen to the east,<sup>20</sup> was highly industrialized with a focus on textiles, mechanical engineering and chemicals. At the same time, it had developed into a strong commercial center.<sup>21</sup> Both cities grew rapidly: by 1840 they had a combined population greater than 60,000 and by 1860 over 100,000, making the area one of the most populated in the Prussian state.<sup>22</sup>

The industrialization affected the population of the city, leading to a good proportion of entrepreneurs, factory owners, industrialists, traders and merchants, many with a desire for not only a comfortable but also a cultured life. One obvious characteristic of this lifestyle was music and there was a great demand for instruments – especially pianos – as well as for musicians, music teachers, sheet music, concert venues, impresarios and all the corresponding accessories. This environment was very suitable for someone with Arnold's talents, contacts and experience. This is what no doubt enticed him to head for Elberfeld.

The family moved from Köln to Elberfeld in July 1841. Three months later, in October, Arnold opened his 'Musikalienhandel' – a music store in which instruments and sheet music could be bought or leased. The store was first based in the Kipdorfstrasse, but shortly after opening Arnold moved his business and his family to the Königstrasse. This placed him and his business in a part of the city associated with music and arts.<sup>23</sup> For instance, the 'Casino', an important venue for musical events in Elberfeld, was just up the street from his new address.

In October of the following year, Lina's brother Ludwig died.<sup>24</sup> Then in August 1843 – when Lina was six – her sister *Agnes Wilhelmine Louise* was born.<sup>25</sup> After that, her parents Friedrich and Maria had no further children and so the Arnold family of five consisted of the parents and their three children: Lina, Emil and Agnes.

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<sup>20</sup> These two cities, together with other communities in the area, were incorporated into the present-day city of Wuppertal in 1929.

<sup>21</sup> <https://de.wikipedia.org/wiki/Elberfeld/>.

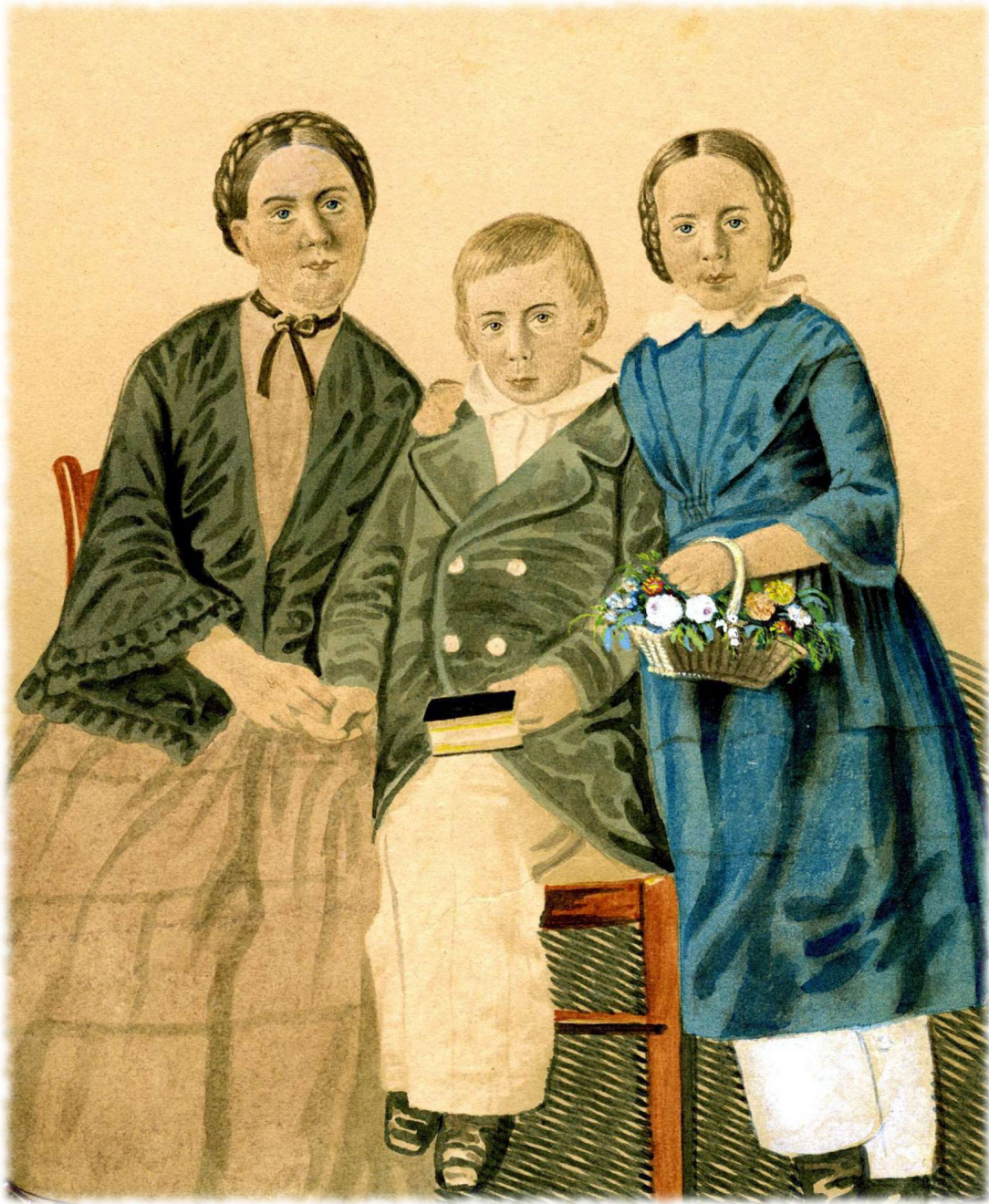
<sup>22</sup> Here and in the following, see Speer F, p. 32 ff.

<sup>23</sup> Baum ML. *Arabeske aus der Wuppertaler Musikgeschichte. Zum Gedenken an F. W. Arnold*. In: *Unsere bergische Heimat*, Heimatkundliche Monatsbeilage zum General-Anzeiger der Stadt Wuppertal, Mitteilungsblatt des Bergischen Geschichtsvereins, Jahrgang 10 (Oct. 28, 1961): pp. 1–2.

<sup>24</sup> Standesamt Elberfeld, Sterbefälle, 930/1842.

<sup>25</sup> Standesamt Elberfeld, Geburten, 1071/1843.





Lina, Emil and Agnes Arnold, undated, presumably early 1850s<sup>26</sup>

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<sup>26</sup> Watercolor portrait, private possession (see also Schnabel L, p. 30).

## School Days

In September 1843, shortly after Agnes' birth, Lina began her schooling. At that time, the Prussian school system was being reorganized and began to take the form of modern educational systems.<sup>27</sup> This meant that private and confessional schools were increasingly being taken over by the state and compulsory schooling for children had been introduced. Standardized and obligatory curricula were developed and these included reading and writing, spelling and grammar, arithmetic, religion, history, physical education, etc.

There is no official record of which (catholic) school Lina went to, nor of how good a pupil she was. Her niece, Lily Schnabel, later mentions in her *Family History* that "[Lina] had inherited the great intelligence of her father and, while still young, she had passed exams of the most diverse nature".<sup>28</sup>

Apart from going to school, she will have received supplementary education and instruction at home, in particular in music. Her father Friedrich Wilhelm was a talented violinist, pianist and guitarist. He himself had been taught by his own father *Franz Theodor Joseph Arnold*,<sup>29</sup> who had been an accomplished musician and had held the post of music director in the city of Mainz.

Friedrich Wilhelm himself composed and published music for guitar, flute, violin and piano as well as vocals.<sup>30</sup> He was also musically active in the cultural life of the city of Elberfeld, being a member of local choral groups such as the 'Elberfelder Gesangsverein' and the co-founder of the 'Elberfelder Liedertafel'.<sup>31</sup> He was in contact with like-minded singers, musicians and orchestra members. Arnold often helped organize concerts in the Casino, the venue for musical events in Elberfeld and just a few doors away from his shop.

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<sup>27</sup> [https://de.wikipedia.org/wiki/Schulgeschichte\\_\(Deutschland\)/](https://de.wikipedia.org/wiki/Schulgeschichte_(Deutschland)/).

<sup>28</sup> Schnabel L, p. 29.

<sup>29</sup> *Franz Theodor Joseph Arnold* (ca. 1775–after 1836), Music Director in Mainz (<http://www.landesarchiv-bw.de/plink/?f=2-1999742/>), "Gutsbesitzer" (estate owner) in Sontheim bei Heilbronn (see death certificate of F.W. Arnold in Van Leeuwen P, p. 86).

See also: *Elberfelder Zeitung*, Feb. 27, 1864: "*FW Arnold, +11.2.1864: ein kurzer Nekrolog*", available in the Wuppertal Municipal Archives ([https://www.wuppertal.de/kultur-bildung/stadtarchiv/bestaende/300\\_Stadtarchiv\\_Bestaende\\_und\\_Recherche.php/](https://www.wuppertal.de/kultur-bildung/stadtarchiv/bestaende/300_Stadtarchiv_Bestaende_und_Recherche.php/)).

<sup>30</sup> Schwendowius B, p. 12.

<sup>31</sup> *Elberfelder Zeitung*, Feb. 27, 1864: "*FW Arnold, +11.2.1864: ein kurzer Nekrolog*".



Königstrasse in Elberfeld in 1909.<sup>32</sup>

Foreground, left: the Bergische Märkische Bank; right: the Casino.  
A few houses further down on the right side of the street was no. 8,  
Arnold's shop and home.

Considering Lina's father's background and his professional and personal involvement in music, it is certain that she grew up in a household where music played a significant role in daily life. She herself, like her father, will have learned to play different instruments.

In 1848, when Lina was eleven, her father established a music publishing house, the 'Verlagshandlung von F.W. Arnold'.<sup>33</sup> In order to secure the publishing rights to pieces of music, Arnold often had to establish relationships with the composers. One of these was *Robert Schumann*.<sup>34</sup>

In 1850 Schumann, who had been working in Dresden, was offered the position of Municipal Musical Director in Düsseldorf.<sup>35</sup> In September, together with his wife, the pianist *Clara Schumann*,<sup>36</sup> he moved to Düsseldorf, which is about 30 km from Elberfeld. Within 3 weeks of the

<sup>32</sup> Sketch of a postcard, Verlag Wilhelm Fülle (<https://www.akpool.co.uk/postcards/27165006-postcard-elberfeld-wuppertal-koenigstrasse-berg-maerkische-bank-und-casino-strassenbahn/>).

<sup>33</sup> Elberfelder Zeitung, Feb. 27, 1864: "FW Arnold, +11.2.1864: ein kurzer Nekrolog".

<sup>34</sup> *Robert Schumann* (1810–1856), composer, conductor and music critic.  
[https://en.wikipedia.org/wiki/Robert\\_Schumann/](https://en.wikipedia.org/wiki/Robert_Schumann/).

<sup>35</sup> Dahmen H. *Briefwechsel Robert Schumanns mit dem Verlag Arnold in Elberfeld 1839 bis 1855*. In: Dahmen H, Synofzik T, Hrsg. *Schumann Briefedition, Serie III, Band 5, Briefwechsel Robert und Clara Schumanns mit Verlagen in West- und Süddeutschland*. Cologne, Verlag Christoph Dohr. 2008: p. 77.

<sup>36</sup> *Clara Schumann, née Wieck* (1819–1896) pianist and composer, wife of Robert Schumann,  
[https://en.wikipedia.org/wiki/Clara\\_Schumann/](https://en.wikipedia.org/wiki/Clara_Schumann/).



pair's arrival, Arnold had met Schumann to discuss the possibility of publishing some of his work.<sup>37</sup> This was the start of a cooperation which lasted several years, up to 1855, a little more than a year before Schumann's death.<sup>38</sup>

During this time, Arnold interacted with Schumann not only on business terms but also on a private and family level, including reciprocal visits in Düsseldorf and Elberfeld. For instance, it was reported that once Schumann arrived "hoch zu Roß", i.e., on horseback, at the Arnold home in Elberfeld.<sup>39</sup> Also, in her *Family History*, Lily Schnabel writes that her grandfather "had regular quartet evenings, among others with Clara Schumann, who at the time was considered the best pianist in the world. Grandfather played the violin."<sup>40</sup>

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<sup>37</sup> Dahmen H, p. 77.

<sup>38</sup> Ibid., pp. 80–129.

<sup>39</sup> Speer F, p. 439.

<sup>40</sup> Schnabel L, p. 23.

## Piano Lessons

The friendly contact between the Schumanns and the Arnolds gave Lina, who had learned to play the piano, the opportunity to take lessons from Clara Schumann. Lina probably started taking instruction in the fall of 1853. It has been documented that she was travelling to Düsseldorf to the Schumann's home by December 1853,<sup>41</sup> when she was 16 years old. In a letter written a few years later (March 1856), Clara Schumann attests "to the talent and progress of her pupil Lina Arnold of Elberfeld during the previous two years".<sup>42</sup>

To get to Düsseldorf Lina no doubt took the train. The train station was just a twelve-minute walk from her home in the Königstrasse (now the Friedrich-Ebert-Allee). Steam-driven locomotives were developed in the first half of the 19<sup>th</sup> century and one of the first railway lines in western Germany was between Düsseldorf and Elberfeld, built from 1838 to 1841.<sup>43</sup> Its original end-station was 'Bahnhof Steinbeck',<sup>44</sup> where a rocky bulge on the bank of the Wupper river blocked its way to the east. (The breakthrough east was completed in 1848, connecting the line to the Elberfeld main station which continued from there to Dortmund.)

From the Steinbeck station, Lina used this very modern form of transport to travel to Düsseldorf's Bergisch-Märkischer train station. After arriving, an eight-minute walk north-west towards the Rhine would take her the few blocks to the Schumann's house in the Bilker Strasse.<sup>45</sup> Here she took her lessons with Clara Schuman. Sometimes her father used Lina's visits as an opportunity to pass on documents dealing with the publishing business between Robert Schumann and himself, having Lina take the papers along with her.<sup>46</sup>

Clara Schumann was not her only teacher. In the fall of 1854, the composer and professor of music *Woldemar Bargiel*<sup>47</sup> wrote a letter to

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<sup>41</sup> Dahmen H, p. 124, 126.

<sup>42</sup> Sotheby's Auction, 21 May 1998, catalogue LN8304 "SISI", p. 158. Dr. A. Rosenmüller of the Saxon Academy of Sciences in Leipzig kindly supplied a copy of the catalogue page.

<sup>43</sup> The line was built by the 'Düsseldorf-Elberfelder Eisenbahn-Gesellschaft', see: [https://de.wikipedia.org/wiki/Bahnstrecke\\_D%C3%BCsseldorf%E2%80%93Elberfeld/](https://de.wikipedia.org/wiki/Bahnstrecke_D%C3%BCsseldorf%E2%80%93Elberfeld/).

<sup>44</sup> [https://de.wikipedia.org/wiki/Bahnhof\\_Wuppertal-Steinbeck/](https://de.wikipedia.org/wiki/Bahnhof_Wuppertal-Steinbeck/).

<sup>45</sup> <https://schumann-haus-duesseldorf.de/>.

<sup>46</sup> Dahmen H, p. 124.

<sup>47</sup> *Woldemar Bargiel* (1828–1897), composer and music teacher, [https://en.wikipedia.org/wiki/Woldemar\\_Bargiel/](https://en.wikipedia.org/wiki/Woldemar_Bargiel/).

Clara in which he discusses the possibility of instructing Lina Arnold.<sup>48</sup> Bargiel was the half-brother of Clara, and he often spent time in Düsseldorf. This led to the opportunity to make the acquaintance with the Arnolds and, indeed, this contact resulted in several of Bargiel's compositions being published in Arnold's publishing house.<sup>49</sup> In the end, it is not known whether Bargiel did teach Lina on the piano. However, soon after, Lina was receiving instruction from another composer and pianist.



The Schumann home in the Bilkerstrasse 15, Düsseldorf<sup>50</sup>

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<sup>48</sup> Möller Eberhard. *Robert und Clara Schumann im Briefwechsel mit Woldemar und Hermine sowie Eugen Bargiel 1842 bis 1895*. In Möller E (Hrsg.). *Schumann-Briefedition, Serie I: Familienbriefwechsel, Band 3, Briefwechsel mit der Familie Bargiel*, Cologne, Verlag Christoph Dohr. 2008: p. 318 ff.

<sup>49</sup> See the chapter on Woldemar Bargiel in Van Leeuwen P. *A biography of Friedrich Wilhelm Arnold*.

<sup>50</sup> Author: von Wiegels – own work, Creative Commons CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=14641808/>.

Around that time, *Johannes Brahms* had befriended Robert and Clara Schumann and was often in Düsseldorf.<sup>51</sup> After Robert Schumann's suicide attempt in February 1854 and his subsequent internment in a sanatorium, Brahms moved to Düsseldorf, among other things to be of support for Clara. In turn, she also helped him establish himself professionally and also financially by supplying pupils for him to give piano lessons to.

Clara writes in mid-April 1855: "If only I could get more pupils for him. It is hard on the poor fellow that in spite of all his efforts, he cannot earn anything."<sup>52</sup> Brahms himself was not very entranced by having to earn his money this way, equating it to "training dilettantes".<sup>53</sup> Be that as it may, Clara arranged for Lina to become a pupil of Brahms (who was only five years older than Lina). Clara remarks: "Little Fräulein Arnold from Elberfeld is now taking lessons in theory from Johannes."<sup>54</sup> Over a year later, she was still being instructed by Brahms. He notes in a letter to Clara in August 1855 that

Fräulein von Meysenbug is taking lessons from me.  
Probably 2 [lessons] Piano forte – and 1 theory at 1 Reichsthaler  
– that makes 3 thaler a week!  
The boy, 2 at 20 Silbergroschen, makes 40 Silbergroschen.  
N. and Wollenhaupt at 1 Reichsthaler = 2 Reichsthaler.  
[Fräulein] Arnold – 1 Reichsthaler = 1 Reichsthaler. I'm getting to  
be a rich man.<sup>55</sup>

So, up to about her 20<sup>th</sup> birthday in 1857, Lina had received piano instruction by two of the most gifted and accomplished musicians of the age. Although she herself never achieved their level, playing the piano was an integral part of her life and even gave lessons herself (see page 76).<sup>56</sup>

Over the following years, Lina maintained contact to Clara Schumann and Johannes Brahms, both of whom she idolized.

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<sup>51</sup> *Johannes Brahms* (1833–1897), German composer, pianist, and conductor, [https://en.wikipedia.org/wiki/Johannes\\_Brahms/](https://en.wikipedia.org/wiki/Johannes_Brahms/).

<sup>52</sup> Litzmann Berthold. *Clara Schumann: Ein Künstlerleben nach Tagebüchern und Briefen*. 2. Bd.: *Ehejahre 1840–1856*. Leipzig, Breitkopf und Härtel. 1920: p. 273.

<sup>53</sup> *Ibid.* At that time, 'dilettante' was meant in the sense of 'amateur' and did not quite have the modern denigrate sense of someone with a superficial interest.

<sup>54</sup> *Ibid.*

<sup>55</sup> Litzmann, Berthold. *Clara Schumann Johannes Brahms*. Band 1: *Briefe aus den Jahren 1853–1871*. Leipzig, Breitkopf & Härtel. 1927: p. 124.

<sup>56</sup> See the letter written by Elisabeth Werner to Clara Schumann Oct. 10, 1889, <http://sbd.schumann-portal.de/briefe.html/>, ID 19731. Details in Chapter '*Elisabeth Werner*'.

## Travelling

Apart from her musical training with Clara Schumann and Johannes Brahms, not much is known about when Lina ended her schooling and what her plans for her future entailed. Did she want to continue her studies and to become a pianist? Was she planning to join her father in his business? Did she want to travel and discover the world of the fine arts?

From Lily Schnabel's accounts, several episodes of her life as a young adult can be told. Although the anecdotes in the *Family History* do not offer much information as to exactly when or where these took place, they must have been somewhere between ca. 1857 and ca. 1867. This was the time period from when her instruction in Düsseldorf ended to the time when she began to share her life with her husband, *Adolf Souchon*.<sup>57</sup> The anecdotes that Lily Schnabel recounted are presented here in possible reasonable contexts in which they may have occurred.

It seems that Lina travelled quite a bit. This was nothing unusual for persons of her social standing and age. Travelling was a part of the education of young adults, allowing them to gain varied experience and giving budding musicians and artists the opportunity to develop their professional network. Reading any of the biographies of the musicians mentioned here will reveal that, already in their youth, they crisscrossed the German states as well as other European countries. Lily Schnabel is not very explicit with respect to the places her aunt Lina had visited but she does mention that "... what she loved to do the most [was] traveling."<sup>58</sup>

## **Leipzig**

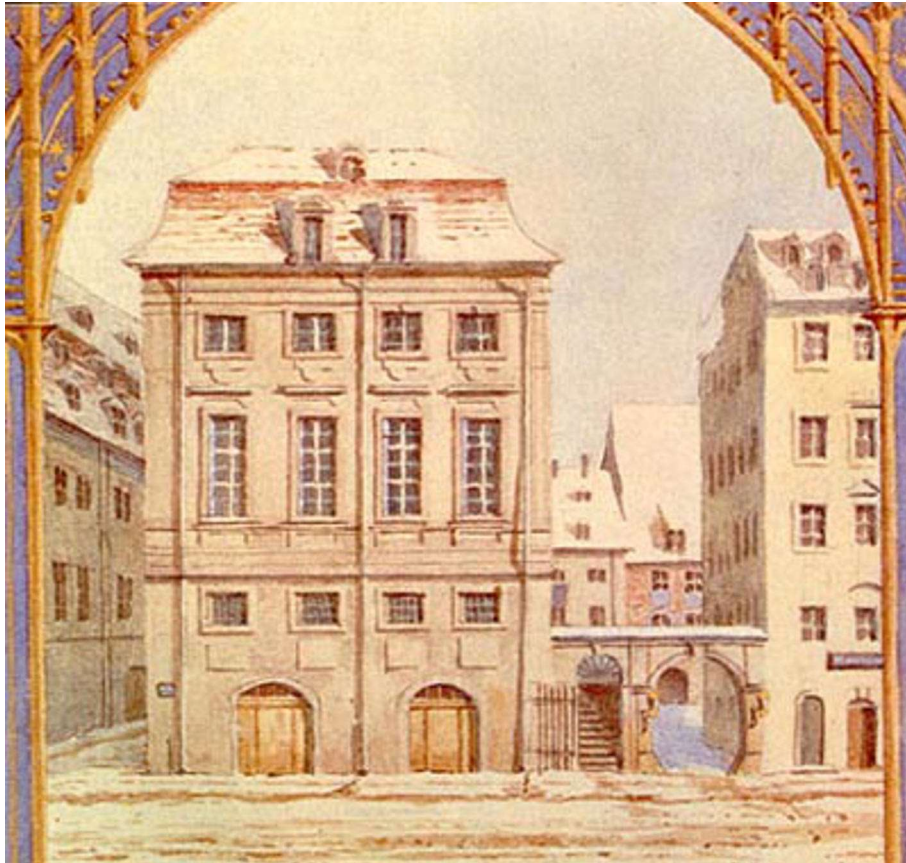
Based on one of the anecdotes Lily Schnabel relates, we may presume that Lina was in Leipzig early in 1859. Leipzig is about 450 km east of Elberfeld and had long been a cultural focal point for music. Names such as Johann Sebastian Bach, Felix Mendelssohn-Bartholdy, Clara and Robert Schumann, Richard Wagner, Edvard Grieg, among others have been associated with Leipzig. In the 19<sup>th</sup> century, concerts were regularly performed in the 'Gewandhaus'. This was a building first used by cloth

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<sup>57</sup> *Adolf Souchon* (1833 in Angermünde–1883 in Wiesbaden), Royal Master Builder. See chapter *Lina and Adolf Souchon*, p. 37 ff.

<sup>58</sup> Schnabel L, p. 31.

merchants.<sup>59</sup> In 1781 a concert hall had been installed on the premises and numerous premieres of well-known composers were held here.



The *Gewandhaus* in Leipzig  
Detail of a watercolour by Felix Mendelssohn, 1836<sup>60</sup>

It was there, on the 27<sup>th</sup> of January 1859, that Brahms' first piano concerto (Opus 15) was staged. A few days earlier, its premiere in Hannover had been received to mixed reviews.<sup>61</sup> Things didn't get better in Leipzig: Brahms' biographer *Max Kalbeck*<sup>62</sup> referred to the performance in the Gewandhaus as Brahms' "first blatant defeat". After the last notes were played, the few hesitant claps were silenced by hissing and expressions of scorn. Brahms stayed on to listen to the rest of the music that followed and

<sup>59</sup> The German 'Gewand' = 'clothes' or 'garments'. See <https://en.wikipedia.org/wiki/Gewandhaus/>.

<sup>60</sup> <https://commons.wikimedia.org/wiki/File:Gewandhaus-1836.jpg/>.

<sup>61</sup> Here and in the following, see Kalbeck M. *Johannes Brahms. Band I.* Wien und Leipzig, Wiener Verlag. 1904: p. 300 ff.

<sup>62</sup> *Max Kalbeck* (1850–1921) was a German writer, critic and translator and a close friend of Brahms, [https://en.wikipedia.org/wiki/Max\\_Kalbeck/](https://en.wikipedia.org/wiki/Max_Kalbeck/).

then left. In the accounts of Brahms' concerts over the decades, this is the only one that is consistently noted as having been badly received.<sup>63</sup>

And so, it may well be that the following incident, which Lily Schnabel refers to in her *Family History*, occurred at that concert in Leipzig:

[Lina] knew him [Brahms] from a long time ago and when his concerts were played for the first time, they were met by catcalls. He left the concert hall and Tante [Lina] did the same. She had bought flowers (apparently for the expected success). When she discovered him at the railroad station in a train car she handed her flowers over to him with a "Please, maestro". He sighed with relief, "Thank God that you have come!"<sup>64</sup>

The Leipzig train station is less than a kilometer from the Gewandhaus and Lina could indeed have met him there.

As a matter of fact, Brahms remained in Leipzig for a few more days. He was staying at the home of *Heinrich von Sahr*,<sup>65</sup> a friend who offered Brahms accommodation when he was in the city.<sup>66</sup> Perhaps the "train car" that Lina met him in was in fact a tram (there were tram stops at the station) and Brahms was taking a tram back to von Sahr's place.

The following morning Brahms wrote a letter to his close friend *Joseph Joachim*.<sup>67</sup> He sarcastically expressed his disappointment with the reception of his piano concerto and the disregard of his professional contemporaries who had been there. So, on his moody way home the previous evening, he may have truly been glad to be congratulated by one of his former students and admirers.

## Weimar

Just 100 kilometers west of Leipzig lies Weimar, another cultural center which, at that time, was experiencing its 'Silver Age'. The brilliant pianist, composer, and conductor Franz Liszt played an important role in the musical life of Weimar. In 1842, he had been appointed the town's

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<sup>63</sup> See e.g., the Chronology in Clive HP. *Brahms and His World: A Biographical Dictionary*. Lanham, Scarecrow. 2006: p. xi–xxxiii.

<sup>64</sup> Schnabel L, p. 34.

<sup>65</sup> *Heinrich von Sahr* (1829–1898), composer, befriended with Robert Schumann, Woldemar Bargiel and Johannes Brahms among others, [https://de.wikipedia.org/wiki/Heinrich\\_von\\_Sahr/](https://de.wikipedia.org/wiki/Heinrich_von_Sahr/).

<sup>66</sup> Kalbeck M, p. 303.

<sup>67</sup> *Joseph Joachim* (1831–1907), violinist, conductor, composer and teacher. He had known Johannes Brahms from the 1850's onwards, [https://en.wikipedia.org/wiki/Joseph\\_Joachim/](https://en.wikipedia.org/wiki/Joseph_Joachim/).

Kapellmeister.<sup>68</sup> For the next 6 years, he offset these obligations by travel throughout Europe. But after he and *Carolyne zu Sayn-Wittgenstein*<sup>69</sup> became a couple, he settled in Weimar in 1848 and lived in the 'Altenburg', a villa which, at that time, lay on the edge of town.<sup>70</sup> This became a venue for the composers, conductors and musicians of the day, with visitors regularly passing by.

In her youth Lina had most certainly made the acquaintance of Liszt. Her father Friedrich Wilhelm Arnold had gotten to know Liszt while working with Eck in Cologne<sup>71</sup> and he had maintained contact when he started his own business in Elberfeld.<sup>72</sup> So it is likely that Lina, as a child, had already met Liszt. Also, the Schumanns as well as Brahms were well acquainted with the composer and pianist and this will have led to further occasional opportunities for Lina to again come into contact with Liszt.



Liszt's residence Altenburg in Weimar, taken ca. 1900<sup>73</sup>

<sup>68</sup> "person in charge of music-making ... often designated the director of music for a monarch or nobleman", <https://en.wikipedia.org/wiki/Kapellmeister/>.

<sup>69</sup> *Carolyne zu Sayn-Wittgenstein* (1819–1887), partner of Franz Liszt for many years, [https://en.wikipedia.org/wiki/Carolyne\\_zu\\_Sayn-Wittgenstein/](https://en.wikipedia.org/wiki/Carolyne_zu_Sayn-Wittgenstein/).

<sup>70</sup> [https://de.wikipedia.org/wiki/Altenburg\\_\(Weimar\)](https://de.wikipedia.org/wiki/Altenburg_(Weimar)).

<sup>71</sup> Speer F, pp. 120–121.

<sup>72</sup> *Ibid.*, p. 437.

<sup>73</sup> Detail from [https://commons.wikimedia.org/wiki/File:Weimar,\\_Th%C3%BCringen\\_-\\_Altenburg\\_\(Liszts\\_Wohnung\)\\_\\_\(Zeno\\_Ansichtskarten\).jpg/](https://commons.wikimedia.org/wiki/File:Weimar,_Th%C3%BCringen_-_Altenburg_(Liszts_Wohnung)__(Zeno_Ansichtskarten).jpg/).

Author: Bruno Hansmann, Kassel, Public domain, via Wikimedia Commons.



Lily Schnabel relates that, later in her life, Lina had wanted to visit Liszt. Depending on who tells the story, Liszt either rebuffed Lina at his door or she was graciously received by him.<sup>74</sup> The first version was recounted to Lily Schnabel by her guardian, *Alex Bredemeyer*.<sup>75</sup>

... she once arrived at Liszt's. Franz Liszt appeared and asked what he could do for her. She answered, "I would like to see Liszt" ... He replied, "Here you see the front of Liszt" and, as he turned around, "And here you see the back of Liszt. My respects" and he disappeared.

The other version Lily Schnabel heard was from her aunt Lina herself:

When in my innocence I [Lily] discussed this with my aunt, she was deeply incensed and said, "That's something that Alex has of course invented again." On the contrary, Liszt had asked her to come with him in the garden, had picked the most beautiful rose saying, "May I offer you this rose as a token of my great respect."

On the presumption that this episode happened when Lina was in her early twenties, the encounter took place in the city of Weimar. Perhaps it was just prior to or after her meeting with Brahms in Leipzig. Perhaps Lina was travelling from one musical mecca to the next, picking up on the contacts she had established in her youth.

With respect to the veracity of the two versions given above, it is of interest to note that Liszt's relationships to women had often been problematic, and he was regularly beleaguered by his female admirers.<sup>76</sup> For example: "The reception that Liszt enjoyed as a result can be described only as hysterical. Women fought over his silk handkerchiefs and velvet gloves, which they ripped to shreds as souvenirs".

Thus, the first of the two versions is a possibility, with Liszt having no inclination to deal with another such admirer, in particular as, at the time, he was planning to marry Carolyne zu Sayn-Wittgenstein. On the other hand, the second version is also feasible, as Liszt may have been delighted

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<sup>74</sup> Schnabel L, p. 31.

<sup>75</sup> *Alexius Bredemeyer* (1842–1917) was the oldest son of *Wilhelm Bredemeyer* (1811–1882) from his first marriage. Alex's father Wilhelm later married Lina's younger sister Agnes. Wilhelm and Agnes' had their only child Lily in 1873. Agnes died in 1876 and, after Wilhelm's death in 1882, Alex – who was Lily's older half-brother – became Lily's legal guardian. (It may help to entangle this by checking the family tree in the *Appendix: Genealogy*.)

It seems that Alex and Lina did not like each other very much.

<sup>76</sup> See [https://en.wikipedia.org/wiki/Franz\\_Liszt#Touring\\_Europe/](https://en.wikipedia.org/wiki/Franz_Liszt#Touring_Europe/).

by the adoration of a young pupil who was 26 years his younger, and whom he had met as a child at her father's house, or later as a young woman at the Schumann's.

### Paris

Whether the above encounter took place in 1859 is not certain. What is known is that Lina had met Clara Schumann in early July of the same year, most likely in Elberfeld. This is evident from a letter that Clara Schumann wrote to Friedrich Wilhelm Arnold in August of that year, when she inquired about the prospect of giving a concert in the Casino in Elberfeld in the coming fall.<sup>77</sup> Schumann wrote:

Dear Doctor,  
From your dear daughter I recently heard – when I met her, but unfortunately missed you – the fact that this year the subscription concerts will be taking place in the new Casino and will be beginning in autumn ...

Arnold was very active in the music scene in Elberfeld and was a member of the organizing Committee for concerts in Elberfeld.<sup>78</sup> However he himself travelled a lot for business as well as for his research into the German folk song and was thus often not in Elberfeld. It is easy to imagine that Lina managed some of his business when he was on the road. All the more so as she knew Clara Schumann so well.

The same letter also informs us that, in the meantime, Lina had left for Paris. Schumann writes:

I hope that you have received good news from your dear Lina from Paris? Under whom is she studying? Give her my regards when you write her.

This indicates that Lina was again travelling, this time going to Paris to further her studies – most likely in music. There is no record of how long she was there, or who was her teacher. But perhaps this is what her niece Lily Schnabel was referring to in her *Family History* when she wrote: "... she studied for her piano exam in which she succeeded as well."<sup>79</sup>

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<sup>77</sup> Letter written by Clara Schumann to FW Arnold on August 10, 1859 (kindly made available by Dr. Wolfgang Seibold, see also: Schumann Briefdatenbank, <https://sbd.schumann-portal.de/briefe.html?show=9083/>).

<sup>78</sup> Van Leeuwen P, p. 44.

<sup>79</sup> Schnabel L, p. 29.

## London

Lina stayed in Paris for perhaps a year or two and then continued her studies in London. The London's gazette '*The Musical World*' announced in its January 18, 1862, edition:

Mlle. Lina Arnold will sing Reichardt's "Thou art so near and yet so far" at the Marylebone Institution on Monday evening.<sup>80</sup>

The *Marylebone Literary and Scientific Institution* was founded in the early 1830s as an institute for "enabling its members to cultivate a taste or gratify an inclination for those literary and scientific pursuits which tend to refine and exalt the human mind."<sup>81</sup> The Institute was among those establishments that offered cultivated education to the bourgeoisie, with lectures in science and performances in the arts.

It was at this venue, located on Wigmore street near Hyde park,<sup>82</sup> that Lina sang "Thou art so near and yet so far". This song was composed by the Austrian singer and composer *Alexander Reichardt*.<sup>83</sup> It is a rather difficult piece<sup>84</sup> and that Lina could perform it is a sign of her talent and capabilities.

Again, there are no records of when Lina arrived in London, where she stayed, at what institution she studied, who she was acquainted with, nor when exactly she returned to the continent. She may perhaps have still been in London in 1863. In the early summer of that year Lina's father noted in a letter that his 23-year-old son Emil would be in London.<sup>85</sup> Arnold had been actively doing research on the German folk song for many years and he himself frequently travelled, looking for old written and oral traces.<sup>86</sup> Emil was involved in his father's business and, in this case, Emil was to visit the British Museum and other appropriate libraries in the search for old German song books and manuscripts. It seems that he spent the summer in London.<sup>87</sup> It is enticing to imagine that Lina was still in the city at that time and that the two siblings were re-united there.

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<sup>80</sup> *The Musical World*. London, Boosey & Sons; 1862, Vol. 40 No. 3 (January 18, 1862): 33.

<sup>81</sup> Urban S. *The Gentleman's Magazine*. London, William Pickering, John Bowyer Nichols and Son. 1837, Vol. VIII: p. 60.

<sup>82</sup> <https://blogs.ucl.ac.uk/survey-of-london/2019/11/01/marylebone-literary-and-scientific-institution/>.

<sup>83</sup> *Alexander Reichardt* (1825–1885) was an Austrian opera singer (tenor) who also composed some very popular songs ([https://de.wikipedia.org/wiki/Alexander\\_Reichardt\\_\(S%C3%A4nger\)](https://de.wikipedia.org/wiki/Alexander_Reichardt_(S%C3%A4nger))).

<sup>84</sup> MusicaNeo, the "global music platform for online publication and sale of digital sheet music", rates its degree of difficulty as "advanced" ([https://www.musicaneo.com/sheetmusic/sm-7261\\_thou\\_art\\_so\\_near\\_and\\_yet\\_so\\_far.html/](https://www.musicaneo.com/sheetmusic/sm-7261_thou_art_so_near_and_yet_so_far.html/)).

<sup>85</sup> Letter dated May 30, [kalliope-verbund.info/DE-611-HS-753423/](mailto:kalliope-verbund.info/DE-611-HS-753423/).

<sup>86</sup> Van Leeuwen P, p. 56 ff.

<sup>87</sup> Letter dated August 13, [kalliope-verbund.info/DE-611-HS-753426/](mailto:kalliope-verbund.info/DE-611-HS-753426/).

## The Loss of the Parents

Not long after her time in London, Lina's father suddenly died. At the time, he had been very busy with various projects dealing with the German folk song as well as managing his business affairs with the music shop and printing business. These tasks also involved travelling as well as correspondence with like-minded researchers and business partners. In the weeks before his death he had been working on the *Locheimer-Liederbuch*,<sup>88</sup> a handwritten manuscript containing songs from the period of the late Middle Ages to the early Renaissance. His edited version was soon to be published and in the night from the 11<sup>th</sup> to the 12<sup>th</sup> of February, he had been working late on the corrections of the manuscript. When he didn't appear the next morning, his family found him in his bed, lifeless. According to his obituary,<sup>89</sup> Friedrich Wilhelm Arnold died from a stroke on February 12<sup>th</sup>, 1864.



Friedrich Wilhelm Arnold in his academic attire holding the text of a novella he had written<sup>90</sup>

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<sup>88</sup> Also known as *Lochamer Liederbuch*: <https://en.wikipedia.org/wiki/Lochamer-Liederbuch/>.

<sup>89</sup> *Elberfelder Zeitung*, Feb. 27, 1864: "*FW Arnold, +11.2.1864: ein kurzer Nekrolog*".

<sup>90</sup> Reproduction of a photograph of the portrait of Friedrich Wilhelm Arnold, from Schnabel L, p. 22.

Arnold's death was unexpected and certainly left those around him in turmoil. The sudden loss of husband and father must have meant emotional shock and grief for the family members: his wife Maria and his three adult children Lina, Emil and Agnes, now aged 27, almost 24 and 20. For them all, the breadwinner who had organized the business and provided for them was no longer there. However, the music and publishing businesses were prospering and, if handled properly, would represent a source of income and security for the future.

Formally, Arnold's business passed on to his widow Maria on the 1<sup>st</sup> of March 1864,<sup>91</sup> but we may presume that she did not run the business. According to one chronicler, this was done by Emil, who preoccupied himself with the day-to-day commerce.<sup>92</sup> Then, three years later, in January 1867, Arnold's wife Maria died, and the businesses were officially passed on to Emil and his younger sister Agnes.<sup>93</sup>



Maria Arnold, née Frambach<sup>94</sup>

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<sup>91</sup> Schulz H. *Allgemeines Adressbuch für den Deutschen Buchhandel den Antiquar, Musikalien, Kunst und Landkarten-Handel und verwandte Geschäftszweige*. Leipzig, Verlag Otto August Schulz. 1867: p. 6.

<sup>92</sup> Risch EG. "100 Jahre Dienst an Wuppertals Musik. Zum Geschäftsjubiläum der Musikhandlung A.P. Küpper". *General-Anzeiger der Stadt Wuppertal* Okt. 25/26, 1941.

<sup>93</sup> Schulz H. 1872, Vol. 36: p. 7.

<sup>94</sup> Schnabel L, p. 25.

Nonetheless, it is to be expected that Lina was also engaged in keeping the business going. This would be particularly so, not only due to her age, but also to her knowledge and experience in music as well as her contacts and connections in the music scene. One example of this is documented in a letter Johannes Brahms wrote to Lina in 1871. She had asked Brahms if he would consider distributing some of his compositions via the Arnold publishing house. Brahms answered:

... I would just like to ask you to apologize to your brother for my late response. Unfortunately, at the moment I cannot promise to accommodate his kind request. I have a duty to my present publishers and do not sufficiently fulfill their demands.<sup>95</sup>

So, unfortunately, no works of Brahms were published in the 'Verlagshandlung von F.W. Arnold'. But it does indicate that Lina had a stake in the business prospering.

It is not clear just what Lina's life looked like in the mid-1860's: there are no documents to indicate where Lina lived or what her occupation was. We know that she was a well-educated young woman and was probably financially provided for. She was knowledgeable and experienced in music. She had grown up in her father's music business. She had made the acquaintance of a number of musicians, including some of the most accomplished of the day. She had taken music lessons from an early age, had excellent teachers and later studied music in some of the main metropolises of Europe. She had travelled extensively, to visit the cultural meccas of that time, to attend to concerts and to maintain contact to composers and musicians she knew.

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<sup>95</sup> Letter from Brahms to Lina Arnold written in May 1871, <https://www.brahms-institut.de/index.php?cID=292/>.

## Short Intermezzo in Southern Europe

There is one anecdote concerning her aunt Lina related in the *Family History* which is difficult to place in time. Lily Schnabel wrote:

She became governess in one of the palaces of Eastern Europe, I don't remember anymore which. One prince and one little princess, they were very pampered and already thoroughly spoiled, and Tante was never to punish them. Consequently, she was there only a very short time.<sup>96</sup>

Addie Van Leeuwen (who prepared the English translation of the *Family History*) comments that her grandmother Lily had told her specifically that "it was the Greek Royal family". If this is so, it must have been after 1862 as the regent up to that time had been childless.<sup>97</sup> His successor as the king of Greece was **George I** who reigned 1863 to 1913.<sup>98</sup>

George was Danish and married a Russian noblewoman, *Olga Constantinovna*, in October 1867. They had eight children. The oldest, *Constantine*, was born in 1868, followed in 1869 by *George* and then by *Alexandra* in 1870. If indeed Lina had been a governess at the Greek royal court, George and Alexandra will have been the "prince and ... little princess" she was responsible for. If the princess had been a year old this must have been in the early 1870-ies. It is easy to imagine that Lina would have been eminently qualified to be a governess, being well-educated, musically talented, well-travelled and cosmopolitan, gifted in languages and well-connected in cultural circles.

It has been noted that the "children were taught English by their nannies, and when talking with his children he [George I] therefore spoke mainly English."<sup>99</sup> As Lina had lived in London, she was no doubt fluent in English and would have been perfectly able to accommodate the wishes of the king in this respect. It seems however, that other requirements of her employment – namely to indulge in the whims of the children – were not to Lina's taste and her stay with the royal family in Southern Europe was brief.

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<sup>96</sup> Schnabel L, p. 29.

<sup>97</sup> [https://en.wikipedia.org/wiki/Otto\\_of\\_Greece](https://en.wikipedia.org/wiki/Otto_of_Greece)

<sup>98</sup> *Christian William Ferdinand Adolf George* (1845–1913)  
[http://en.wikipedia.org/wiki/George\\_I\\_of\\_Greece/](http://en.wikipedia.org/wiki/George_I_of_Greece/).

<sup>99</sup> *Ibid.*

As we will see in the following chapter, Lina and her partner Adolf Souchon met in the mid-1860's, wed in 1867 and subsequently lived in Berlin. This would mean that she had taken on the role of governess around 1871 while being married. We can only speculate about the conditions under which the contact to the Greek court had been established and what motivated Lina to take a leave of absence from her husband to work in southern Europe. Perhaps her short stay there was not only due to her dislike of the obligations in her work but maybe also because she simply preferred life in central Europe and missed being home.



## Lina and Adolf Souchon

Lina Arnold probably met her future husband, Adolf Souchon sometime in the late-1850's to early-1860's. Recounting this phase of Lina's life, Lily Schnabel mentions the following:

She became engaged to the then 'Bau-Inspector' (building inspector), later 'Bau-Rat' (building counsel), Adolf Souchon, son of the court pastor of the court of Berlin. He, Adolf, was therefore 100% protestant.<sup>100</sup>

### **The Souchon Family**

Researching various sources shows that there was indeed a protestant pastor in Berlin called Souchon. This was *Friedrich Adolf Souchon*<sup>101</sup> who was born in the Huguenot community in Magdeburg on August 10, 1807.<sup>102</sup> The Huguenots were French protestants who were severely persecuted in France in the 17<sup>th</sup> century. Many left the country and about 50,000 fled to Germany.<sup>103</sup> Indeed, Friedrich Adolf Souchon's birth certificate was written in French:

Frédéric Adolph Souchon. Le 10e. Aout. 1807 à 5 ½ du matin est né à Magdebourg un fils à Jaques Souchon Bonnetier, et de Marie Elisabeth Pohl (Pohle) sa femme...<sup>104</sup>

Souchon went on to study theology in Berlin. In 1830 he took up ministerial duties in Strasburg in the Uckermark, northeast of Berlin.<sup>105</sup> In 1834 he returned to Berlin and became pastor and preacher in the French Luisenstadtkirche (Luisenstadt Church)<sup>106</sup> and later, in 1854, in the Dreifaltigkeitskirche (Holy Trinity Church).<sup>107</sup> During this time, he was appointed a member of the Consistory, a governing body of the protestant church.<sup>108</sup> With respect to Lily Schnabel's description of him being "court

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<sup>100</sup> Schnabel L, p. 29.

<sup>101</sup> *Friedrich Adolf Souchon* (1807 in Magdeburg – 1878 in Mirow), pastor and preacher in Berlin.

<sup>102</sup> Französisch-reformierten Gemeinde Magdeburg, Taufen 1807 (Registry of the French Reformed Church in Magdeburg, Births 1807): p. 378.

Transcript kindly put at my disposal by Dr. Dierk Loyal, head of the working group Genealogy and member of the board of directors of the Deutsche Hugenotten-Gesellschaft (<https://www.hugenotten.de/>).

<sup>103</sup> [https://en.wikipedia.org/wiki/Huguenots#Germany\\_and\\_Scandinavia/](https://en.wikipedia.org/wiki/Huguenots#Germany_and_Scandinavia/).

<sup>104</sup> Französisch-reformierten Kirche, Kirchenbücher Magdeburg, Taufen 1807: p. 378.

<sup>105</sup> Here and in the following, <http://www.biblicalcyclopedia.com/S/souchon-adolf-friedrich.html/>.

<sup>106</sup> [https://en.wikipedia.org/wiki/Luisenst%C3%A4dtische\\_Kirche/](https://en.wikipedia.org/wiki/Luisenst%C3%A4dtische_Kirche/).

<sup>107</sup> [https://en.wikipedia.org/wiki/Holy\\_Trinity\\_Church,\\_Berlin/](https://en.wikipedia.org/wiki/Holy_Trinity_Church,_Berlin/).

<sup>108</sup> [https://en.wikipedia.org/wiki/Consistory\\_\(Protestantism\)/](https://en.wikipedia.org/wiki/Consistory_(Protestantism)/).

pastor", there is one reference that states that he was a "Royal Consistory Councilor".<sup>109</sup>

Souchon was a well-known preacher in his day and many of his sermons were published.<sup>110</sup> He retired due to illness in 1878 and spent his last year in Mirow in the lake district north of Berlin where he died in the same year.

### Baumeister Adolf Souchon

Preacher Friedrich Adolf Souchon married *Thérèse Henriette Wilhelmine Barthélemy* in 1830<sup>111</sup> and the couple had six children, four of whom survived to adulthood.<sup>112</sup> The oldest was a son:

- *Carl Anton Julius Adolf Souchon*

born on the 18<sup>th</sup> of September 1833 in Angermünde, a small town northeast of Berlin.<sup>113</sup> This was the future husband of Lina.

His younger siblings were:

- *Jean George Souchon* (1836 – 1899); he became a pastor like his father.<sup>114</sup>
- *Felix Auguste Souchon* (1843 – 1900); he became a teacher.<sup>115</sup>
- *Marie Thérèse Souchon* (1844 – 1920); she married the architect *Max Adolf Schaum*.<sup>116</sup>

The Berlin annual address books<sup>117</sup> indicate that the younger three Souchons were all residents of the city for most of their lives (see the *Appendix: Souchons in Berlin*, page 104). Before they and their older brother Adolf had grown up, they no doubt lived with their parents. In 1855, when

<sup>109</sup> See the banns of marriage for Adolf Souchon and Ursula Arnold: Französisch-reformierte Kirche, Kirchenbuch Berlin-Kreuzberg, Dreifaltigkeitskirche, Trauungen und Aufgebote, September 1867: p. 48.

<sup>110</sup> Search for "Adolf Friedrich Souchon" at <http://gso.gbv.de/>.

<sup>111</sup> Französisch-reformierte Kirche, Kirchenbuch Kotelow, Trauregister: p. 633.

<sup>112</sup> Oqueka, Johanna. *Die Evangelischen Pfarrer in der Uckermark*. Berlin 1979: p. 106, Nr. 15 (Lebenslauf von Pfarrer Adolph Frédéric Souchon). Transcript kindly put at my disposal by Dr. Dierk Loyal.

<sup>113</sup>, Kirchenbuch Angermünde: p. 366.

<sup>114</sup> Französisch-reformierte Kirche, Kirchenbuch A5710, Berlin p. 433re (birth), Standesamtsregister Berlin IX, Sterberegister Jg. 1899, Nr. 1610 (death).

<sup>115</sup> Französisch-reformierte Kirche, Kirchenbuch A5711, Berlin p. 174li (birth), Standesamtsregister Berlin IVa, Nr. 107 (death).

<sup>116</sup> Französisch-reformierte Kirche, Kirchenbuch Berlin: p. 203 (birth), Standesamtsregister Berlin II, Trauregister, Nr. 391 (marriage), Standesamtsregister Berlin-Wilmersdorf Sterberegister, Nr. 292 (death).

<sup>117</sup> An almost complete digitized archive of Berliner address books can be found at the 'Zentral- und Landesbibliothek Berlin'. Go to <https://digital.zlb.de/> and search for: "Berlin; Adressbuch".

their father Friedrich Adolf Souchon became preacher at the Holy Trinity Church, the family moved into the vicarage at Taubenstrasse 3 in the center of Berlin.<sup>118</sup>

The oldest son Adolf was then 22 years old and in the final years of his studies.<sup>119</sup> On the presumption that he studied in Berlin, he will have likely been living at home. Evidence for this is given by the Berlin address book of 1867 which lists two Souchons living at Taubenstraße 3:<sup>120</sup>

Souchon, A.F., Consistorial-Rath, Pastor an der Dreifaltigkeitskirche [the father]

as well as:

Souchon A., Baumeister [the son].

This entry indicates that Adolf Souchon Jr.<sup>121</sup> had become a 'Baumeister' or – in English – 'Master Builder'. This professional title is roughly equivalent to what today one would call 'architectural' or 'building' engineer, a subclass of civil engineers. As he probably completed his education in 1857 at 24, he would have already been professionally active for ten years at the time of the entry in the address book.

### How did Lina and Adolf meet?

As the 1867 Berlin address book was published in the spring, Adolf was living with his parents in the Taubenstrasse at the beginning of the year. But this was about to change: in the fall of the same year, Adolf Souchon became engaged to Lina Arnold.<sup>122</sup> Lily Schnabel makes no note as to where

<sup>118</sup> *Allgemeiner Wohnungs-Anzeiger Berlin und Umgebungen auf das Jahr 1855*. p. 515.

[https://digital.zlb.de/viewer/image/34111729\\_1855/557/LOG\\_0051/](https://digital.zlb.de/viewer/image/34111729_1855/557/LOG_0051/).

The house is still standing today:

[https://commons.wikimedia.org/wiki/File:Berlin,\\_Mitte,\\_Taubenstra%C3%9Fe,\\_Pfarrh%C3%A4user\\_der\\_Dreifaltigkeitskirche\\_02.jpg/](https://commons.wikimedia.org/wiki/File:Berlin,_Mitte,_Taubenstra%C3%9Fe,_Pfarrh%C3%A4user_der_Dreifaltigkeitskirche_02.jpg/).

<sup>119</sup> It would have required Souchon about 18 years of schooling and subsequent studies for him to qualify as a Baumeister. He would have finished his studies in 1857, at 24 years-of-age. See Münchgesang F. *Das Bauwesen. Staatsbauverwaltung – Baurecht – Baupolizei*. Berlin Heidelberg, Springer. 1904: p. 158 ff.

<sup>120</sup> *Allgemeiner Wohnungs-Anzeiger nebst Adreß- und Geschäftshandbuch für Berlin, dessen Umgebungen und Charlottenburg auf Jahr 1867*. p. 599.

[https://digital.zlb.de/viewer/image/34111732\\_1867/603/](https://digital.zlb.de/viewer/image/34111732_1867/603/).

The entries translate as:

"Souchon AF, Consistory Councillor, Pastor at the Trinity Church, Taubenstr. 3" and

"Souchon A [no doubt Adolf], Master Builder, Taubenstr. 3".

<sup>121</sup> All further mentions of Adolf Souchon will refer to the son. References to his father Friedrich Adolf Souchon will be indicated as such.

<sup>122</sup> *Französisch-reformierte Kirche, Kirchenbuch Berlin-Kreuzberg, Dreifaltigkeitskirche, Trauungen und Aufgebote*, September 1867: p. 48.

or when Lina and her future husband first met nor under what auspices they got to know each other. Adolf Souchon grew up in Berlin and, after his studies, he lived and worked there up to 1874 (see below). It is thus likely that Lina will have met him there.

As the capital of Prussia, Berlin was a center of cultural activity and we may presume that Lina had travelled there often. Perhaps her first visits to Berlin were in the 1850's and 60's with her father, who himself travelled extensively and often had business there. For example, based on his correspondence, we know that Arnold was in the city to meet Clara Schumann and Woldemar Bargiel in 1858,<sup>123</sup> and later in 1863, he visited the music theorist *Heinrich Bellermann* there.<sup>124</sup> Lina, in her twenties, may well have taken the opportunity to accompany her father on such trips to discover the attractions of the cosmopolitan Prussian capital. Lina would also have been motivated to visit Clara Schumann. Clara lived in Berlin between 1857 and 1863 and again from 1873 to 1878 and often performed there.<sup>125</sup> Indeed, there is one known record of Lina having visited Clara in Berlin: Lina mentions in a letter to Brahms that she was there around Christmas 1876.<sup>126</sup>

On her visits Lina will have taken part in cultured life and mingled in bourgeois circles. She had lived in Paris and London and she no doubt knew how to find her way in a city such as Berlin, how to take advantage of all that was on offer and how to engage with the appropriate people. So, it may well be that Lina met Adolf during a visit to Berlin.

Of course, it is also feasible, in principle, that their first encounter took place in Elberfeld, or perhaps in one of the cities that Lina spent time in during this phase of her life. As there is no concrete record of how they met each other, we can only speculate. This is what I will do in the following section.

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<sup>123</sup> See Arnold's letters to Bargiel from June 17, 1858 ([kalliope-verbund.info/DE-611-HS-1485188/](https://kalliope-verbund.info/DE-611-HS-1485188/)) and Nov. 10, 1858 ([kalliope-verbund.info/DE-611-HS-1485188/](https://kalliope-verbund.info/DE-611-HS-1485188/)).

<sup>124</sup> *Heinrich Bellermann* (1832–1903) was a German music theorist and worked together with Arnold on the editing of the *Locheimer Liederbuch* ([https://en.wikipedia.org/wiki/Heinrich\\_Bellermann/](https://en.wikipedia.org/wiki/Heinrich_Bellermann/)). Arnold's visit in Berlin is noted in Arnold's letter to Bellermann from Sept. 20, 1863 (<http://kalliope-verbund.info/DE-611-HS-753429/>).

<sup>125</sup> <https://www.schumann-portal.de/itinerar-4214.html/>.

<sup>126</sup> See letter written by Lina to Johannes Brahms on Jan. 8, 1877. A reference to this letter can be found at <https://www.brahms-institut.de/index.php?CID=292/>, but the date given there ("8. Januar 1897") is false.

### A Barthélemy connection?

There is one obscure but fascinating possibility that the path to Adolf Souchon lay in acquaintances of the Arnolds in Elberfeld. It seems that the Arnolds had contact to a local family with the name "Barthélemy". This we glean from a little booklet kept by Lina's younger sister Agnes.

As many children and youths do even today, Agnes kept a 'poetry album' or 'friendship book' in which her friends and classmates wrote entries professing their affection.<sup>127</sup> The first entry – from June 3, 1858 – was written by A. **Barthélemy**. Who was this "A. Barthélemy" and could there be a connection to the family of Adolf Souchon's mother, Thérèse Souchon, née Barthélemy (see above, page 38)?

The address books of Elberfeld from 1838 and 1850 list two Barthélemy's, Carl and Friedrich, who were grocers located on one of the main shopping streets of Elberfeld, the "Wall".<sup>128</sup> It is very likely that "A." was related to these two men, perhaps one was her father, the other her uncle. Indeed, there are records of two Barthélemy brothers born in Elberfeld:

- *Johann Friedrich Barthélemy*, born in March 1800,<sup>129</sup>

and

- *Johann Heinrich Carl Barthélemy*, born in February 1810.<sup>130</sup>

They were among the eight children of *Johann Friedrich Barthélemy*<sup>131</sup> and *Helena Christina Bott*.<sup>132</sup> She was born in Elberfeld in 1870 but her husband came from Frankfurt am Main, about 250 km southwards.<sup>133</sup>

Not far from Frankfurt, about 20 km upstream on the river Main lies Hanau. Both cities had large Huguenot populations and there was also a Barthélemy family in Hanau. The merchant *Louis Barthélemy*<sup>134</sup> was born there in 1683, was married to *Marie Modera* and in 1713 their son *Jean Louis Barthélemy* was born. This family later moved to Berlin.

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<sup>127</sup> *Das Poesie-Album von Agnes Arnold*. Personal collection.

<sup>128</sup> <http://www.adressbuecher.net/addressbooks/place/ELBELDJO31NG?offset=50&start=B&max=25/>.

<sup>129</sup> <https://www.familysearch.org/ark:/61903/1:1:NZ92-JFX/>.

<sup>130</sup> <https://www.familysearch.org/ark:/61903/1:1:V4G2-1C7/>.

<sup>131</sup> <https://www.familysearch.org/tree/person/details/MJS2-87V/>.

<sup>132</sup> <https://www.familysearch.org/tree/person/details/MJS2-8W7/>.

<sup>133</sup> See marriage document: <https://www.familysearch.org/ark:/61903/3:1:3Q9M-CSG9-XSFR-H?i=433/>.

<sup>134</sup> The various members of the Barthélemy families and their relationships can be found in the family trees of the Berlin Huguenots documented in: Beringuier R. *Die Stammbäume der Mitglieder der Französischen Colonie in Berlin*. Verlag des Vereins für die Geschichte Berlins, Berlin. 1887: p. 103. <https://www.digitale-bibliothek-mv.de/viewer/image/PPN779206231/7/>.

The son, Jean Louis Barthélemy, had four children. One of them was Thérèse Barthélemy and it was she who married the preacher Adolf Friedrich Souchon (see p. 38).

Considering the proximity of Frankfurt and Hanau and the close-knit Huguenot community, the common surname 'Barthélemy' could well indicate that these two family branches were related. If that were so, then it would not be surprising that contact was maintained between these family members over the years and over generations, even between Berlin and Elberfeld.

On these presumptions, Agnes Arnold's friend A. Barthélemy may well have been in touch with her relatives in Berlin. Indeed, there was one Barthélemy family with three sisters, including one girl who was Agnes' age. This was *Julie Auguste Barthélemy* who, like Agnes was born in 1843. Interestingly, she also had an older sister *Marie Frédérique Mathilde Barthélemy* who was closer in age to Lina Arnold.

I am presuming that the young Arnold and Barthélemy women became acquainted in the late 1850's and that they visited each other both in Elberfeld and Berlin. On the previous pages, I have also suggested that Lina travelled to Berlin with her father around that time, when he was on business there. It would be natural that Lina would use those opportunities and spend time with her Barthélemy friends.

Indeed, there is no doubt that they knew each other. Reliable evidence of contact between Lina Arnold and Marie Barthélemy stems, however, from a much later time. In letters written in 1885, Lina mentions that she had left a document at the home of her cousin<sup>135</sup> in Berlin: "Fräulein M. Barthélemy, Friedrichstraße 129, right ground-floor courtyard, Preacher Barthélemy".<sup>136</sup>

Now, the father of the Barthélemy sisters was the preacher *Charles Frederic Louis Barthélemy*.<sup>137</sup> He was the older brother of the above-

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<sup>135</sup> Lina and Marie were cousins by marriage: Marie's father was the brother of Lina's mother-in-law.

<sup>136</sup> See the letters from Lina to the publisher Adolph Fürstner from February 26 and March 31, 1885, which can be found in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Schott-Archiv, 55 Nachlass 100/B,35851 and 100/B,27500 (<https://kalliope-verbund.info/DE-611-HS-3600303/>, <http://kalliope-verbund.info/DE-611-HS-3500192/>).

The document Lina had left at Marie's home was a Brahms manuscript which Lina later sold to Fürstner, see page 54.

<sup>137</sup> *Charles Frederic Louis Barthélemy* (1807–1887), preacher at the French Hospital and director of the Maison d'Orange. See Muret E. *Die Geschichte der französischen Kolonie in Brandenburg-Preußen*. Berlin, W. Bürenstein: 1885: p. 93 and 151.

mentioned Thérèse Barthélemy, the wife of the preacher Friedrich Adolf Souchon.

It goes without saying that the members of the families of the preacher Barthélemy and the preacher Souchon gathered together for familial, social and religious reasons. One can easily imagine that, at one auspicious occasion, Lina – who happened to be visiting the Barthélemy family in Berlin – and Adolf – the son of the preacher Souchon – became acquainted. So, I am proposing that Lina and Adolf met in the late 1850's - early 1860's via these family connections.

To help visualize this somewhat convoluted net of connections, one can consult the Appendix: *How Lina and Adolf may have met* (page 111), which graphs the links between family members and friends outlined above.

Indeed, one wonders what other common ground the two could have had which might have led to their encounter. Lina came from the Rhineland, had a catholic upbringing, grew up in her father's music and publishing business and was educated in music and the fine arts. Adolf, on the other hand, grew up in Berlin with strict protestant background, was a preacher's son and trained as a civil engineer. Perhaps it was indeed the connection between the Barthélemy families in Elberfeld and in Berlin which brought the two together.

## Marriage

Regardless of when, where and how they met, they fell in love and the marriage banns were read in Berlin on September 29, 1867, in the Holy Trinity Church.<sup>138</sup> The wedding took place in the following month in Elberfeld. It seems that Lina's ties to her home were relevant enough that, when she was taking this important step in her life, she wanted to be in the community where she had grown up and where her siblings still lived.

Thus, in Elberfeld on the 19<sup>th</sup> of October, Lina Arnold and Adolf Souchon were married in a civil ceremony.<sup>139</sup> Two days later the religious ceremony took place in the Old Reformed Church,<sup>140</sup> in the center of Elberfeld, under the ministry of Adolf's father – Friedrich Adolf.

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<sup>138</sup> Französisch-reformierte Kirche, Kirchenbuch Berlin-Kreuzberg, Dreifaltigkeitskirche, Trauungen und Aufgebote, September 1867, p. 48.

<sup>139</sup> Stadtarchiv Wuppertal, Heiraten Elberfeld 1867, No. 205.

<sup>140</sup> [https://de.wikipedia.org/wiki/Alte\\_reformierte\\_Kirche\\_Elberfeld/](https://de.wikipedia.org/wiki/Alte_reformierte_Kirche_Elberfeld/).



The Old Reformed Church in Elberfeld today.<sup>141</sup>

There can be no doubt that, in order to wed into this family, Lina had had to renounce her catholic faith. Her willingness to agree to this is an indication of her commitment to her partner.<sup>142</sup> Unfortunately, there are practically no indications of what their relationship was like. Their marriage was certainly not arranged. Considering Lina's path in the early part of her life, it does not appear that the Arnold children were under strict control of the wishes of the parents. Also, by this time, her parents had passed away. We may presume that Adolf and Lina were in love and married for this reason.

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<sup>141</sup> Atamari, Creative Commons CC BY-SA 4.0,  
[https://commons.wikimedia.org/wiki/File:Wuppertal\\_Kirchplatz\\_2019\\_003.jpg/](https://commons.wikimedia.org/wiki/File:Wuppertal_Kirchplatz_2019_003.jpg/).

<sup>142</sup> Many years later on her death bed, when asked by her niece Lily whether she would take holy communion, she said "I promised my husband to never do it again" (see page 90).



## First Years

One would think that, after their marriage, the newlywed Souchons would have returned to Berlin. However, there is no evidence for this. The Berliner address books show no such entries in the following years. It may be that Adolf Souchon had obtained employment elsewhere as a Baumeister but, again, there are no records in the relevant professional publications for this period.<sup>143</sup> Perhaps he did not work as a civil servant but was self-employed. Perhaps the young couple did live in Berlin but resided at the vicarage. Indeed, Adolf's brothers were certainly professionally active in Berlin at this time (as a preacher and as a teacher), but they are also not listed in the address books.

Then, the 1874 edition of the address books reveals that a certain "H. [sic] Souchon" was resident in the Templiner Straße in Berlin.<sup>144</sup> His profession is given as "Königliche Baumeister" ("Royal Master Builder") and he was a "representative of the Municipal Building Authority". So, over those years Adolf had not only been professionally active but, as the title supplement "Royal" indicates, he had made career advances.

One example of his work in Berlin has been documented. Souchon was involved in the construction of the 'Luisenschule'. The 'Louise School' was Berlin's first "municipal secondary school for girls" and it was completed in the year 1874.<sup>145</sup> This red brick building is still standing today in the Ziegelstrasse 12, close to the river Spree and the Museum Island.<sup>146</sup> The chronic of the school notes:

The construction was ... completed by the beginning of 1874, so that the approved acceptance of the new building could take place on February 14th. Present at the acceptance test were: the city school councilor Prof. Dr. Hoffmann, the city councilors Bratsch, Lissauer, Mattern, Dr. Goeschen, Dr. Stort, the city building councilor Blankenstein, the **master builder Souchon** [my emphasis] and the foreman Bürckner.<sup>147</sup>

<sup>143</sup> See e.g. the *Zeitschrift für Bauwesen* (<https://digital.zlb.de/viewer/metadata/15239363/>).

<sup>144</sup> *Berliner Adreß-Buch für das Jahr 1874*. Schwabe H, Hrsg. Berlin, Druckschriften-Verlags-Comptoir. 1874, Jahrgang VI. Nachtrag: Veränderungen, Ergänzungen und Berichtigungen, I. Theil. p. 18. ([https://digital.zlb.de/viewer/image/34115512\\_1874/1804/](https://digital.zlb.de/viewer/image/34115512_1874/1804/)).

<sup>145</sup> <https://www.gedenktafeln-in-berlin.de/nc/gedenktafeln/gedenktafel-anzeige/tid/luisenschule-erste/>.

<sup>146</sup> See street view at <http://maps.google.de/maps?q=Berlin,%20Ziegelstra%C3%9Fe%2012&t=k&z=20/>.

<sup>147</sup> Muret E. *Geschichte der Ersten städtischen höheren Töchterschule, der Luisenschule in Berlin*. Berlin, Schumacher, 1888: 111pp: p. 69.

This indicates that Adolf Souchon was successful professionally. It also means that the Souchons were living in Berlin in 1874 and had probably been there prior to this. However, a change in residence was imminent.

### Relocation to Oels

In that same year, Souchon was transferred from the bustling metropolis Berlin to a small town called Oels with less than 9000 inhabitants. This town, 400 km to the south-east of Berlin, is close to Breslau in what was then Lower Silesia in Prussia (today it is named Oleśnica and is in Poland).<sup>148</sup> Souchon's move was documented in a note dated September 27, 1874, in the *Baugewerks-Zeitung: Central-Organ der Deutschen Baugewerks-Vereine* – the official periodical of the German Societies for Construction Engineering. It states that:

Master Builder Adolf Souchon, formerly of Berlin, has been appointed Royal Regional Master Builder in Oels, Upper [sic] Silesia.<sup>149</sup>



A panorama of Oels as seen from the north-east in the year 1909. The towers from left to right indicating: the City Hall, the Castle Church, the Catholic Church and the Salvator Church.<sup>150</sup>

<sup>148</sup> <https://en.wikipedia.org/wiki/Ole%C5%9Bnica/>.

<sup>149</sup> *Baugewerks-Zeitung: Central-Organ der Deutschen Baugewerks-Vereine*. Jahrgang 6, Berlin, 27. Sept 1874: p. 588.

<sup>150</sup> Postcard image by Trinks & Co. This publisher was in business between 1909–1943 ([https://de.wikipedia.org/wiki/Trinks\\_%26\\_Co./](https://de.wikipedia.org/wiki/Trinks_%26_Co./)).

From Adolf's transfer in 1874 onwards, the two of them lived their lives together in Oels, Adolf as Master Builder and Lina preoccupied herself with the fine arts (more below). At times, the two travelled together (see page 81), at times Lina travelled to visit friends and acquaintances.

### Master Builder in Oels

In her *Family History*, Lily Schnabel referred to Souchon as 'Bau-Inspector' and 'Bau-Rat'. There are numerous records of Baumeister Souchon in the public domain which confirm his activities in Oels. Some of these refer to his status, such as the note in the *Baugewerks-Zeitung* mentioned above (p. 46). This is confirmed in the *Manual on the Royal Prussian Court and State for the Year 1875* which notes:

District Master Builder ... in Oels: Souchon, [responsible for] rural road and lane construction in the districts Oels, Wartenberg and Namslau and for the wetlands in the district.<sup>151</sup>

The *Journal for Construction* reports in 1878 that for the "Upper Committee and Government of Breslau ... Mr. Souchon [is] District Master Builder of Oels".<sup>152</sup> Also, a list of the residents of Oels for the year 1881 recorded "Souchon, District Building Inspector in Oels, road construction project".<sup>153</sup>

Furthermore, there are numerous notices and announcements in the local newspapers calling for tenders for very diverse projects. Take the following, for instance:<sup>154</sup>

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### B e k a n n t m a c h u n g.

Der Anbau an den Rind- und Pferdeviehstall auf der katholischen Pfarrthei zu Michelsdorf, dessen Kosten excl. Titel Insgemein und des Werthes der alten Materialien, welche dem Unternehmer zum Anschlagpreise überlassen werden, auf 1108 Mark 80 Pfennige veranschlagt ist, soll

**Montag, den 7. Juni cr. Vormittags 9 1/2 Uhr,**  
in der Schule zu Michelsdorf

an den Mindestfordernden, unter Vorbehalt des Zuschlages verbunden werden.

Unternehmer hat eine Kautions von 250 Mark bei der Königlichen Kreis-Steuer-Kasse zu Namslau zu deponiren und Quittung im Termin zu übergeben.

Oels, den 28. Mai 1875.

**Der Königliche Kreis-Baumeister. Souchon.**

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<sup>151</sup> *Handbuch über den königlich preussischen Hof und Staat für das Jahr 1875*. Berlin, Verlag der königlichen geheimen Ober-Hofbuchdruckerei. 1874.

<sup>152</sup> *Zeitschrift für Bauwesen*. 1878, vol. 28: p. 264.

(<https://books.google.de/books?id=5dBLAAAAAAAJ&printsec=frontcover&hl=de/>).

<sup>153</sup> [http://www.gca.ch/Genealogie/Oels/Seite\\_Oels\\_O\\_Sz.htm/](http://www.gca.ch/Genealogie/Oels/Seite_Oels_O_Sz.htm/).

<sup>154</sup> *Namslauer Kreißblatt*. 1875, No. 22, p. 159.

[www.bibliotekacyfrowa.pl/Content/68737/GSL\\_P\\_28165\\_III\\_1875\\_0022.pdf/](http://www.bibliotekacyfrowa.pl/Content/68737/GSL_P_28165_III_1875_0022.pdf/).

This translates as:

### Notice

The construction of the annex of the cattle and horse stable on the property of the Catholic parish of Michelsdorf, the costs of which are estimated at 1108 mark and 80 pfennigs, excluding the title in general as well as the value of the old materials which will be handed over to the entrepreneur at current prices, will be granted on

Monday, 7 June, in the morning 9½ o'clock,  
in the school in Michelsdorf

to the lowest bidder subject to acceptance of the bid.

Contractors must leave a deposit of 250 marks at the district Royal Tax Office in Namslau and be in possession of a receipt at the meeting.

Oels, 28 May 1875.

The Royal District Master Builder      Souchon.

A look at the content of the tenders between 1875–77 gives a colorful impression of the duties of a master builder in a provincial Prussian town of the time.<sup>155</sup>

- Lease of cherry trees on the Oels-Kreuzburger Chaussee.
- Construction of a residential building on the Royal Forest Lodge in Egorsellitz.
- Lease of the grass bed and embankment on the [forest?] path from Namslau to Obischau.
- Laying of cobblestone pavement around the newly built workshop of the Forest Lodge in Glausche.
- Foundations of the barn and renovation of the fence at the back of the garden of the forester's house in Windisch-Marchwitz.
- Repairs on the house of the catholic sexton in Reichthal.
- Replacement of the roofing of the parish barn and the church in Glausche.

Similar local announcements made by Baumeister Souchon can be found up to 1882.<sup>156</sup> As one can see, the bids concern jobs or leases of a

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<sup>155</sup> Most of the following announcements were published in the *Namslauer Kreißblatt* which may be found at [www.bibliotekacyfrowa.pl/](http://www.bibliotekacyfrowa.pl/).

<sup>156</sup> Another source for such announcements is the local newspaper *Lokomotive an der Oder: Oels'er Zeitung*, <http://zefys.staatsbibliothek-berlin.de/list/title/zdb/24353243/>.

very regional character. Souchon was a civil servant and his projects were determined by the municipal administration. In general, he was looking, on the one hand, for local craftsmen who could perform the necessary construction, repair tasks and supply materials or, on the other, for entrepreneurs who were interested in exploiting some available land for their own profit.

The bidding sessions usually took place in some public building and, more often than not, in a pub or inn. One of his usual venues for holding bidding sessions was the Hotel Grimm, which was in the center of Namslau, a town of a few thousand inhabitants which lay south-east of Oels.<sup>157</sup> One can imagine him sitting in a smoky public room with the necessary documents – and perhaps a beer – on the table in front of him, the few local bidders at the tables nearby, discussing the details of the offers while nursing their own drinks.



On the left, Grimm's hotel in Namslau around 1903<sup>158</sup>

Souchon was also involved in the construction of larger buildings. In 1878, he was securing tenders for various building materials required for

<sup>157</sup> <https://en.wikipedia.org/wiki/Namys%C5%82%C3%B3w/>.

<sup>158</sup> Photograph found on the website of the Namslauer Heimatfreunde, Bonn.  
<http://www.namslau-schlesien.de/kl8.jpg/>.

the construction of the secondary school in Oels.<sup>159</sup> The last referral in a newspaper is an announcement from July 1882 in which Souchon is requesting tenders for repairs on the prison buildings in Oels.<sup>160</sup>

Another source reveals that he had made plans for a church, a parish house and a school to be built in Tabor Wielki, a small village about 40 km east of Oels.<sup>161</sup> The brick buildings were finished in 1884 and the church is still standing today.<sup>162</sup>

I have found no later references to the work of Adolf Souchon.



The church at Tabor Wielki, planned by Adolf Souchon<sup>163</sup>

<sup>159</sup> *Der Berggeist – Zeitung für Berg-, Hüttenwesen und Industrie*. Jahrgang XXIII, Nr. 2 (Jan. 4, 1878): p. 7; Nr. 6 (Jan. 18, 1878): p. 23; Nr. 15. (Feb. 19, 1878): p. 59.

<sup>160</sup> *Lokomotive an der Oder: Oels'er Zeitung*. Jahrgang 24, Nr. 171, Juli 23, 1882.

<sup>161</sup> <https://agoff.de/?p=52756/>.

<sup>162</sup> See <https://goo.gl/maps/1KanHVK7UJqEqCcVA/>.

<sup>163</sup> Photo dated 1929, <https://agoff.de/?p=52756/>. Copyright AGOFF ©.

### Adolf Souchon's last year

The last public tender announcements by Baumeister Souchon in the local newspapers are from 1882. In early summer 1883, the local newspaper gave notice of tenders for a project which was not signed by Baumeister Souchon, but rather by Baumeister H. Friedrich.<sup>164</sup> This indicates that Souchon no longer occupied this position. The simple reason for this is that Adolf Souchon had fallen ill and died. He had passed away on January 7, 1883.<sup>165</sup>

In the spring of the previous year, he had taken an extended holiday. A local newspaper printed the following notice on May 17, 1882:

The Royal District Building Inspector Mr. Souchon has begun a six-week leave and during this time he will be represented by Building Inspector Mr. Woas.<sup>166</sup>

It is not unlikely that this is an indication that he had health problems and was no longer able to work. Toward the end of the year, he had gone to Wiesbaden, a spa city on the Rhine.<sup>167</sup>

Wiesbaden was well-known for its thermal springs and it was a destination for those with rheumatic or respiratory ailments. Souchon's illness must have been serious enough, as he was prepared to make the roughly 800 km journey from Oels in Silesia. He must have hoped that the treatment in Wiesbaden would help and he was willing to spare no cost and effort in finding a cure.

In Wiesbaden, Souchon was registered at the Bahnhofstrasse 7. This was the address of the Hotel Weins which offered not only furnished rooms, meals and had a wine and beer salon but also proffered hot and cold mineral baths.<sup>168</sup>

In the end, it was to no avail. Early in January 1883 Adolf Souchon succumbed in Wiesbaden to whatever disease he had had. Presumably, Lina had travelled with him and was at his side. It is documented that Adolf's younger brother George Souchon was there, and it was he who reported

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<sup>164</sup> *Lokomotive an der Oder: Oels'er Zeitung*. Jahrgang 25, Nr. 132, Juni 9, 1883.

<sup>165</sup> Standesamtsregister Wiesbaden, Sterberegister Nr. 30/1883  
(<https://digitalisate-he.arcinsys.de/hstamr/925/2627/max/00031.jpg/>).

<sup>166</sup> *Namslauer Kreisblatt* 1882, No. 20: p. 201.  
[http://www.bibliotekacyfrowa.pl/Content/76206/GSL\\_P\\_28165\\_III\\_1882\\_20.pdf/](http://www.bibliotekacyfrowa.pl/Content/76206/GSL_P_28165_III_1882_20.pdf/).

<sup>167</sup> <https://en.wikipedia.org/wiki/Wiesbaden/>.

<sup>168</sup> The address was noted on his death certificate (see below). The amenities of the hotel are listed in an advertisement in the Wiesbaden address book from 1882/83, see:  
<https://hlbrm.digitale-sammlungen.hebis.de/adressbuecher-hlbrm/periodical/zoom/3074779/>.

death to the Wiesbaden civil authorities.<sup>169</sup> In February, his passing was noted by the Ministry of Public Works in Berlin.<sup>170</sup>

Adolf Souchon had died before he reached the age of fifty. Lily Schnabel wrote very little about Baumeister Souchon, but she did note in her *Family History*: "I never met [him], he died rather young".<sup>171</sup>

### **Widow Lina Souchon**

This left Lina widowed in Oels after 15 years of marriage. She was childless and in her late forties. Not much is known about how she spent her time there or how well she was integrated into social life in Oels. It seems that she continued living in Oels at least part of the time. According to Lily Schnabel, the death of Adolf Souchon had left Lina some property:

He left her practically no money but she did get several huge houses in Oels, of which I had pictures because I would later on inherit them. They were her crosses (burdens) and with reason. One was a palace and impossible to rent out. There lived always several officers' families but only for a short while and entire parts of the building remained empty; the sewer system did not work well.<sup>172</sup>

So Lina had a number of pieces of real estate and had a roof over her head. It seems that the house that she lived in was at Bahnhofstrasse nr. 15, less than 1 km south from the city center.<sup>173</sup> This house, a 3-storied brick building, is still standing today (see opposite page).

In terms of finances, she could perhaps have benefited commercially by renting or, in the end, by selling some of the properties. Lily's description implies that this would not necessarily have been easy. And beyond that, as mentioned above, "He left her practically no money". Nonetheless, it seems Lina was not without means. Lily Schnabel notes that, "After the death of her husband [...], Tante could pursue what she loved to do the most, that is, traveling".<sup>174</sup> To do this, she would have needed money.

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<sup>169</sup> Standesamtsregister Wiesbaden, Sterberegister Nr. 30/1883.

<sup>170</sup> See *Centralblatt der Bauverwaltung*. Ministerium der öffentlichen Arbeiten. Berlin, Jahrgang III (Nr.7); 1883 (Feb. 17): p. 61.

<sup>171</sup> Schnabel L, p. 31.

<sup>172</sup> Ibid., p. 29.

<sup>173</sup> This can be deduced from various sources. After Lina's death the building was passed on to the Souchon family in Berlin and this has been documented as late as 1921 (See *Appendix: Souchons in Berlin, Connection to Lina Souchon*, page 107).

<sup>174</sup> Schnabel L, p. 31.





The house at Reja 14–15 in Oleśnica (formerly Bahnhofstrasse in Oels)<sup>175</sup>

Lina will have had her own financial resources. She certainly inherited from her parents, either directly or from royalties or through the sale of the various business branches over time. After the death of her brother Emil (see the Chapter '*Lina and her brother Emil*', below), she inherited the business and, rather than keep it, she decided to sell it. The value of the publishing house founded by her father was likely in the tens of thousands of marks. Its sale in 1878 would no doubt have been of great financial advantage for Lina.

An example of the value of the music pieces which Friedrich Wilhelm Arnold had bought in his time becomes apparent from the sale of a manuscript which Lina sold in 1886.<sup>176</sup> She had found the manuscript in the papers of her brother Emil: a piano quartet composed by Robert Schumann

<sup>175</sup> The Oels Bahnhofstrasse has been renamed Mikołaja Reja. This present-day photo of Reja 14–15 can be found at <https://polska-org.pl/6114449,foto.html?idEntity=528943/> (Permission kindly granted by the Association of the Wratislaviae Amici - polska-org.pl). It shows a 3-storied brick building that had been owned by the Souchons. Historical pictures can be seen on page 90 and page 109.

<sup>176</sup> See the letters from Lina to Adolph Fürstner from March 31, 1885, and May 29, 1885, to be found in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Schott-Archiv, 55 Nachlass 100/B,27500 and 27501 (<http://kalliope-verbund.info/DE-611-HS-3500192/>, <http://kalliope-verbund.info/DE-611-HS-3500205/>).

(opus 47) and annotated by Johannes Brahms.<sup>177</sup> Their father had not been able to publish it earlier due to legal ownership disputes. In May 1886, these legalities were no longer relevant, and Lina sold this one manuscript to *Adolph Fürstner*<sup>178</sup> for the healthy sum of 300 Mark. This equates to roughly 3000 Euro today.<sup>179</sup>

Apart from such financial sources, perhaps Lina also augmented her means by giving piano lessons (see '*Elisabeth Werner*', p. 76, below). According to Lily, Lina had enough money to be able, at times, to spend it indiscriminately (see '*Lina and her niece Lily*', below, in particular p. 68 ff).

With respect to her social contacts, Lily mentions a family with whom Lina had close contact. They were called *von Renesse* and "were [Lina's] neighbours and closest friends."<sup>180</sup> The von Renesse family were originally from the same part of Prussia as Lina. They had moved from Amelsbüren, south of the city of Münster in Westphalia, to Oels in 1894. In that year *Emil von Renesse*,<sup>181</sup> a protestant theologian and educator, secured the position of schoolmaster at the 'Königlichen Gymnasium zu Oels' and remained so until his retirement in 1916.<sup>182</sup> He and his family lived in the Bahnhofstrasse 7,<sup>183</sup> close to Lina's home, and they became her friends.

Lina was also not restricted to residing in the town of Oels, as she also had a place to stay in Breslau. Perhaps when her husband had still been alive, they had acquired a second residence in the nearby 'big city'. Or perhaps Lina herself had looked for alternative quarters after Adolf had died, in order to be able to better partake in social and cultural life in Breslau.

Whichever, in 1885, the publisher Adolph Fürstner addressed a letter to Lina at Grünstrasse 21 in Breslau.<sup>184</sup> The Grünstrasse is a moderately long street just south-east of the city center and close to the Hauptbahnhof.<sup>185</sup>

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<sup>177</sup> This was the document that Lina had left at the Berlin home of her cousin, Marie Barthélemy; see '*A Barthélemy connection?*' page 41.

<sup>178</sup> *Adolph Fürstner* (1833–1908) was a German music publisher, [https://en.wikipedia.org/wiki/Adolph\\_F%C3%BCrstner/](https://en.wikipedia.org/wiki/Adolph_F%C3%BCrstner/).

<sup>179</sup> Engelsing R. *Lebenshaltungen und Lebenshaltungskosten im 18. Und 19. Jahrhundert in den Hansestädten Bremen und Hamburg*. *International Review of Social History* 1966; 11(1): 73–107.

<sup>180</sup> Schnabel L, p. 33.

<sup>181</sup> *Emil August Ludwig Karl Heinrich von Renesse* (1850–after 1921).

<sup>182</sup> [https://de.wikipedia.org/wiki/Emil\\_von\\_Renesse/](https://de.wikipedia.org/wiki/Emil_von_Renesse/).

<sup>183</sup> [http://www.gca.ch/Genealogie/Oels/Seite\\_Oels\\_O\\_Sz.htm/](http://www.gca.ch/Genealogie/Oels/Seite_Oels_O_Sz.htm/).

<sup>184</sup> <http://kalliope-verbund.info/DE-611-HS-3500192/>.

<sup>185</sup> This street exists today under the name Dąbrowskiego. A view north-south from Dąbrowskiego no. 1 from 1907 can be seen on a postcard at the following address: <https://www.herder-institut.de/bildkatalog/iv/258920/>.

The building at Grünstrasse nr. 21 had four-stories (see below) and the Souchon apartment was probably on the fourth floor.<sup>186</sup>



Grünstrasse 21 today (Dąbrowskiego 21, Wrocław)<sup>187</sup>

Lina must have lived there part of the time, as an acquaintance who lived in Breslau mentions in 1894 that Lina had moved back to Oels (see '*Elisabeth Werner*', p. 76, below). Lily Schnabel also makes a cursory mention of "a girlfriend in Breslau" and indicates that Lina had a "lady-companion" as well.<sup>188</sup> Lina therefore had her circle of friends, including an intimate confidante. When not travelling, she spent her time with these people and enjoyed a life as cultured as was possible in the eastern part of the German empire.

<sup>186</sup> Brahms noted Lina's address in his address book as "Breslau Grünstr. 21 III", see also page 81. The Roman "III" is most likely the floor number. Note: it is the German convention to number the ground floor (Erdgeschoss) as zero and the floor above it is the 1st floor.

A digitised version of the address book can be found at [https://www.brahmsinstitut.de/Archiv/web/bihl\\_digital/varia\\_start.html/](https://www.brahmsinstitut.de/Archiv/web/bihl_digital/varia_start.html/), see p. 55.

<sup>187</sup> Present-day photo of the house, <https://polska-org.pl/9056488,foto.html?idEntity=7119436/> (Permission kindly granted by the Association Wratislaviae Amici - polska-org.pl).

Check also Google street-view at <https://goo.gl/maps/QhBBXfzMckjiFhtJA/>.

<sup>188</sup> Schnabel L, p. 37.

In the following chapters, her history will be characterized on the basis of her contacts to various people who accompanied her through various stages of her life.

## Lina and her sister Agnes

In the early 1870-ies, when Lina had been married for several years, there were further developments in the lives of her siblings. Lina was affected in different ways by these events.

At the time, Lina's younger sister Agnes was still living in Elberfeld. In the late summer or early fall of 1871, *Wilhelm Bredemeyer*,<sup>189</sup> a businessman from Leeuwarden in the Netherlands who was an old friend of the Arnold family, announced that he would like to pay a visit.<sup>190</sup> Agnes informed him that her parents had passed away, but he was welcome to come and call. The 60-year-old Bredemeyer, who had known Agnes "since the cradle"<sup>191</sup> now became re-acquainted with her as a 28-year-old adult. The two of them not only got along well but fell in love. When Agnes was asked by Wilhelm Bredemeyer to marry him, she agreed. Soon after, she wrote to her sister to tell her the good news. Lina, who of course knew Bredemeyer as well, seems to have been aghast at the engagement, responding to her sister with the comment "surely not to the old gentleman?"<sup>192</sup>

There had been an intimate bond between the two sisters from their childhood days. As mentioned in the section *A Barthélemy connection?*, Agnes kept a 'poetry album' or 'friendship book' in which her friends and classmates wrote short poems or texts documenting their friendship.<sup>193</sup> In Agnes' book there are also two entries written by her sister Lina. The earlier one reads:

Friendship relieves all suffering on earth,  
It sweetens every bitter drink,  
Its devotedness never wavers or falters,  
May worlds around you fall to dust  
Extinguishing suns, destroying races,  
Friendship will always remain at your side  
And stand by you in the aftermath!  
Even though we are not together,  
Remember, my dear, your loving Lina.

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<sup>189</sup> *Wilhelm Moritz Bredemeyer* (1811 in Vreden – 1882 in Leeuwarden), Schnabel L, p. 13; see also the Death Certificate at <https://www.openarch.nl/>.

<sup>190</sup> Schnabel L, p. 26.

<sup>191</sup> *Ibid.* p. 18.

<sup>192</sup> *Ibid.* p. 22.

<sup>193</sup> *Das Poesie-Album von Agnes Arnold*. Personal collection.





Agnes Arnold, ca. 10 years old<sup>194</sup>

The text is not dated but the last lines indicate that Lina was not always with her sister in Elberfeld and would place it around 1859 when Lina was in her early twenties and Agnes a teenager.<sup>195</sup> Lina was travelling and discovering the world as a young adult. The text gives words of counsel for her Agnes, who is six years younger.

The date of the second entry is also not given but, judging by the handwriting, it was written later, when Lina was older. In it, she advises her sister to be cautious about professions of friendship. But, she should know that she can count on "true friendship" from her sister.

Beloved sister,  
Friendship will write you many a fine word on the blank pages.  
But consider whether these are in earnest, whether the heart  
knows the meaning of the words!  
Of one thing I am sure: no matter how beautiful those

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<sup>194</sup> Detail of the picture on page 18.

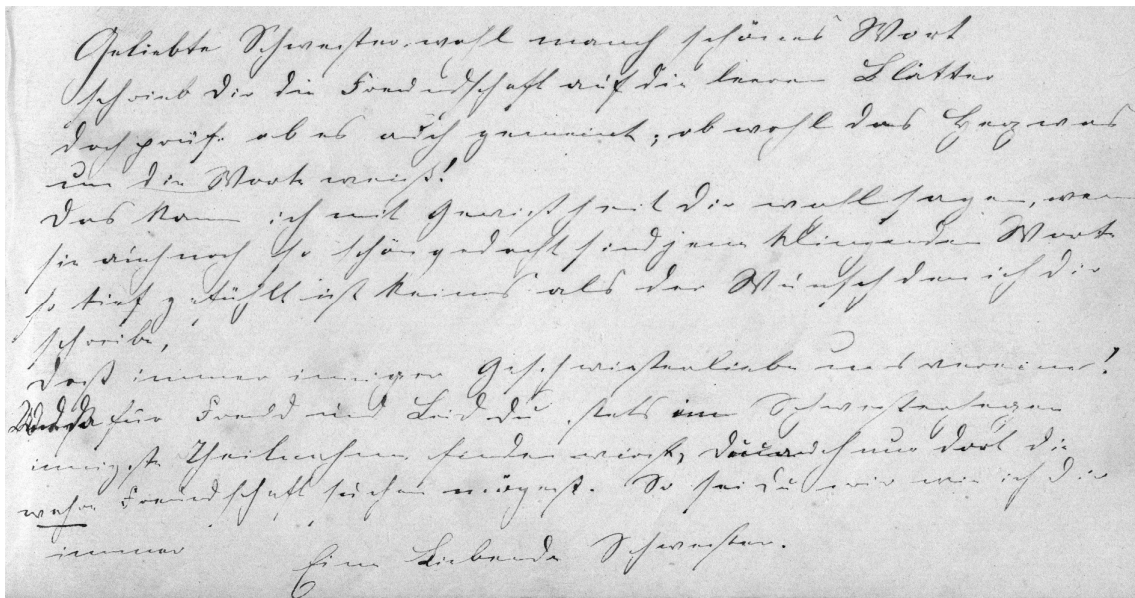
<sup>195</sup> In Agnes' friendship book, most of the entries with dates were written between 1858 and 1860.

melodious words are intended, there are none so deeply felt as the wishes that I have for you.

Let our sisterly love always keep us together!

And, as you will always find deepest sympathy for your joys and sorrows in your sister's heart, so may you look for true friendship only there.

So be you for me as I am for you, a loving sister.



Lina's second entry in Agnes' friendship book

A feeling of tenderness and care resonate in these lines. It sounds as if Lina is genuinely worried that her little sister could befall unhappiness. She is reassuring Agnes that she can always count on her "loving sister" and hopes that their affections are reciprocal.

Thus, when Lina heard that Agnes was going to marry a man more than double her age, a man who was widowed from three previous wives and who was the father of numerous children,<sup>196</sup> it was understandable that she reacted with surprise, and no doubt also with a good portion of worry.

As Lily Schnabel writes in her *Family History*, the two did marry in Elberfeld, soon after they had met, on December 12<sup>th</sup>. After their "beautiful honeymoon", Agnes Bredemeyer née Arnold moved to Leeuwarden.<sup>197</sup> Five

<sup>196</sup> Schnabel L, p. 16–17.

<sup>197</sup> Ibid., p. 26.

months later, in May 1872, the marriage was confirmed and registered in the civil registry of Leeuwarden.<sup>198</sup>

One year later, on the June 12, 1873, their daughter Amalia Ursula Wilhelmine, known as 'Lily', was born. At the time of her birth, Lina was living in Berlin. She then went to Leeuwarden to look after and help her sister with her newborn child.<sup>199</sup> She stayed for four months and noted that "her [Agnes] health did not improve, as we had all hoped, but rather her asthma increased."

This suggests that Agnes had had a history of respiratory problems. Lily Schnabel's *Family History* notes that Agnes' arrival in Leeuwarden a year and a half earlier did not presage good health:

As Mama got out of the train in Leeuwarden, the first thing she said was "Oh, how cold is it here!". And ever since, she never quite seemed to be healthy, or at any rate, her health appeared to be failing quickly.<sup>200</sup>

Agnes' husband Wilhelm Bredemeyer had a good friend from his younger days, *Lambertus Gescher*,<sup>201</sup> who was a medical doctor. Gescher had expressed concern "that this delicate person was not intended for the rough northern climate".<sup>202</sup> And so it seems that her condition did not improve.

In the summer of 1876, when her little daughter was three years old, Agnes was in Switzerland in order to improve her health and she reported in letters to Lina that this had done her good.<sup>203</sup> Unfortunately, upon her return to Leeuwarden her health took a turn for the worse and "the cold climate of northern Holland attacked her health severely". Agnes wrote to her sister that "she had a cold and had to cough so much. Dr. Gescher had said that she had to stay at least for three weeks in the house."<sup>204</sup> However, she had contracted pneumonia and after five days, on October 29, 1876, she died. Wilhelm Bredemeyer, now widowed for the fourth time, sent a

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<sup>198</sup> <https://www.openarch.nl/frl:d9326bf8-10f1-a9c4-cfab-f56e11a54685/nl/>.

<sup>199</sup> Letter written by Lina to Johannes Brahms on Jan. 8, 1877. Source: Archiv der Gesellschaft der Musikfreunde in Wien, Brahms-Nachlass, Briefe Lina Souchon an Johannes Brahms 335a, 2 (see also: <https://www.brahmsinstitut.de/index.php?cID=292/>)

<sup>200</sup> Schnabel L, pp. 26–27.

<sup>201</sup> *Lambertus Bernardus Gerhardus Gescher* (1805–1878) had been friends with Wilhelm Bredemeyer since his days in Vreden. <https://www.genealogieonline.nl/en/berkemeijer-genealogie/I13699.php/>.

<sup>202</sup> Schnabel L, p. 28.

<sup>203</sup> Here and in the following, see the letter written by Lina to Johannes Brahms on Jan. 8, 1877 (see above, note <sup>199</sup>).

<sup>204</sup> Schnabel L, p. 29.



telegram to his sister-in-law Lina and wrote "My dear wife passed away this morning, very sad for Lily and for me. Wilhelm."<sup>205</sup>

Lina was devastated by her sister Agnes' death. Two months later, while in Oels, she wrote a letter to Johannes Brahms in which she describes her pain:

Unfortunately, I must [...] tell you about a loss which is infinitely sad for me, the death of my only sister, my dear Agnes [...] Now the already old man [Wilhelm] stands alone again with a three-year-old child [Lily], I no longer have a sister whom I loved so dearly and whom I could not even see before her end because of the great distance. I need not tell you how deeply this hard loss afflicted me and how my desire for everything has been taken away.<sup>206</sup>

In the same letter, Lina mentions that she had met Clara Schumann shortly after, and how Clara's music had evoked "a warm ray of sunshine into my troubled heart". Indeed, Clara had two concerts in Breslau towards the end of 1876, on the 12<sup>th</sup> and 15<sup>th</sup> of December.<sup>207</sup> Lina visited both performances and "the music ... even in such difficult days, gives a feeling of happiness which I thought was no longer possible in this world."<sup>208</sup>

After the concerts in Breslau, Clara Schumann returned to Berlin. Around Christmas, Lina was also in Berlin and met Clara, who was very kind to her. Clara played piano for her and introduced her to some "Lieder" – songs with piano accompaniment. Lina writes that she wants to acquire the sheet music and to find in them "the voice of my dear sister singing which will otherwise never again resound for me." Lily Schnabel noted that Agnes "had a pure, high, well-trained soprano" and that she had sung in concerts.<sup>209</sup> In earlier days, Lina will have accompanied Agnes on the piano and now had to accept that this would not be possible again. Considering the closeness between the two sisters, the death of Agnes was no doubt a dire loss for Lina.

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<sup>205</sup> Ibid.

<sup>206</sup> See the letter written by Lina to Johannes Brahms on Jan. 8, 1877 (above).

<sup>207</sup> <https://www.schumann-portal.de/itinerar-4214.html/>.

<sup>208</sup> Here and in the following, see the letter written by Lina to Johannes Brahms on Jan. 8, 1877 (above).

<sup>209</sup> Schnabel L, p. 27.

## Lina and her brother Emil

After the death of Agnes, Lina still had one remaining member of her core family: her brother Emil. Lina was two and a half years older than Emil and thus much closer to him age-wise than to Agnes. But there is nothing to indicate that the emotional bond between the two was as strong as that of the sisters. Indeed, I have found very little documentation of interaction between Lina and Emil.



Emil Arnold, ca. 13 years old<sup>210</sup>

Growing up in Elberfeld in the house on the Königstrasse, with the Musikalienhandlung on street level, Emil will have experienced his father's business at first hand on a daily basis. He will no doubt have enjoyed good schooling and have started to help in the shop at an early age. As the only son of Friedrich Wilhelm Arnold, Emil was certainly groomed in the retail trade of sheet music, musical instruments and accessories as well as in the publishing business. While his father was still alive, there is one documen-

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<sup>210</sup> Detail of the picture on page 18.

ted incident, mentioned above (page 31), in which Emil, at 23 years of age, was involved in the business: he was sent by his father to London to do some research on the German folk song. As speculated above, there in London, he may have met Lina.

After the death of Friedrich Wilhelm Arnold in 1864, Emil was his father's factual successor. Indeed, there are a number of references available with respect to his occupation with his father's estate and the continuation of the business.<sup>211</sup>

- In the summer of 1864, Emil wrote to the Custodian of the Music Department of the 'Königliche Bibliothek' in Berlin, sending him a list of some of the works Arnold had collected which the royal library might like to bid for.<sup>212</sup>
- In the fall of 1866, he received an offer to publish a folk song.<sup>213</sup>
- In November 1867, Emil was in touch with another collector of German folk songs in order to clear up the whereabouts of some pieces that had been borrowed.<sup>214</sup>
- Between 1867 and 1873, Emil was in contact with the organist *Wilhelm Volckmar*<sup>215</sup> about the latter's published pieces in the Arnold Verlag.<sup>216</sup>
- Over the period between 1864 – 1871, he also oversaw the posthumous publication of nine volumes of his father's collection of German folk songs '*Deutsche Volkslieder aus alter und neuer Zeit*'.<sup>217</sup>
- In November 1872, *Felix Schumann*,<sup>218</sup> the youngest son of Robert and Clara Schumann, asks Emil if he could send him copies of two of

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<sup>211</sup> For a detailed description, see the chapter '*Legacy*' in Van Leeuwen P, p. 87 ff.

<sup>212</sup> Letter to *Franz Espagne*, dated July 21, 1864, <http://kalliope-verbund.info/DE-611-HS-1716290/>.

<sup>213</sup> Letter from *Anton Wilhelm von Zuccalmaglio*, dated Nov. 12, 1866, <http://www.duesseldorf.de/dkult/DE-MUS-037814/340011/>.

<sup>214</sup> Correspondence between Arnold and *Julius Grimm*, Deutsches Literaturarchiv Marbach: Mediennummer: HS008118437 (<http://www.dla-marbach.de/katalog/handschriften/>). See letter dated Nov. 1, 1867.

<sup>215</sup> *Wilhelm Valentin Volckmar* (1812–1887), German organ virtuoso, music teacher and composer, [https://de.wikipedia.org/wiki/Wilhelm\\_Volckmar/](https://de.wikipedia.org/wiki/Wilhelm_Volckmar/).

<sup>216</sup> These works can be found in: *Verzeichniss der Musikalien, erschienen in der Verlagshandlung von F. W. Arnold in Elberfeld*. Leipzig, F. Hofmeister. 1870: p. 20.

The letters can be found in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Schott-Archiv, see <https://kalliope-verbund.info/DE-611-HS-3596852/>, <https://kalliope-verbund.info/DE-611-HS-3601026/> and <https://kalliope-verbund.info/DE-611-HS-3596855/>

<sup>217</sup> Arnold FW. *Deutsche Volkslieder aus alter und neuer Zeit gesammelt und mit Clavierbegleitung versehen*. Elberfeld, Arnold. 1864–1871: Heft 1-9.

<sup>218</sup> *Walter Alfred Felix Schumann* (1854–1879), son of Robert & Clara Schumann. His godfather was Johannes Brahms who put some of Felix's poems to music. [https://de.wikipedia.org/wiki/Felix\\_Schumann\\_\(Dichter\)/](https://de.wikipedia.org/wiki/Felix_Schumann_(Dichter)/).

his father's compositions, the *Bunte Blätter* (op. 99) and the *Albumblätter* (op. 124).<sup>219</sup>

In January 1867, three years after F.W. Arnold's death, their mother Maria Arnold, who was nominally the owner of the business, passed away.<sup>220</sup> As a result, the music store and publishing house formally passed on to Emil and Agnes.<sup>221</sup> Although Lina was not listed as owner, she was still involved. For example, as we have seen, in 1871 she had used her contact to Johannes Brahms in an effort to secure publishing rights for some of Brahms' compositions (see page 34).

When, in the fall of 1871, Agnes married Wilhelm Bredemeyer and moved to Leeuwarden, Agnes no longer involved herself in the business and thus Emil was left solely responsible. With both his parents passed away and both his sisters moved away, Emil decided to rearrange his life. He and Agnes sold the music shop in Elberfeld to *Andreas Peter Küpper*, who had been shop assistant and knew the business well.<sup>222</sup>

Shortly after, in April 1872, Emil moved to Dresden, taking the publishing house 'Verlagshandlung von F. W. Arnold' with him, as well as setting up his own Musikalienhandel.<sup>223</sup> Why he chose to go there is not known. He continued the business until his early death in 1877 at the age of 37.<sup>224</sup>

Lina will have had contact with Emil in those last years and, after his death, she had the responsibility of wrapping up his business affairs. The Musikalienhandel in Dresden was taken over by *Clemens Mehlig* in 1877.<sup>225</sup> The sale of the publishing house was probably more challenging as this involved confirming the rights of all the hundreds of compositions which Friedrich Wilhelm Arnold had acquired over the years.<sup>226</sup> For instance, in January 1878, Clara Schumann legally certified that Arnold had acquired the

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<sup>219</sup> Letter from Felix Schumann to Emil Arnold written Nov. 2, 1872, <https://kalliope-verbund.info/DE-611-HS-3500211/>.

<sup>220</sup> See chapter 'The Loss of the Parents', p. 32.

<sup>221</sup> Schulz OA. *Allgemeines Adressbuch für den Deutschen Buchhandel den Antiquar-, Musikalien-, Kunst- und Landkarten-Handel und verwandte Geschäftszweige*. Leipzig, Verlag Otto August Schulz. 1872: 7.

<sup>222</sup> Risch EG. "100 Jahre Dienst an Wuppertals Musik. Zum Geschäftsjubiläum der Musikhandlung A.P. Küpper". *General-Anzeiger der Stadt Wuppertal* Oct. 25/26, 1941.

<sup>223</sup> Schulz OA. *Allgemeines Adressbuch für den Deutschen Buchhandel den Antiquar-, Musikalien-, Kunst- und Landkarten-Handel und verwandte Geschäftszweige*. Leipzig, Verlag Otto August Schulz. 1875: 8.

<sup>224</sup> <http://www.musikdrucke.htwk-leipzig.de/wordpress/?p=2792/>.

<sup>225</sup> Burger K. *Verzeichniss der Sammlungen des Börsenvereins der deutschen Buchhändler. II Verzeichniss der Buchhändlerischen Geschäftsrundschreiben*. Verlag des Börsenvereins der Deutschen Buchhändler, Leipzig 1897: p. 13.

<sup>226</sup> There were over 700, see *Verzeichniss der Musikalien, erschienen in der Verlagshandlung von F.W. Arnold in Elberfeld*. Leipzig, F. Hofmeister. 1870: 32pp.

rights to seven of her husband's compositions and that these rights had been passed on to Arnold's daughter, Lina Souchon.<sup>227</sup>

In the same month, the publisher Adolph Fürstner purchased the 'Verlagshandlung von F.W. Arnold' from Lina Souchon.<sup>228</sup> This was the same Fürstner to whom she sold the Schumann manuscript mentioned in the chapter '*Widow Lina Souchon*' (page 52).

The death of Emil broke the last link to her life in Elberfeld and the business founded there by her father. In the end, there is no clear indication of what the relationship between these two siblings – Lina and Emil – was like. But it is clear that they had contact and perhaps we may presume that they got along well and supported each other where they could.

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<sup>227</sup> Attestation made by Clara Schumann, Jan. 24, 1878. The document can be found at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Schott-Archiv, 55 Nachlass 100/B,27502 (<http://resolver.staatsbibliothek-berlin.de/SBB0002B1240000000/>).

<sup>228</sup> Burger K. *Verzeichniss der Sammlungen des Börsenvereins der deutschen Buchhändler. II Verzeichniss der Buchhändlerischen Geschäftsrundschreiben*. Verlag des Börsenvereins der Deutschen Buchhändler, Leipzig 1897: p. 13.

## Lina and her niece Lily

In 1864, Lina's father had died. Over the next thirteen years – up to 1877 – Lina's mother, brother and sister had passed away and there was only one remaining living descendent who represented the whole of her family.<sup>229</sup> This was her sister Agnes' daughter, Lily Bredemeyer. In 1877 she was four years old and lived in Leeuwarden. In the chronicle of her family, the *Family History* written in 1947, Lily mentions her aunt Lina in the context of various anecdotes. Moreover, she also devotes a whole chapter to Lina. She begins this chapter with the following words: "The eldest sister of my mother had an eccentric personality. Therefore she gets special mention in this book."<sup>230</sup>



Lily Schnabel, née Bredemeyer in her early twenties<sup>231</sup>

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<sup>229</sup> Lina's maternal grandmother, Maria Ursula Frambach, after whom she had been named and who survived her own daughter Maria Arnold, had passed away in 1874 (Schnabel L, p. 18).

<sup>230</sup> Schnabel L, pp. 29–37.

<sup>231</sup> Ibid., p. 45.

The first part of this "special mention" gives a biographical background story of Lina and includes a number of the events described in the previous chapters of the present work. Then there follow several accounts of meetings between Lina and her niece Lily when she was older. Although Lina had seen Lily shortly after she was born (see page 60), it seems that the two had not met during Lily's childhood and adolescence. A few words on this period of Lily's life follow below.

After the death of her mother Agnes in 1876, Lily was taken care of by her nanny, minder and householder, *Fräulein Rieke*.<sup>232</sup> When Lily was nine (1882), her father died and her older half-brother Alex Bredemeyer became her guardian (see page 29). *Fräulein Rieke*, however, stayed on to take care of her. Four years later – when Lily was 13 – Alex Bredemeyer decided to send her to a boarding school in Amesfoort. Here she stayed for four years, followed by a year at the Institute Paridaens in Leuven, Belgium<sup>233</sup> where she received high-quality musical training.

In 1891 – at the age of 18 – Lily was sent to a finishing school near Coblenz, Germany. The 'Pensionat Marienburg' was located in Vallendar, a small city on the right side of the Rhine, just 6 km north of Coblenz. After normal schooling, a 'Pensionat' or finishing school was intended to prepare young women of the well-to-do classes for their entry into social, married and family life. This is where Lily spent two good years. She writes:

... I got piano lessons at the Conservatory in Coblenz. These courses were meant for one year but because I liked it there so much, my guardian permitted me to stay for two years.

[The school] was beautifully situated, with mountains in the background: lots of freedom, pleasant home life, and the boarding school was surrounded by a large park with gardens down below.

All were adult girls (among whom some were already engaged); also foreign students. Many of these girls became my good friends and they invited me for visits. I have maintained these friendships for years, even well after all of us were married.<sup>234</sup>

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<sup>232</sup> *Wilhelmine Johanne Henriette Rieke* (1848–1939), source: 'in memoriam' (prayer) card.

Here and in the following see: Schnabel L, p. 38 ff.

<sup>233</sup> This school still exists: <https://nl.wikipedia.org/wiki/Paridaensinstituut/> and <http://www.paridaens.be/>.

<sup>234</sup> Schnabel L, pp. 41–42.



Pensionat Marienburg in Vallendar in 1916<sup>235</sup>

Vallendar is where Lily had the earliest opportunity to meet her aunt and godmother. In Lily's own words:

I saw her for the first time in Vallendar. She came from Oels in Schlesien [Silesia] to visit her only remaining family and godchild at her boarding school.

I was of course on the lookout and saw an outlandish figure approach through the entrance drive, remarkable because of the clothes she wore: an unattractive pelerine [i.e. cape] decorated with small shiny [jet] stones and a bonnet with weed-like embellishment.

She stayed in a hotel in Coblenz and for a week she picked me up every morning to make beautiful little trips.

She was not very money-wise and was lackadaisical with her finances and spent lavishly.<sup>236</sup>

The first impression Lily had of her aunt seems to have prompted the sense of Lina being eccentric: she describes her appearance as "outlandish", "remarkable", "unattractive" and her wearing a "weed-like embellishment". Perhaps one should consider that Lily was not yet 20, that Lina was 55 and, in spite of her travelling, had already been living in Oels in the far-off

<sup>235</sup> Postcard, Verlag Victor Ullmann, Coblenz, Nr. 345.

<sup>236</sup> Schnabel L, pp. 31–32.



eastern German Reich, close to the Russian border, for some 17-odd years. Perhaps her style and fashion did not quite fit into the modern scene of the big cities along the Rhine. Nonetheless, Lily enjoyed the attention of her aunt who seemed to have no trouble in spending money on entertaining her niece.<sup>237</sup>

After her two years in Vallendar, Lily returned to Holland to live with her guardian, Alex, in Amsterdam.<sup>238</sup> At that time she often visited her former nanny Fräulein Rieke, who had married *Henri Hoosemans*,<sup>239</sup> the widower of Lily's half-sister *Sophie*,<sup>240</sup> and who was now living in Leiden. It was there, in the fall of 1893, that she became acquainted with *Anton Schnabel*.<sup>241</sup> They became engaged and then married in July 1895, when Lily had just turned 22.



Anton Schnabel in his late twenties<sup>242</sup>

Anton Schnabel was a retailer with a shop in Leiden and this is where the couple lived their relatively well-off life. It was there that Lina again

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<sup>237</sup> Lina seems to have inherited her father's relaxed attitude to finances, of whom was said "... he spent his money with incomprehensible ease" (in Van Leeuwen P. *A biography of Friedrich Wilhelm Arnold*. p. 19).

<sup>238</sup> Here and in the following, see Schnabel L, p. 42 ff.

<sup>239</sup> *Henricus Fransiscus Hoosemanns* (1852–1915).

<sup>240</sup> *Margaretha Sophia Bredemeyer* (1820–1862), 4th child of Wilhelm Bredemeyer by his second marriage.

<sup>241</sup> *Antonius Josephus Schnabel* (1865–1928).

<sup>242</sup> Schnabel L, p. 44.

visited her niece.<sup>243</sup> It was in the summer of 1897 and Lina celebrated her 60<sup>th</sup> birthday there in Leiden. Lily recounts that she had advised her aunt on the local contemporary fashion trends. In her words:

... I then took the precaution of telling her that people in Leiden rather dressed up. And so, at the same time as she [arrived], there came a couple of big suitcases which contained the most chic 'robe' outfits; the most splendid one was made of peach-coloured brocade, with a train. She was never able to wear any of these gowns in Leiden.

For a long time I had qualms of conscience about it. Only the aforementioned outfit, I had her wear on her 60th birthday when I gave a dinner in her honour: the guests were the Hoosemans family. My aunt really looked like royalty that evening with her snow-white hair, intelligent face and distinguished manners. 'Where then in Leiden is all that dressing up?' Well, I did not mean evening gowns.

In all, Lina stayed for three months and did a lot of sightseeing, not just in Leiden but also The Hague, Rotterdam and Amsterdam. "She showed interest in everything and wanted to see everything." It seems that at some of the venues they visited, her eccentricity came to the fore:

In the 'Mauritshuis' (museum in The Hague)<sup>244</sup> she requested to speak to one of the curators and explain to him that the name attached to a certain painting was not the name of the actual painter.

"That is painted by Salvator Rose" [sic!<sup>245</sup>], she pointed out "I can see it from the whole style."

"Madam, the name which you mention was indeed on it before," the gentleman answered respectfully and full of admiration, "but because we hesitated between the two, we finally exchanged him with this one."

"You can safely remove it again and put S.R. under it." replied my aunt.

Lily also recounts a further anecdote in which Lina displayed her erudition:

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<sup>243</sup> The following anecdotes can be found in Schnabel L, pp. 32–33.

<sup>244</sup> <https://en.wikipedia.org/wiki/Mauritshuis/>.

<sup>245</sup> This was most likely the Italian baroque painter Salvator Rosa (1615–1673), [https://en.wikipedia.org/wiki/Salvator\\_Rosa/](https://en.wikipedia.org/wiki/Salvator_Rosa/).

Another example happened in the Hortus (Botanical Garden) in Leiden. Outside, on one of the greenhouses near the entrance stood some busts of different botanists.

"Who are those?" she asked me. I said that I did not know.

"And you don't know that?" she asked very surprised.

"No, not the slightest idea!"

"Then I shall explain it to you." And she began to talk about the names, the dates of birth and death and what they had done for the botanical science.



The bust of botanist/zoologist Carl Linnaeus in the 'Hortus'<sup>246</sup>

Lily was impressed by her aunt's knowledgeability and wide-ranging interests. "She was always interesting and often displayed a dry humour, a very exceptional lady." On the other hand, referring to the visit at the museum, Lily feels that "it was not always a pleasure". Lily's husband Anton put it diplomatically, suggesting that "she lectured too much."

All in all, though, it seems that Lina was very pleased to be with Lily and Lily enjoyed her aunt's presence. In particular:

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<sup>246</sup> *Carl Linnaeus* (1707–1778) was a Swedish botanist, zoologist, taxonomist, and physician who formalised binomial nomenclature, the modern system of naming organisms, see [https://en.wikipedia.org/wiki/Carl\\_Linnaeus/](https://en.wikipedia.org/wiki/Carl_Linnaeus/). This image is a detail of a photograph taken by Herman Kleibrink in 1962 (Creative Commons CC-0). (<https://www.erfgoedleiden.nl/collecties/beeldmateriaal/zoeken-in-beeldmateriaal/detail/8a30eb86-26bd-11e3-9d4d-3cd92befe4f8/media/3b7749d0-3e3c-66c8-dac7-fb10fd7eb19f/>).

What I preferred the most were the evenings when she played the piano (all by heart) — it was sublime. She treated me to the Quatre Mains [four hands, Oma naturally playing with her]<sup>247</sup> of Schumann and Brahms, the Etudes of Chopin.

At times I had the impression that the relationship between the two reflected, in some ways, the bond between Lina and her sister Agnes.

The remainder of Lily's chapter on her aunt Lina deals with her illness and death. This will be referred to below in the corresponding chapter on page 88.

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<sup>247</sup> Comment inserted by Addie Van Leeuwen; Lily was Addie's "Oma".

## Lina and her Friends in Music

In the 1880's and 90's, Lina maintained her contact to various friends and acquaintances with whom she shared the love of music. Of these, she no doubt had more than a few, considering the networks she had acquired while young, her extensive travelling and her self-confident nature. Most of the traces of these relationships have sadly been lost, but those that still exist and are accessible give a glimpse into aspects of her personality and the various phases of her life.

### **Clara Schumann**

One person who accompanied Lina's life from her youth onwards was Clara Schuman. Clara had been a guest at the Arnold's home when she was young (p. 21). We know that Clara was her piano teacher (p. 22) and that she was aware of the stages of Lina's musical training (p. 22, 30). When Lina travelled as an adult, she visited Clara, for example in Berlin (p. 40) and in Baden-Baden (p. 79). There is no doubt that they communicated in writing but almost no letters remain.<sup>248</sup> One letter that has recently appeared in the public domain has yet to be published and its content is unfortunately not yet available.<sup>249</sup>

Some aspects of the relationship between the two women are evident in the letter Lina wrote to Johannes Brahms in early 1877. In this letter, Lina's portrays Clara's support after the death of her sister Agnes (see above, p. 61). Apart from Clara comforting Lina in her grief, Lina describes her as a caring and considerate person: "... her loving, kind-hearted nature brought me everything which can uplift and delight us", and "... she was infinitely good to me ...", and "... [she] pleased me with her recital of Schumann's 'Aufschwung' and several 'Lieder' which she had adapted for the piano".

Clara also let Lina have one of her grand pianos:

I also received one thing from her that I had hitherto been missing, namely a very beautiful Steinweg grand piano and now I play with renewed delight and new courage.

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<sup>248</sup> See for example, the letters listed in Kalliope Union Catalog: <https://kalliope-verbund.info/gnd/1073472620/>.

<sup>249</sup> Letter written by Clara Schumann to Lina on Oct. 10, 1894 (<https://sbd.schumann-portal.de/briefe.html?show=13122&PSI=2825/>). Planned publication is the end of 2024.



Clara Schumann, 1853<sup>250</sup>

The piano was most likely a Grotrian-Steinweg<sup>251</sup> – the manufacturer preferred by Clara Schumann and which she recommended to family and friends.<sup>252</sup> The instrument, however, was not a gift: later in the letter Lina noted that "the piano has claimed all our savings". Considering the expense of such a fine instrument, its acquisition is an indication of the importance that playing the piano had for Lina.

Lina's admiration and regard for Clara's musical abilities and talent also become clear. In the 1877 letter, she writes: "My beautiful, extraordinary Clara Schumann, the embodiment all poetry and music ...". After the death of Clara Schumann in 1896, Lina wrote to Brahms, mourning the passing of her friend.<sup>253</sup> In it, she describes Clara's work:

<sup>250</sup> [https://commons.wikimedia.org/wiki/File:Clara\\_Schumann\\_1853.jpg/](https://commons.wikimedia.org/wiki/File:Clara_Schumann_1853.jpg/).

<sup>251</sup> The Grotrian-Steinweg company produced high quality pianos in Germany. One of the founders, *Heinrich Engelhard Steinweg*, later emigrated to the United States and founded Steinway & Sons. (<https://en.wikipedia.org/wiki/Grotrian-Steinweg/>).

<sup>252</sup> <https://www.schumann-portal.de/fluegel-von-grotrian-helfferich-schulz-braunschweig-1871.html/>.

<sup>253</sup> Letter written by Lina to Johannes Brahms on Sept. 12, 1896. Source: Archiv der Gesellschaft der Musikfreunde in Wien, Brahms-Nachlass, Briefe Lina Souchon an Johannes Brahms 335a, 1 (see also: <https://www.brahmsinstitut.de/index.php?cID=292/>).

What do I care about all other music, only at the altar of the highest, the altar of true beauty, do I lay my thoughts, my wishes and my hopes ...

And

Who will preserve this rich material of such an artist's pilgrimage for the world? There will certainly be those who can be called on to reveal the richness of Clara Schumann's life.

This letter from 1896 is also invaluable because it reflects the sense of personal loss Lina experienced resulting from Clara's passing. The two had not met for some time and Lina had wanted to visit: "Year after year, always quietly desiring to see her, to hear her again." Unfortunately, in her last years, Clara was plagued by various ailments and she was not always well. In 1895, Lina had planned to see Clara, but bad health intervened and hindered their meeting:

And yet then, last year, when the possibility to come was arranged, illness came, hindrances of various kinds and the last deadline passed.

Clara died May 20, 1896, without a closure meeting between Lina and Clara. She laments her loss:

Ach, how much of myself has gone with her! ... Ach, for me, a whole life of passionate wishes coalesced in her. Wishes which were never fulfilled, their intensity not decreasing, but rather increasing over time.

What's to become of me now!

These lines indicate that Lina's life had not always developed the way she had hoped. She admired Clara immensely and had seen in her a role model for herself. Perhaps Lina had imagined for herself a life with more musical success than she had had. Clara herself had attested to her young talent (see page 22), she had studied and performed in Paris and London (pages 30, 31), Lily found her playing "sublime" (page 72) and she was good enough to give piano lessons (see below, page 76). Her playing was important enough to her that she was prepared to invest in a Grotrian-Steinweg grand piano. Lina was no doubt a good musician, but her achievements did not reach the virtuosity she might have liked.

Beyond music, Lina may have also wished for a more intense social-artistic life. She was intelligent, talented and knowledgeable. She was acquainted with many of the people who were active in the contemporary

cultural scene: earlier through her father's professional contacts (p. 15 ff) and later through her own activities (see e.g. the chapter '*Travelling*', p. 25 ff). She had seen many countries and major cities throughout Europe. And, in the end, she landed in Oels, a small town in Lower Silesia with a population around 10,000. For a culturally interested person the only consolation would have been that the regional capital Breslau, a large and important city, was just 30 km away.

At the time that she wrote the letter, Lina was 59 and perhaps the death of Clara led her to re-assess her own life and her achievements. She may have recalled a vision she had had for herself at an earlier age. It seems she feared that her hopes and dreams would remain unfulfilled.

Whatever lay behind her lament, those sad lines reflect the realization that she had lost – not only a friend, a support, a confidant, a role model – but also the hope of achieving goals which were central to her ambitions in life and which she will continue to miss as her life goes on.

Lina closes her letter to Brahms by relating her last visit to Clara Schumann's home in Frankfurt:<sup>254</sup>

I was in Frankfurt for a day. The son's portrait from the time as we know it, and the grand piano, that was all that the rooms offered, all else was empty, very barren, and boxes and boxes. From the garden I took a twig and a rose, and I moved on with a heavy heart.

### Elisabeth Werner

Over the years Lina will have met many of the friends, acquaintances and colleagues of Clara Schumann. Unfortunately, there are few records of whether these contacts had any lasting significance in Lina's life. The relationship to Johannes Brahms is one major exception. There is one other minor case which is based on two short mentions of Lina in letters written to Clara from *Elisabeth Werner*.<sup>255</sup>

A few lines are needed to illuminate the context of the excerpts. Elisabeth Werner's mother – *Amalie Werner* – was a good friend of Clara's mother *Mariane Bargiel*.<sup>256</sup> The daughters of Amalie Werner and Mariane

<sup>254</sup> Myliustrasse 32, the house is still standing: <https://goo.gl/maps/r1m47C2PSuyg7yrA9/>.

<sup>255</sup> *Sophie Friederike Elisabeth Werner* (1823–after 1911), <https://sbd.schumann-portal.de/Person.html?ID=1691/>.

<sup>256</sup> *Mariane Tromlitz*, (1797–1872) pianist, piano teacher, soprano singer, <https://www.deutsche-biographie.de/pnd116056894.html/>.

Mariane had been married to *Friedrich Wieck* (1785–1873, piano and voice teacher and music



Bargiel – Elisabeth and Clara – were about the same age and, as with their mothers, a friendship also developed between them which lasted life-long.

For a two-year period from 1858 to 1860, Elisabeth was householder at the home of Clara in Berlin and took care of Clara's children while she was on tour.<sup>257</sup> From 1865 onward she lived in Breslau. When not together, the two communicated by letter.

The first mention of Lina Souchon is in a letter which Elisabeth Werner, aged 66, wrote to Clara in October 1889. It relates that she is taking piano instruction and that her teacher is "Mrs. Souchon". She writes:

... I now play piano four hands with Mrs. Souchon more often – I go to her place and she is really untiringly kind and lenient with my terrible defects. But it gives me much pleasure, as I can recall so many past beautiful things, or get to know them anew – and that which is missing is replaced by fantasy.<sup>258</sup>

From this we learn that Lina plays piano well enough to give lessons to Clara's friends. It can be assumed that Lina and Werner became acquainted through Clara, perhaps at an earlier time, or perhaps in Breslau. Lina is now 52, has lived in Oels/Breslau for almost 20 years and has been widowed for five. On the one hand we have seen that, after the death of Adolf Souchon, she began travelling again. Here we get a glimpse at what her social life was like when she was at home.

Elisabeth Werner's words indicate that she is quite pleased with Lina's instruction and finds her kind and patient. The two maintained contact over a number of years but it seems that the warm-hearted relationship changed over time. Five years later, in November 1894, Elisabeth writes Clara and, among other things, responds to an inquiry Clara had made about Lina:

... You ask about Mrs. Souchon.<sup>259</sup> Since she has moved to Oels we see her very rarely and for us this is a relief. Being together

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reviewer, [https://en.wikipedia.org/wiki/Friedrich\\_Wieck/](https://en.wikipedia.org/wiki/Friedrich_Wieck/)) and one of the children of this marriage was Clara (Schumann née Wieck).

Mariane later divorced Wieck and then married *Adolph Bargiel* (1783–1841), a German piano and voice teacher and violinist ([https://de.wikipedia.org/wiki/Adolph\\_Bargiel/](https://de.wikipedia.org/wiki/Adolph_Bargiel/)).

Mariane was also the mother of Woldemar Bargiel (see page 22).

<sup>257</sup> Schumann-Portal: <https://sbd.schumann-portal.de/Person.html?ID=1691/>.

<sup>258</sup> Letter from Elisabeth Werner to Clara Schumann Oct. 25, 1889, <http://sbd.schumann-portal.de/briefe.html>, ID 19731/.

<sup>259</sup> Clara had written to Lina a few weeks earlier, on October 16 (the contents of this letter have not yet been published, see page 73). Perhaps Lina had not yet answered, and Clara asked Werner about it.

with her requires a struggle on my part because I have resolved not to let her feel how disagreeable, at times unpleasant, she is to me...<sup>260</sup>

One may ask what lay behind this change of heart. It is obvious that Elisabeth Werner now prefers not to spend time with Lina. Was she offended by some action on Lina's part? Is it a reflection of some undesirable aspects of Lina's eccentric personality? In the chapter '*Lina and her niece Lily*' (page 66 ff) we have seen that Lina's behavior was not always perceived as agreeable. Lina was now 57 and perhaps her interaction with others had become more problematic with age.

This short passage also indicates that up to the time of this letter, Lina had used her residence in the Grünstrasse in Breslau. However, the phrase "... she has moved to Oels ..." implies that Lina had resettled in her house in the Bahnhofstrasse in Oels, perhaps for good.

### **Johannes Brahms**

Johannes Brahms entered Lina's life when she was about eighteen years of age and had begun taking lessons from Brahms (see chapter '*Piano Lessons*'). She was no doubt very impressed having this 22-year-old music prodigy as her teacher. It would not be surprising if she had developed an infatuation for this handsome, talented young man.

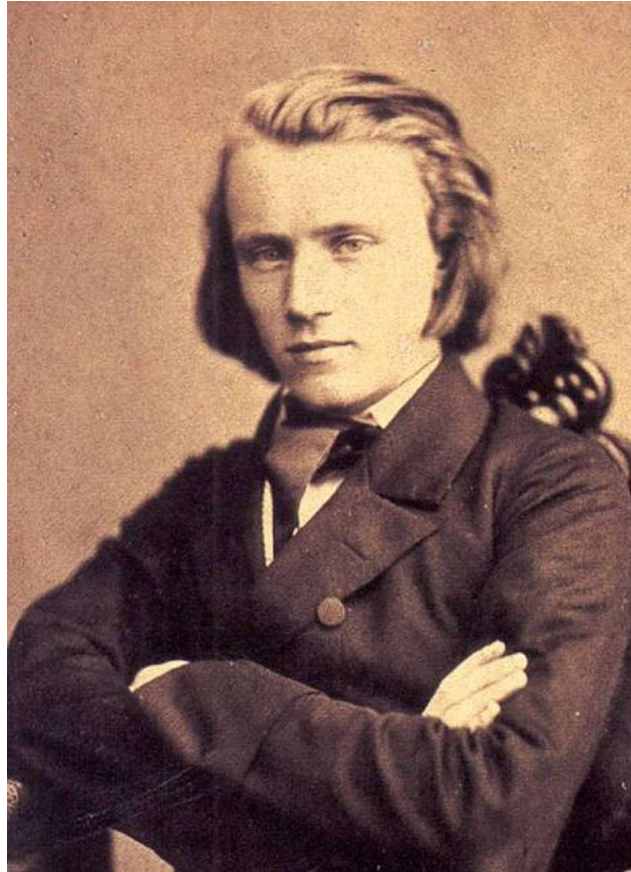
A few years later – in 1859, as we have seen in the chapter '*Leipzig*' – Brahms' piano concerto was badly received. I have postulated that Lily Schnabel's anecdote of Lina meeting Brahms took place then and there. The anecdote recounts that Lina presents Brahms with flowers to congratulate him on his work and, in the light of the critique he had had to endure, he responds to her gesture with appreciation. No matter when and where, its retelling by Lina reflects her admiration for and loyalty to Brahms as well as his fondness for her, as she perceived it.

Over the following 10 or so years, during which time Lina married Adolf Souchon, there are no records available that document contact between Lina and Brahms. However, it is likely that they met and there was certainly correspondence. A letter from Brahms written in May 1871, mentioned above in the chapter '*The Loss of the Parents*', suggests that it

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<sup>260</sup> Letter from Elisabeth Werner to Clara Schumann Nov. 2, 1894, <http://sbd.schumann-portal.de/briefe.html>, ID 19735/.

was so.<sup>261</sup> In it, Brahms – in reply to Lina's request – regrets that he cannot offer any of his works for publication in the 'Verlagshandlung von F.W. Arnold'.



Johannes Brahms, 1853<sup>262</sup>

Brahms wrote this letter from Baden-Baden, a spa town in the Black Forest, south-western Germany. In the period between 1865 and 1874, he owned a house in the district Lichtental.<sup>263</sup> Over the years, he spent the summer months there, met with friends and composed a number of his well-known works. Furthermore, Clara Schumann lived in Lichtental at about the same time.<sup>264</sup> Apart from the business aspects mentioned in the letter, Brahms also writes Lina:

... I am staying in Baden-Baden for the summer and may thus also hope to meet you and talk to you here ... Frau Schumann is

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<sup>261</sup> Letter from Brahms to Lina Arnold written in May 1871, <https://www.brahms-institut.de/index.php?cid=292/>.

<sup>262</sup> [https://commons.wikimedia.org/wiki/File:Johannes\\_Brahms\\_1853.jpg/](https://commons.wikimedia.org/wiki/File:Johannes_Brahms_1853.jpg/).

<sup>263</sup> <https://brahms-baden-baden.de/museum/>.

<sup>264</sup> <https://www.schumann-portal.de/aufenthaltsorte-156.html/>.

arriving today or tomorrow<sup>265</sup> and so I hope that you also feel that spring has sufficiently arrived to allow you to set out on the journey. So, I hope to see you soon ... your very devoted Johannes Brahms.

Lina may well have travelled to Baden-Baden and visited both of her former piano teachers. To be sure, it had been noted that Brahms had numerous visitors in the summer of 1871, which pleased him (but also hindered his work).<sup>266</sup> Writing to Lina, Brahms encourages her to make the trip and he seems to be looking forward to spending some time with her. He closes his letter with "your very devoted".

The next available record is a letter written by Lina to Brahms almost six years later when she was 39 and living in Oels.<sup>267</sup> It is a long letter which also includes the sad narrative of the death of Lina's sister Agnes (see Chapter '*Lina and her sister Agnes*', page 57). The mood of the letter is melancholy – no doubt because of her bereavement – but it also reveals a slightly lamenting attitude of the devoted but neglected disciple.

The content of the letter shows that Lina had been writing Brahms but had received no response. She had heard from Clara Schumann that Brahms could not read her address. She begins this letter with:

That's how it goes for those with poor handwriting!  
 With great longing I have hoped day after day to receive a word from you; not with certainty, because I know how much you are in demand from all quarters, but nevertheless quietly, in memory of happier days.  
 And now I hear from our beloved Clara Schumann that you cannot decipher my address!  
 I do not trust my hand and therefore include a printed calling card. Forgive my poor handwriting, my thoughts always rush ahead and my hand stumbles clumsily behind.

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<sup>265</sup> Clara Schumann arrived on May 11, see Litzmann B. *Clara Schumann: Ein Künstlerleben nach Tagebüchern und Briefen*. 3. Bd.: *Clara Schumann und ihre Freunde 1856–1896*. Leipzig, Breitkopf und Härtel. 1908: p. 259.

<sup>266</sup> Kalbeck M. *Johannes Brahms*. Band II, 2. Halbband. Berlin, Deutsche Brahms Gesellschaft. 1908: pp. 87–88.

<sup>267</sup> Letter written by Lina to Johannes Brahms on Jan. 8, 1877.

We may presume that Brahms received the calling card because he noted Lina's address down in his address book.<sup>268</sup> Under 'S' we find the entry "Lina Souchon geb: Arnold, b.[bei?] Breslau Oels in Schlesien".

This short foreword is followed by Lina writing about her sister and her loss, Clara's solace and the consolation she finds in music (described on page 60 ff). Then, leaving this subject behind, she refers to Brahms' upcoming concert on January 18<sup>th</sup> in Leipzig.<sup>269</sup> She regrets that the venue is too far away for her to come, but that she will be there in spirit. Curiously, she expresses hope that he will be giving a concert in a nearby city soon, although only five days later, the symphony was also performed in Breslau.<sup>270</sup>

Playing piano is still an undeniable part of Lina life, and she mentions a number of Brahms' and Schumann's pieces that she is familiar with. She states that one of them – Brahms' sonata in C major, a four-handed piece – is too difficult for her. She asks whether he could write something not quite as demanding: "... I would so much like to have a composition from you which I can embrace ...". Then, as if she fears that her requests might be inappropriate, she writes:

Please excuse me for expressing my wishes so brazenly. You will understand that it is the great admiration that I have for you which evokes these wishes. I will be infinitely happy if your leisure permits a short letter for me.

Forgive me for taking up your time with my long epistle; I would like to speak to you about many things and had almost hoped to journey there with my husband; but the [purchase of the] grand piano has now claimed all our savings<sup>271</sup> so that I must trust that some kind fate will again bring me together with you.

Before closing, Lina addresses the invitation Brahms had received to become the municipal music director in Düsseldorf (he had been living in Vienna since 1872). In Lina's view, the Düsseldorf Music Society had fallen low "under weakest leadership". Lina asks:

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<sup>268</sup> This address book was given to him in 1869 by *Bertha Faber* (née Porubsky, 1841–1910), a life-long friend of Brahms ([https://www.brahmsinstitut.de/Archiv/web/bihl\\_digital/varia\\_start.html/](https://www.brahmsinstitut.de/Archiv/web/bihl_digital/varia_start.html/)).

<sup>269</sup> *Symphonie No. 1*, performed January 18, 1877, in Leipzig, [https://de.wikipedia.org/wiki/1.\\_Sinfonie\\_\(Brahms\)/](https://de.wikipedia.org/wiki/1._Sinfonie_(Brahms)/).

<sup>270</sup> Performed in Breslau on January 23, 1877, *ibid*.

<sup>271</sup> Lina had not yet inherited the family business from her brother Emil. The windfall of the sale of the publishing house came in early 1878, see page 64.



But it was not as if Brahms had, at some point, completely stopped contacting Lina. In the summer of 1883, Brahms stayed in Wiesbaden on the Rhine, spending time with friends and composing.<sup>276</sup> There he wrote a note to Lina (the content is not known, only the envelope remains). It was addressed to "Frau Lina Souchon, Wiesbaden, Nerostrasse 18" and postmarked August 5, 1883.<sup>277</sup> Lina was thus staying in Wiesbaden at the same time as Brahms was resident there.

Perhaps Lina had come there explicitly to meet Brahms, perhaps she had been passing through on a trip between the cities of her youth on the Rhine and her new home in Silesia. It is also possible that, as her husband had died here only half-a-year earlier (page 51), there were some matters in that respect that had still to be dealt with. Whatever the reason, she must have known that Brahms was in the city and contacted him. Curiously, the address in the Nerostrasse where she was staying is only a few minutes' walk away from the house where Brahms was living, in the Geibergerstrasse nr. 18.

The following year, in 1884, Lina had discovered, among her brother's papers, the Schumann piano quartet, which had been annotated by Brahms (see page 54). Among her efforts to have her ownership of the manuscript validated, she sent it to Brahms and asked him to confirm that he had no claim to it.<sup>278</sup> Brahms did her the favor and wrote the potential buyer, Adolph Fürstner, stating that he had no rights to the piece.<sup>279</sup>

A few years later, in June 1887, Lina received a postcard from Brahms. The card was later auctioned to a private bidder and so only the first line of the text is accessible.<sup>280</sup> This reads: "Your mail has now arrived safely and I thank you very much ...". Unfortunately, the content and context of this particular exchange is unknown. But, together with the previous mentions, this indicates that – up to this point – there was a continuous exchange of communication between the two of them over the years.

For the next nine years, I have not found evidence of interaction between Brahms and Lina. During these years, Lina, now over 50 years of

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<sup>276</sup> Clive HP, p. xxvi. Also, Kalbeck M. *Johannes Brahms*. Band III, 2. Halbband. Berlin, Deutsche Brahms Gesellschaft. 1910: p. 188 ff.

<sup>277</sup> <https://www.brahmsinstitut.de/index.php?clD=292/>.

<sup>278</sup> Letter written by Lina to Fürstner on March 31, 1885, <http://kalliope-verbund.info/DE-611-HS-3500192/>.

<sup>279</sup> Letter written by Brahms to Fürstner on Jan. 22, 1885, <https://kalliope-verbund.info/DE-611-HS-3500188/>.

<sup>280</sup> <https://www.brahmsinstitut.de/index.php?clD=292/>.

age, became better acquainted with her niece (recounted in chapter '*Lina and her niece Lily*'), travelled, but also resided in Breslau and Oels.

Then we find the letter that she wrote to Brahms in September 1896 in which she laments the death of Clara Schumann (see page 73 ff).<sup>281</sup> As we have seen, she also wrote about her sadness and frustration resulting from the unfulfilled wishes for her own life. Interjected are lines in which she addresses Brahms directly:

Now only you remain to bring together the past, the present and the future. An altar still remains where homage can be paid to sacred, true art. What do I care about all other music, only at the altar of the highest, the altar of true beauty, do I lay my thoughts, my wishes and my hopes.

For Lina, now that Clara has gone, only Brahms remains as the sublime musical thread that flows from her youthful past into the indeterminate future.

Then she writes him lines which are formulated so obliquely that it is difficult to understand, to translate and to interpret them:

Where are you?  
Do you know how hard it is, when you hold someone in such high regard, not to know what he wants?  
I have no right to ask about this, I have no right to articulate a caring interest in you – I know that quite well – but I cannot deny that I have always desired this in my deepest soul.

Lina is reaching out to Brahms, hoping to discover what he is thinking, what his wishes are. She proclaims her deepest desire, namely, her "caring interest" in him, while admitting that she has "no right to ask about this". This is then followed by:

And now to live in a region where it is said – I will never go there again – this is more than bitter.  
Is there no way to break this spell? Aren't things really quite different now and the number of those who understand you is surely considerable.

This seems to suggest that a meeting between the two of them had become impossible. And that this was hard on Lina. The last lines seem to be a plea to consider a way of overcoming the impasse, that perhaps things have

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<sup>281</sup> Letter written by Lina to Johannes Brahms on Sept. 12, 1896.



changed and that there will be enough people to understand any novel action he might undertake. (As I said, oblique.)

Without wanting to read too much into these lines, it is interesting that Lily Schnabel remembers her aunt Lina telling her the following about Brahms:

He had also asked her too to marry him but she thought that one marriage was enough.<sup>282</sup>

Could it be that Brahms had expressed a wish to be together with Lina? And that Lina refused, feeling that having been married once already precluded a second liaison? The evidence is sparse.

Brahms attitudes towards women and his relationships with them have been discussed in numerous learned papers, books, memoirs and biographies.<sup>283</sup> From these, several things are clear. Brahms had a life-long close relationship with Clara Schumann but, although they could have married, they never did. In 1858, Brahms had fallen in love with *Agathe von Siebold*<sup>284</sup> and they were engaged to be married. But Brahms retracted and, in the end, did not marry anyone at all. He did have good relationships to many women, but these were mostly platonic friendships. With respect to his sexual desires, it has been well-documented that Brahms satisfied these with prostitutes.

From the many written accounts on Brahms, it is obvious that he had had numerous relationships to women and many names have fallen and many anecdotes have been reported.<sup>285</sup> Unfortunately, in all the works on Brahms I have been able to search through, the names 'Lina Arnold' or 'Lina Souchon' are not relevant. I have only found:

- a cursory mention of Lina Arnold in letters when she was Brahms' pupil (p. 24),
- one offhand remark mentioning Lina Souchon in a letter from Brahms to Clara Schumann (p. 82).

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<sup>282</sup> Schnabel L, p. 34.

<sup>283</sup> One example of many: Hirschmann E. *Johannes Brahms and Women*. American Imago 1949: 6(2): pp. 69–96. This paper corroborates the content of the present paragraph.

<sup>284</sup> *Agathe von Siebold* (1835–1909), Singer (<https://www.deutsche-biographie.de/pnd118861883.html/>).

Their relationship is briefly described in [https://en.wikipedia.org/wiki/Johannes\\_Brahms#Early\\_career\\_\(1850%E2%80%931862\)/](https://en.wikipedia.org/wiki/Johannes_Brahms#Early_career_(1850%E2%80%931862)).

<sup>285</sup> See, for example, in Clive HP, p. 111: the opera singer *Louise Dustmann-Meyer* (1831–1899), or p.118: the pianist and singer *Ottolie Ebner* (1839–1920).

Furthermore, Max Kalbeck, Brahms' contemporary and friend, wrote a voluminous biography covering more than two thousand pages in which he relates numerous incidents and encounters with women. However, one finds no mention of Lina here and he leaves no evidence of any interaction with her.

As this chapter shows, there is no doubt that Lina and Brahms knew each other and remained in contact throughout their lives. However, their relationship was not public enough to be noticed by those around Brahms and who later put their thoughts and memories of him on paper. What remains is the unambiguous statement of the marriage proposal in Lily Schnabel's *Family History* and the suggestive text in the letter by Lina in 1896. There seems little doubt that Brahms was a significant person in Lina's life. Her status in Brahms' life is not clear.

Lina wrote the above letter in September 1896. At that time Brahms was already beset by health problems that would lead to his death in April of the following year.<sup>286</sup> Word got out at the beginning of 1897 and this also reached Lina. She wrote Brahms on January 20<sup>th</sup> of that year.<sup>287</sup>

In this letter Lina first expresses her disappointment that Brahms has not responded to her last letter, but she suspects that the content of that previous letter (on which she does not elaborate) is to blame.

She sends him her best wishes for the new year. She writes that she tries to bridge time and space to be closer to where he is and that this gives her strength.

She then relates that she has heard that he is not in good health and is full of worry for him. She hopes that he is being well taken care of and is certain that he has help from many supporters. She despairs that she can do nothing for him except in her thoughts and wishes. She longs to receive a word from him, hoping to hear that he is not suffering. She mentions that she herself had a difficult time at the end of the year but that things have improved. Then she once again states that her thoughts about his condition and care are her constant companions.

The tone of the letter is one of sadness and worry, of frustration and seclusion. As in the previous letter, she alludes to her desire to be closer to

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<sup>286</sup> Ludwig T. *Johannes Brahms: Frei, aber einsam*. Deutsches Ärzteblatt 1998; 95(3): A1474–5.

<sup>287</sup> Letter from Lina Souchon to Johannes Brahms 20.01.1897. Handschriftensammlung der Wienbibliothek Rathaus, H.I.N. 203.385, Jb 171.936, Nr. 60. See <https://www.brahms-institut.de/index.php?clD=292/>.

him. This gives way to her concern for his health and her despondency at her incapacity to support him. Lina was probably aware that Brahms was seriously ill, and it is not unlikely that she feared he would die. In her last lines she exclaims: "Oh, unhappily torn away from you too soon! Ach, dear God! Let it be that you will be well again! Your faithful L. Souchon."

Ten weeks later, on April 3, 1897, Brahms died, and Lina lost this important person in her life. The overall impression is that from their first acquaintance onwards, she had admired if not revered him. They had stayed in touch over the years and interacted on various levels. But it appears that she had wished for a closer relationship, with more contact and more exchange than Brahms was prepared or able to give her.

## Illness and Death

As we have seen, in the space of the 12 months between May 1896 and April 1897, Lina had had to come to terms with the deaths of both Clara Schumann and Johannes Brahms. Then, in early summer 1897, Lina made her journey to Holland to visit her niece Lily for three months (described in Chapter '*Lina and her niece Lily*', page 70). So, she spent the summer of 1897 far away from Silesia, in the center of the bustling town of Leiden on the coast of western Europe, together with the young family of Lily and Anton Schnabel and their first child Agnes.<sup>288</sup> This was no doubt a refreshing, forward-looking experience for Lina. Lily's description of her aunt at that time: "She was a restless guest during the three months she stayed; she showed interest in everything and wanted to see everything."<sup>289</sup> This reflects Lina's vitality and zest for life.

After recounting this episode, Lily writes: "Several years later, a telegram arrived unexpectedly. 'Tante seriously ill, wants to see Lily one last time,' signed, von Renesse." The von Renesse family were her neighbors and friends (see page 54). In those intervening years Lina's health must have deteriorated and now, at the turn of the century, her condition was so serious that she asked her neighbors to inform Lily.

It is not clear exactly when this was. As most of the civil registries of the town Oels were destroyed in World War II,<sup>290</sup> a formal attestation of Lina's death is not available. As things stand, I have assumed that Lily went from Leiden to visit her dying aunt in 1899. This is prompted by an entry in a handwritten family tree made by Adriana Van Leeuwen. There she had noted beside Lina's name: "+ 1899 (?)".<sup>291</sup>

This year corresponds to other bits of available information. For example, it would be two years after Lina's visit in Leiden. Furthermore, I have checked the local newspapers still available, and, for the years 1897 to 1907, I have NOT found an obituary.<sup>292</sup> However, the copies for 1899 have

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<sup>288</sup> Anna Clara Agnes Maria **Hegge**, née **Schnabel** (1896–1983), the oldest child of Lily and Anton Schnabel. Agnes Hegge was the mother of Adriana Van Leeuwen.

<sup>289</sup> Schnabel L, p. 32.

<sup>290</sup> Personal communication from Anna Komsta, Registrar Oleśnica, Poland.

<sup>291</sup> As mentioned in the Introduction (page 8), Adriana Van Leeuwen had spent much time with her grandmother Lily Schnabel listening to the stories of her family. On that basis she constructed a family tree, a copy of which is in my possession.

<sup>292</sup> The newspaper archives in Dortmund (Institut für Zeitungsforschung) gives access to a contemporary newspaper from Oels, the '*Oelser Kreisblatt*'. Copies from the following years are available: 1897; 1900 – 1907. Unfortunately, the relevant year 1899 is not available.

been lost and any possible mention of Lina's death in that year remains inaccessible.

There is some further circumstantial evidence. As is noted below, Lina left many of her belongings to Lily (p. 90 and 92). After Lina's death, Lily had to decide what to do with her inheritance. She has mentioned that, in this matter, she consulted a notary in Leiden.<sup>293</sup> Checking the records of this notary office shows that on February 20, 1900, Lily Schnabel gave the power of attorney to the notary.<sup>294</sup> If we assume that the notary was to act on Lily's behalf with respect to Lina last will, this would mean that Lina passed away in the latter part of 1899.

As Lily Schnabel relates in her *Family History*,<sup>295</sup> after she and her husband Anton had received the news of Lina's ill health, they quickly travelled by overnight train to Oels. They stayed for several days, Anton in a nearby hotel,<sup>296</sup> Lily at Lina's house. Lily writes:

At night I slept in Tante's room. Often when she could not sleep, I sat at her bedside and she started to tell all kinds of things from her life ...

Not surprisingly, Lina talked about Brahms, including the anecdote of meeting him after the concert failure in Leipzig (page 25) and about his marriage proposal (page 85). She also told a strange story about a clump of wax which was hanging above her bed. When Lily asked about it, Lina said it was her "forefather". It had probably been a wax figurine representing one of her (great-)grandparents. It had been dirty, and she had tried to clean it, but the soap and water had deformed it and so "my forefather disappeared". As she couldn't part from this memento, it remained on her wall. For Lily, this was characteristic for Lina; she was knowledgeable, experienced and eloquent, but incapable of "running a household".

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<sup>293</sup> Schnabel L, p. 37.

<sup>294</sup> Erfgoed Leiden en Omstreken (Heritage Leiden and Environs). Repertoria van notaris J.A.F. Coebergh, 1869 - 1909. Toegang: Notarissen ter standplaats Leiden (Nieuw Notarieel Archief) 1843-1905 Toegangsnummer: NL-LdnRAL-0507A.  
<https://www.erfgoedleiden.nl/collecties/archieven/archievenoverzicht/details/NL-LdnRAL-0507A/path/1.6/keywords//findingaid/0507A/file/111/>.

<sup>295</sup> Most of the following is taken from Schnabel L, pp. 33–36.

<sup>296</sup> This may well have been the 'Bahnhofshotel', on the same street, just short walk from the Souchon's house, at the address: Bahnhofstrasse no. 2. Old photos of the hotel can be seen at <https://polska-org.pl/787471,foto.html?idEntity=521583/>.



Lina's house in the Bahnhofstrasse in Oels (no. 15) is on the right side of the street, its chimneys visible just behind the large tree. The family von Renesse lived at no. 7, out of view on the left.<sup>297</sup>

Lina was very pleased that Lily had come, as she was aware that she was going to die. Lily was the only remaining relative from her own family and Lina took the opportunity of informing her niece of the inheritance that she was leaving her. Apart from showing her the will, she also showed her heirlooms such as an old violin. Perhaps the Grotrian-Steinweg grand piano (see page 74) was also among the valuables, but no mention is made of it.

Lily also related a curious episode concerning her religious affiliation. Lina had been born into a Catholic family but became protestant when she and Adolf Souchon came together. Lily seems to have been worried that being protestant might hinder Lina's way into a happy afterlife in heaven. She asks her aunt for a favor, namely that a priest should come, and she should have her confession taken and receive holy communion. These catholic rites would have permitted Lina to rejoin the catholic faith and thus permit direct access to heaven. Lina's first reaction is flat refusal. Lily writes:

<sup>297</sup> This postcard image was kindly made available by the 'Association Friends of Wrocław' ('Stowarzyszenie Wratislaviae Amici'), <https://polska-org.pl/3591972,foto.html?idEntity=596072/>.

[She said] No, and she turned so I only saw her back. After a while she rolled over again. "I have not done this for 28 years because I promised my husband to never do it again."

Her saying this is an expression of her loyalty to her husband's wishes.

Nonetheless, Lina's rejection was not absolute. Lily maintained that Adolf "would think quite differently now!"<sup>298</sup> and they continued talking on the topic for a while. The next day Anton had informed the parish priest, but this did not seem to please Lina. Lily and Anton persisted, Lina was persuaded to agree and the pastor was to come. Lina decided she wanted to receive the rites – planned for the following day – not in her bedroom but, more appropriately, in the living room. Lily describes the scene:

When Tante was installed in her sitting room, the door opened and a small procession entered. This showed us again how differently things were done on the Russian border. Ahead walked an altar boy with a loud ringing bell, followed by the custodian with a lighted candle, after that an altar boy with a censer, then the priest with the Host, and finally the nun ...

Lily was no doubt pleased that Lina had thus rejoined the catholic flock and that her path to paradise was now unobstructed.

To consolidate the shift in religious affiliation, Anton and Lily had also arranged for a catholic nun to come to take care of Lina during her final days. Indeed, the abbess of a convent, no less, arrived to replace the protestant nurse who had been caring for Lina. With everything in place and under pressure to return home to the business and family, Lily and Anton journeyed back to Leiden.

Three weeks later, the news arrived that Lina Souchon had passed away. Mrs. von Renesse later wrote to inform Lily that before Lina died, the nun had had to return to her convent and she had not organized a replacement. And so, ironically, Lina died with the protestant nurse at her side. Lily writes:

Thus ended an interesting and eventful life and we do hope that she, in spite of the many hurdles, has arrived in the safe Heaven and there, may she rest in peace.<sup>299</sup>

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<sup>298</sup> On what basis Lily presumed this, she does not reveal.

<sup>299</sup> Schnabel L, p. 36.

## What Remains

What does such a life leave behind? Lina Arnold was born into a well-to-do bourgeois family in western Prussia. Endowed with intelligence and musical talent, she was well-educated, enjoyed many opportunities to partake in a privileged cultured life. Her life was permeated by music: her father was an accomplished musician; she was exposed to performances at home and in the concert halls; through her father's business and research she came into contact with many well-known musicians; she herself was instructed by some of the most accomplished pianists of her day. She was given the opportunity to travel abroad and to continue her music studies in Paris and London. She visited the major German venues where the renowned artists of the time performed.

Lina married Adolf Souchon when she was 30 years old and, with their relocation to Oels and Breslau, her life became more settled. About 15 years later she became a widow. She continued living in Silesia but she also began travelling more again. She was engaged with her music, playing piano, giving lessons and going to concerts. She occupied herself with what remained of her father's business. She maintained contact with a number of persons she befriended in her formative days. When possible, she visited them in various cities in the German Empire, writing them when not.

In particular Lina stayed in touch with her niece, the last remaining family member, for whom she had special affection. She visited her several times: shortly after Lily was born, later at her finishing school and then again when she was a young wife and mother. When it became clear to Lina that she was going to die, it was Lily she asked to come and visit her one last time. It was Lily with whom she shared memories and to whom she passed on most of her worldly belongings.

What remains?

Lila's possessions were to pass on to Lily but, apart from a few things, she refused the inheritance.<sup>300</sup> The buildings and properties went to her in-laws, the Souchons in Berlin. Her niece *Thérèse Souchon*<sup>301</sup> ended up owning the house in the Bahnhofstrasse (see *Appendix: Souchons in Berlin*, page 107). The family jewels were given to Lina's "lady companion" and a friend received manuscripts of composers and writers. The von Renesse family

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<sup>300</sup> See details in Schnabel L, p. 37.

<sup>301</sup> *Thérèse Souchon*, most likely the daughter of Adolf Souchon's brother George.



obtained the furniture and other valuables. Lily, however, took the family portraits and the letters her mother Agnes had written to Lina.<sup>302</sup>

What did Lina leave in the public domain? As opposed to her father, Friedrich Wilhelm Arnold – who left numerous accessible traces of his life and his achievements accessible in archives and libraries – the vestiges of the life of Lina Souchon are scarce and well hidden. This may result from the fact that, in spite of her provenance, her gifts and her access to a network of people prominent in the cultural life of the day, her own considerable talents and accomplishments were nonetheless insufficient to lift her over the threshold of notability.

Apart from aptitude, other factors may have stood in her way, one of them being gender. As a woman in that era, becoming successful required extraordinary talent. And then, her eccentric personality may have hindered her professional progress. We have seen a number of incidents, descriptions and comments which indicate that she was not always agreeable or easy to get along with.

Lina also had an intrinsic insecurity, even distrust, with regard to friendship. It is noteworthy that she impressed upon her younger sister Agnes that only siblings can be relied upon, that "true friendship" can only be found in a "sister's heart". Lina's relationships to both Clara Schumann and Johannes Brahms seem to have been largely characterized by adoration and respect. On the other hand, her bond to her sister Agnes, and later to her niece Lily, was determined by caring love and a heartfelt, intimate attachment.

And so, it is not surprising that Lily Schnabel was impressed by her aunt Lina and that she sensed Lina's affection for her. At various places in her *Family History*, Lily describes Lina as "idealistic, full of poetry"; that she "adored music, nature, and art"; her piano playing was "sublime"; she showed "interest in everything" while being "intelligent" and "knowledgeable about whatever"; and she had "distinguished manners". The impression that Lina made on Lily led to the many mentions that can be found in the *Family History* and to the chapter dedicated to her. It is Lily's fascination and affection for her aunt that has resulted in Lina being remembered as

"A very exceptional lady."

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<sup>302</sup> Most of these were destroyed in March 1945, shortly before the end of WWII. See Van Leeuwen J. *The Bombing of Bezuidenhout*. 2019, 40pp.

## Epilogue

Lina woke with a start. A loud noise from the street had disturbed her. Slowly she sat up in her bed, brushing her long white hair away from her face and over her shoulders. She lingered for a moment and then shifted her legs out from under the blankets. She lowered her feet to the floor and slid them into her slippers. Without bothering to put on her dressing gown, she got up and carefully walked over to the window. She shivered a little in the cool morning air.

Looking out from the second story window, she saw to the left that a horse cart had tipped and spread its contents on the cobblestone street. The driver was trying to calm the horse while his boy had started collecting the potatoes that had rolled across the pavement and bounced underneath the newly planted trees lining the street. The two of them had no doubt been on their way to the railway station to deliver their load to a dealer who was transporting the produce to the city.

Looking further down the street she noticed that Frau von Renesse had also been distracted by the commotion and was standing on her little balcony, taking in the incident. This reminded her that she had wanted to contact Frau von Renesse. There had again been problems with the officers' lodgings in the north of the town. She had received a note that the repairs were not being attended to.

She herself was not in a condition to deal with these affairs at the moment. She had been quite weak for days on end and, at times, even had difficulty getting down to the living room a floor below. But, she thought, she could not let herself go, she had to persevere. She walked back to the bed and rang for the maid, so that she could help her get dressed.

Later, Lina was sitting in the living room with a pot of fresh tea on the table, beside which lay the post which had arrived that day. The tea had perked her up a bit and she looked through the letters. She immediately noted the one with a Dutch stamp and the handwriting of her niece Lily and she opened it. Although the heavy curtains in front of the glass doors leading to the balcony were half drawn, the bright sunlight was sufficient to enable her to appease her curiosity and to read.

Lily was doing well. Her husband Anton was thriving in his business, and they were well-connected in Leiden, as Lina had experienced on her visit there two years earlier. Lily had her household to take care of and she

was enjoying the patter and chatter of her three-year-old daughter Agnes. Lina had been very pleased – when she received the birth announcement – to see that her own sister's name had been given to Lily's first-born. Her sister Agnes had had such a short life and Lina fervently hoped that her namesake would, in contrast, live a long, happy and eventful life.

Indeed, over the recent months she had found herself pondering time and again about life's brevity. She had been so devastated, over twenty years ago, when her sister Agnes had died at the age of just 33. And her brother Emil had not gotten much older, passing away at 37. What had the two of them been denied, how many happy moments, how many good friends and acquaintances, how many offspring that never saw the light of day? And even though her father had lived somewhat longer than these two of his children, he was still only 54 when he suddenly died, in the midst of numerous projects and activities, never to be completed.

Her thoughts meandered and her husband Adolf came to mind. A handsome man, tall and imposing with sharp features. He was rather quiet, very different from her father, who had been jovial and gregarious. Adolf was taciturn, precise, dependable. Life with him had been characterized by a steadiness coupled with affection. She had mourned when he suddenly wasted away and died. He had not yet turned fifty.

And now she herself had the sense of slowly fading away. Her health had deteriorated over recent months, she had lost her appetite and with that a good proportion of her weight. Frau von Renesse was constantly exhorting her to eat more and had even conspired with her maid to augment her meals with larger portions and heavy sauces. It hadn't helped much. Also, Lina now tired so easily. She had always enjoyed her long walks in the Schlossgarten in Oels with its little lakes as well as in the woods in the nearby Fasanerie. But now she was having difficulty just with the short distance down the street to the von Renesse house. Even just maneuvering her way around her own three-story house was tedious.

As she lay the letter down on her lap, she looked across the room to her piano, the Grotrian-Steinweg she had obtained from Clara Schumann over twenty years ago. On good days, she could sit at her piano and play her favorite Schumann and Brahms pieces, although age and infirmity slowed her down and let the occasional fault slip into her playing. But she didn't hear these, she heard the music as it used to be played, as it should be played, as it was played by Clara.

Clara was also gone now, it had already been three years. How she missed the contact to her. She had always been kind and thoughtful. Even more painful had been the news of Johannes Brahms' death shortly after. Something had always remained unfulfilled, unspoken between her and Johannes. And in spite of her best efforts, the opportunity to resolve the tension never materialized.

Lina thought back to meeting him for the first time in Düsseldorf, in the Bilkerstrasse at the Schumann's home. What a handsome young man! He had appeared somewhat reticent and was focused on Clara. When Lina had had the opportunity to hear him play, she had been fascinated by his virtuosity and the emotion with which he performed. How pleased had she been when Clara had arranged for her to take lessons from Johannes.

Ah, yes, those times were long gone and far away. Lina turned back to the present. She looked out of the window again and saw that the day was fine. Perhaps she should ask the maid to help her get dressed for a walk. She could go down the street to Frau von Renesse, chat with her about the upcoming musical events, and ask her help in dealing with those delayed repairs.

Thinking about this led to a feeling of tiredness, a short rest in her bed might be better. After that, she would sit down and write an answer to Lily's letter. She called for the maid.



## Appendix: Birth Certificate

Lina's birth certificate can be found in the Digital Historical Archive of the City of Cologne.<sup>303</sup>

Geb. 249.

N<sup>ro</sup>. 1497. **Geburts-Urkunde.**

Gemeinde Köln. Kreis Köln. Regierungs-Bezirk Köln.

Im Jahr tausend achthundert sechshund und dreißig, den sechshund und zwanzigsten des Monats Juli, — Nach mittags zehn Uhr, erschien vor mir Franz Rudolph von Monschau, Leinwandfabrikant und Oberbürgermeister von Köln, als Beamten des Personenstandes, der Herr Herr Friedrich Wilhelm Arnold, sechshund und zwanzig Jahre alt, Standes Söldner Wohlfahrter wohnhaft zu Köln, Regierungs-Bezirk Köln, welcher mir ein Kind weiblichen Geschlechts vorzeigte und mir erklärte, daß dies Kind den sechshund und zwanzigsten des Monats Juli, des Jahres tausend achthundert sechshund und dreißig, des Morgens um sechshund Uhr geboren sey zu Köln von ihm Friedrich Wilhelm Arnold, sechshund und zwanzig Jahre alt, Standes Söldner Wohlfahrter, und von Maria Henriette Amalie Frank, seiner Ehefrau neun und dreißig Jahre alt, Standes Wohlfahrter wohnhaft zu Köln, neun und dreißig in der Dom Wohlfahrter Straße, im Hause Nro. 10. und erklärte ferner, diesem Kinde die Vornamen Ursula Christiana Emilie, zu geben. Diese Vorzeigung und Erklärung haben Statt gehabt in Beiseyn des Herrn Christian Eck, sechshund und zwanzig Jahre alt, Standes Kaufmann, wohnhaft zu Köln, und des Herrn Franz Heinrich Raab, sechshund und zwanzig Jahre alt, Standes Kaufmann, wohnhaft zu Köln, und haben vorbenannter erklärender Theil sowohl als ihre Beiden Zeugen, nach ihnen gescheneher Vorlesung, gegenwärtige Urkunde mit mir unterschrieben.

F. v. Monschau

Christ. Eck F. H. Raab

<sup>303</sup> Birth Certificate in the Digital Historical Archive of the City of Cologne:

Landesarchiv NRW – Abt. Rheinland – PA 2106 Köln G 1837 Bd.3

Permalink:

[http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++b96ea0e0-ce52-4853-86cc-4441b5dbf525#Vz\\_\\_\\_\\_\\_b96ea0e0-ce52-4853-86cc-4441b5dbf525/](http://historischesarchivkoeln.de:8080/actaproweb/archive.xhtml?id=Vz+++++b96ea0e0-ce52-4853-86cc-4441b5dbf525#Vz_____b96ea0e0-ce52-4853-86cc-4441b5dbf525/).

Here is the transcript in German:

N <sup>o</sup> . 1497.	<b>Geburts-Urkunde.</b>	249.
<u>Gemeinde Köln.</u>	<u>Kreis Köln.</u>	<u>Regierungs-Bezirk Köln.</u>

Im Jahr tausend achthundert *sieben* und dreißig, den *sieben und zwanzigsten* des Monats *Juli*, – Vormittags *zehn* Uhr, erschien vor mir *Franz Rudolph von Monschau, Beigeordneter des Ober-Bürgermeisters* von Köln, als Beamter des Personenstandes, *den Herrn Friedrich Wilhelm Arnold, sieben und zwanzig* \_\_\_\_\_ Jahre alt, Standes *Doktor der Phylosophie*, wohnhaft zu *Köln* \_\_\_\_\_, Regierungs-Bezirk *Köln*, \_\_\_\_\_ welcher mir ein Kind *weiblichen* Geschlechts vorzeigte und mir erklärte, daß dies Kind den *sieben und zwanzigsten* des Monats *Juli*, des Jahres tausend achthundert *sieben* und dreißig, des *Morgens* — um *halb sieben* Uhr geboren sey zu Köln von *ihm Friedrich Wilhelm Arnold, sieben und zwanzig* \_\_\_\_\_ Jahre alt, Standes *Doktor der Phylosophie*, und von *Maria Henriette Amalia Frambach*, seiner Ehefrau *ein und dreißig* Jahre alt, Standes \_\_\_\_\_ wohnhaft zu *Köln, an den in der Dominikanern, Straße*, im Hause Nro. *16.* und erklärte ferner, diesem Kind *die* Vornamen *Ursula Christiana Emilie*, \_\_\_\_\_ zu geben.

Diese Vorzeigung und Erklärung haben Statt gehabt in Beiseyn des *Herrn Christian Eck, sechs und zwanzig* Jahre alt, Standes *Kaufmann*, wohnhaft zu *Köln*, \_\_\_\_\_ und des *Herrn Franz Heinrich Raab, zwei und zwanzig* Jahre alt, Standes *Kaufmann*, wohnhaft zu *Köln*, und haben vorbenannter erklärender Theil sowohl als *diese beiden Zeugen*, nach ihnen geschehene Vorlesung, gegenwärtige Urkunde mit mir unterschrieben.

Dr. FW Arnold.

Christ Eck  
Frz. Hrch. Raab

Fr Ru von Monschau

And the translation into English:

In the year one-thousand eight-hundred thirty-seven, the twenty-seventh of the month of July, 10 AM, in the presence of *Franz Rudolf von Monschau*, assistant to the Lord Mayor of Cologne, registry civil servant, appeared

*Mr. Friedrich Wilhelm Arnold*, twenty-seven years of age, profession Doctor of Philosophy, resident in Cologne, district of Cologne and presented a female child and declared that this child was born on the twenty-seventh of July in the year one-thousand eight-hundred thirty-seven, at six-thirty in the morning in Cologne from him *Friedrich Wilhelm Arnold*, twenty-seven years of age, profession Doctor of Philosophy and from *Maria Henriette Amalia Frambach*, his wife, without profession, resident in Cologne, an den Dominikaner no. 16 and declared further that this child is to be named *Ursula Christiana Emilie*.

This presentation and declaration took place in the presence of *Mr. Christian Eck*, 26 years old, merchant, resident in Cologne, and *Mr. Franz Heinrich Raab*, 22 years old, resident in Cologne, who have witnessed the above declaration and have signed the present document.





## Appendix: Timeline

Below, the events and persons that make up this story are dated and listed in a chronological order.

<b>Date</b>	<b>What happened</b>
1833 Sept. 18	* Adolf Souchon is born.
1836 Sept. 14	☉ FW Arnold and M Frambach marry in Cologne.
1837 July 17	* <b>Lina is born.</b>
1840 March 5	* birth of Emil.
1841 July	move to Elberfeld, opening of the music business.
1843 Aug. 1	* birth of Agnes.
1848	FW Arnold founds music publishing house.
1850 Oct.	Arnold begins cooperation with Robert Schumann.
1853 Fall	begin of Lina's piano instruction with Clara Schumann.
1855 April	Lina Arnold is taking lessons from Johannes Brahms.
1856 March	Clara Schumann attests to the talent of her pupil Lina Arnold.
1859 Jan. 27	Brahms' concerto in Leipzig is badly received, meets Lina?
?	Lina meets Liszt in Weimar?
summer	Lina visits Clara Schuman in Berlin(?).
Aug.	Lina studies in Paris.
1862 Jan.	Lina performance (singing) at the Marylebone Institution in London.
1863 June	Emil is sent to London by his father.
1864 Feb. 12	† death of FW Arnold in Elberfeld.
March 1	Widow Maria Arnold is owner of the music and publishing business.
	Emil de facto takes over business.
1867 Jan. 3	† death of Maria Arnold in Elberfeld.
1867	Emil and Agnes become the owners of the business.
1867 Oct. 19	☉ <b>Lina Arnold and Adolf Souchon marry in Elberfeld.</b>
1871 ca.	Lina was a governess for the Royal family in Greece.
May	Brahms writes Lina from Baden-Baden.
Fall	Agnes informs Lina on her engagement to Wilhelm Bredemeyer.
Dec. 12	☉ Agnes Arnold and Wilhelm Bredemeyer marry in Elberfeld.
1872 spring	Agnes and Wilhelm Bredemeyer move to Leeuwarden.
March	the music business in Elberfeld is sold to AP Küpper.
April	Emil Arnold takes publishing business to Dresden.
1873 June 12	* birth of Lily Bredemeyer in Leeuwarden.
June-Oct.	Lina visits Agnes after Lily's birth in Leeuwarden.
1874 Sept.	Adolf Souchon is named 'Kreis-Baumeister in Oels'.

Date	What happened
1876 Summer Oct. 29 Dec.	Agnes is in Switzerland for her health. † death of Agnes Bredemeyer in Leeuwarden. Lina meets Clara Schumann in Berlin around Christmas.
1877 Jan. 8 Sept.	Lina writes Brahms. † Death of Emil Arnold in Dresden.
1878 Jan. 28	Lina sells the publishing business to Adolph Fürstner.
1882 June 7 July	† death of Wilhelm Bredemeyer in Leeuwarden. Adolf Souchon makes the last known tender in Oels.
1883 Jan. 7	† death of Adolf Souchon in Wiesbaden.
1883 Aug. 5	Letter from Brahms to Lina in Wiesbaden.
1884 Oct. 24	Brahms returns Schumann's piano quartet manuscript to Lina.
1885 March 31	Lina writes Fürstner about the sale of Schumann's manuscript
1886 May 29 Sept.?	Lina writes Fürstner, agrees to the sale of the manuscript. Lily (13) goes to boarding school in Amesfoort.
1887 June 2	post card from Brahms.
1889 Oct.	Lina gives lessons to Elisabeth Werner in Breslau.
1890 Sept?	Lily (17) goes to boarding school in Belgium.
1891	Lily (18) goes to boarding school in Vallendar.
1892	Lina visits Lily in Vallendar.
1893 begin July	Anton Schnabel takes over business in Leiden. Lily moves to her guardian Alex in Amsterdam.
1894 March Nov	Lily & Anton Schnabel secretly engage in Leiden. Lina has moved back to Oels.
1895 July 11	☞ Lily Bredemeyer and Anton Schnabel marry in Amsterdam.
1896 March 26 June 4 Sept. 12	† death of Clara Schumann in Frankfurt. * birth of Agnes Schnabel in Leiden. Lina writes Brahms about the death of Clara Schumann.
1897 Jan. 20 April 3 June-Aug.	Lina writes Brahms about his illness. † death of Brahms in Vienna. Lina visits Lily in Leiden for 3 months.
1899 ? ?	Lina is ill, Anton & Lily travel to Oels. † death of Lina Souchon née Arnold.

## Appendix: Souchons in Berlin

This appendix lists members of the Souchon family on the basis of the annual Berlin address books from the 19<sup>th</sup> and 20<sup>th</sup> centuries.<sup>304</sup> In the sections *The Souchon Family* and *Baumeister Adolf Souchon*, the data on the core Souchon family are given (see also the genogram the end of this appendix).

The first entry for *Adolf Friedrich Souchon* in Berlin is from the year 1835 when he was living in the **Jakobstr. 74** and his profession is given as preacher. In 1836 his address was **Monbijouplatz 10**. Then, for 17 years (1837 to 1854), he lived at **Zimmerstr. 93**, the premises of the Luisenstadt-Kirche, a protestant church in central Berlin.

In 1855 he took up the post as preacher in the Dreifaltigkeits-Kirche, which was (and still is) located at **Taubenstr. 3**. He became pastor there in 1862 and, in 1866, he was named a member of the Consistory Council. The last mention of AF Souchon living at this address is from 1878. From other sources it is known that he died in that year.

In the address books there are two other Souchons who lived at **Taubenstr. 3**. One of them was "A. Souchon" who is registered at this address in 1867. His profession is given as "Baumeister".<sup>305</sup> This was *Adolf Souchon*, the son of AF Souchon who later married Lina Arnold. Previously, he will have lived with his father/parents at both **Zimmerstr. 93** and **Taubenstr. 3**.

The only other mention in the address books of Master Builder Adolf Souchon is from 1874 (in an appendix) when he was living at the **Tempelinerstr. 6**. Shortly after, he moved to Oels in Silesia (now Poland) and remained there for the rest of life (see page 38 ff).

The other Souchon who was listed at AF Souchon's address in the **Taubenstr. 3** was *Fritz Souchon*. This was in 1878, the last year of AF Souchon's residence there and Fritz was most likely AF Souchon's son *Felix Auguste*. His profession was given as teacher. The following year he moved to **Friedrichstr. 217** and then in 1880 to the **Johanniterstr. 13** where he lived for 6 years. From 1886 to 1898 (13 years) lived in the **Hallesches Ufer**

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<sup>304</sup> An almost complete digitized archive of Berlin's address books can be found at the 'Zentral- und Landesbibliothek Berlin'. Go to <https://digital.zlb.de/> and search for: "Berlin; Adressbuch".

<sup>305</sup> "Master Builder" is the translation of the German "Baumeister". This professional title is roughly equivalent to what today one would call 'architectural' or 'building' engineer, a sub class of civil engineers.

**14.** There is one final entry in 1901 where he was registered at **Tempelhofer Ufer 6**.

Adolf Friedrich, Adolf and Fritz Souchon are connected through the common address **Taubenstr. 3**. The other Souchons listed in the address book do not share this address or any of the other addresses of these three persons. However, there is further information which confirm known links to the Souchon family.

One of these is *George Souchon* who is listed as a preacher at the Sophienkirche,<sup>306</sup> a protestant church close to the city center (Spandau), the address being **Sophienstr. 3**. This is the second son of preacher AF Souchon who followed in his father's footsteps. A photograph of his gravestone can be found at [geneanet.org](https://www.geneanet.org).<sup>307</sup>

George Souchon is first listed as living at **Auguststr. 27** in 1882. In the following year he is resident at the church (the address changes to **Sophienstr. 2** in 1886) and he remains there until his death in 1899. (Curiously, his entry is still in the address book of 1900.)

A year later, 1901, a *Helene Souchon* is listed as the widow of a preacher. This was *Helene Rosalie Marie Abeking* who had married George Souchon and had five children with him.<sup>308</sup> As her husband was recently deceased, she was no longer living at the church but had moved to **Schulstr. 3**.

Coincidentally, another Souchon was living at the same address: this was a *Dr. G. Souchon*. He had been listed in Berlin since 1893, first at the **Müllerstr. 37** and then from 1898 at **Schulstr. 3**. If he was first listed because he had just started practicing, then he would have been born around or after 1865. He was probably George (and Helene) Souchon's son.

So it seems that Helene, the widow of George Souchon, moved in with her (probable) son, Dr. G. Souchon. In the following year they both moved across the street to the **Müllerstr. 156**. This arrangement continued until 1908.

A year later, in 1909, the widow Helene Souchon was living at **Dörnbergstr. 3**. In the same year there was also a *Thérèse Souchon* living at the same address. The family relationship between Helene and Thérèse is

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<sup>306</sup> [https://en.wikipedia.org/wiki/Sophienkirche\\_\(Berlin\)/](https://en.wikipedia.org/wiki/Sophienkirche_(Berlin)).

<sup>307</sup> <https://de.geneanet.org/>.

<sup>308</sup> See the death certificate of George Souchon: Standesamtsregister Berlin IX, Sterberegister Jg. 1899, Nr. 1610.

unclear (daughter, niece, ...). Thérèse Souchon's profession was given as the director of a culinary school. She had previously been living in **Kaiserin Augustaallee 23** (1906–1907). From 1909 to 1914 she remained in the **Dörnbergstr. 3**. In 1915 she moved to **Blumes Hof 1** and her profession is now given as a Johanniter nurse<sup>309</sup> (probably because of the need for nurses during World War I). She stayed at that address until 1923. The connection of Thérèse Souchon to the story of Adolf Souchon's wife, Lina Souchon, will be taken up at the end of this section.

The widow Helene Souchon stayed with Thérèse Souchon at **Dörnbergstr. 3** for only one year. For the years 1910 – 1913 and 1916, Helene Souchon is registered at **Großbeerenstr. 56**. In 1911, a further Souchon is given as living there: *Walter Souchon*, a merchant. Her also the family relationship between Helene and Walter is unclear (son, nephew, ...). Walter Souchon lived at this address up to 1915.

Still later, Helene Souchon's odyssey around Berlin had her living at **Pariserstr. 59** for two years (1918–1919) with a final mention of the address: **Kaiserallee 205** in 1920.

There is one further 'Souchon' connection. George Souchon (the preacher) lived at the **Sophienstr. 2**, up to his death in 1899. In the years 1898 and 1899, a *Johannes Souchon* is also registered there, and his profession is given as Bauführer (foreman), later as Baumeister (master builder). Johannes was thus perhaps also a son of George and Helene Souchon. And perhaps he was following in the professional footsteps of his uncle Baumeister Adolf Souchon. Subsequently Johannes Souchon is listed at **Kreuzbergstr. 12** (1901–1905), **Lichterfelderstr. 30** (1906), **Kornstr. 9** (1907–1910) and **Friedrich Wilhelmstr. 6a** (1911–1919).

As noted above, George and Helene Souchon had five children. On the basis of the above, four of them can be accounted for here: Dr. G., Thérèse, Walter and Johannes (see genogram at the end of this appendix).

Going back to the progenitor, AF Souchon and his wife Thérèse Barthélemy, we have accounted for three of their children: Adolf, George and Felix. There remains the daughter *Marie Thérèse Souchon* who married the architect *Adolf Schaum* in 1877.<sup>310</sup> A year later the Schaums were registered at the **Tempelherrenstrasse 2**. In 1880 they moved to **Johanniterstrasse 13**, the same address as Marie Thérèse's brother Felix

<sup>309</sup> Member of the Johanniter Order, see:

[https://en.wikipedia.org/wiki/Order\\_of\\_Saint\\_John\\_\(Bailiwick\\_of\\_Brandenburg\)](https://en.wikipedia.org/wiki/Order_of_Saint_John_(Bailiwick_of_Brandenburg)).

<sup>310</sup> Standesamtsregister Berlin II, Nr. 391 (marriages).

(see above. p. 104). The Schaums and Felix Souchon lived at the same address until 1885. Then both households moved to **Hallesches Ufer 14** where they lived until 1898. The following year they all moved to the **Tempelhofer Ufer 5**. After the death of Felix in 1900, the Schaums continued living there until 1907 when they moved to **Winterfeldstrasse 25a**. In 1911 Adolf Schaum died and Thérèse moved first to **Nollendorfstrasse. 34** and then in 1915 to **Platzburgerstrasse 6** where she lived up to her death on February 20, 1920.

### Further Souchons

The address books contain other Souchon mentions but there is no information which could link these to the persons given above.

- **Wilhelm Souchon** (1864–1946),<sup>311</sup> admiral in the German navy. He was born in Leipzig and the sources indicate no connections to the family of the preacher AF Souchon.  
Addresses: Schöneberger Ufer 33 (1897–1898), later 36 (1900), Königgrätzerstr. 77 (1903, 1904), Culmbacherstr. 8 (1907).
- **Martin Souchon**, Dr. Phil (PhD), private teacher.  
He lived at Bismarckstr. 5 (1897–1904) and Schillerstr. 27 (1905–1924).
- **Heinrich Souchon**, lieutenant and later captain, teacher at the Military Technical Academy in Charlottenburg.<sup>312</sup>  
He was listed as living at Pariserstr. 46 (1900), Hohenstaufenstr. 11 (1901) and Pestalozzistr. 88 (1908–1911).
- **Alma Souchon**, seamstress.  
In the years 1901–1902 she was registered at Göbenstr. 4.

### Connection to Lina Souchon

Lina Arnold and Adolf Souchon married in 1867 and they were living in Oels as of 1874 (see chapter '*Relocation to Oels*', page 46). Over the years the couple had acquired a number of properties<sup>313</sup> which came into Lina's sole possession after Adolf's death in 1883 (see chapter '*Widow Lina Souchon*', page 52). When Lina subsequently died, Lily Schnabel inherited these houses but, because they were a financial burden, she refused them, and they were passed on to the 'Souchon Family'. Lily writes:

<sup>311</sup> [https://en.wikipedia.org/wiki/Wilhelm\\_Souchon/](https://en.wikipedia.org/wiki/Wilhelm_Souchon/).

<sup>312</sup> [https://de.wikipedia.org/wiki/Milit%C3%A4rtechnische\\_Akademie/](https://de.wikipedia.org/wiki/Milit%C3%A4rtechnische_Akademie/).

<sup>313</sup> Schnabel L, pp. 29–30.

It was hardly possible to rent out the houses and these huge buildings cost fortunes for their upkeep and repairs. And how to oversee these tasks if one lives several days travel away. To sell them was impossible. The inheritance therefore went to the Souchon family.<sup>314</sup>

At the time of Lina's death around 1899, her brother-in-law George Souchon had also died.<sup>315</sup> Her other brother-in-law Felix and her sister-in-law Marie Thérèse were alive and living in Berlin. They will have inherited the Oels properties.

At least one building stayed in the Souchons' possession, the house in the **Bahnhofstr. 15**: in the Oels address information still available, there is a mention, dated 1921, of a Fräulein Thérèse Souchon, resident in Berlin, who is the owner of a house in the Bahnhofstr. 15.<sup>316</sup> This will not be Marie Thérèse Souchon (Lina Souchon's sister-in-law) as she went under her family name Schaum and had died in 1920. So, the likely person who now possessed the house was the Thérèse Souchon who was the daughter of George Souchon. In 1921 she was living at **Blumes Hof 1** in Berlin (see above, p. 106).

The association of Thérèse Souchon and the ownership of the house at Bahnhofstr. 15 indicates that this building could have been the home of Lina Souchon in the late 1800's. That this was indeed so, is confirmed by Lily Schnabel: she mentions that the family von Renesse who "were [Lina's] neighbors and closest friends."<sup>317</sup> The family von Renesse lived at **Bahnhofstr. 7**.<sup>318</sup>

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<sup>314</sup> Ibid. p. 37.

<sup>315</sup> Standesamtsregister Berlin IX, Sterberegister Jg. 1899, Nr. 1610.

<sup>316</sup> [http://www.gca.ch/Genealogie/Oels/Seite\\_Oels\\_O\\_Sz.htm/](http://www.gca.ch/Genealogie/Oels/Seite_Oels_O_Sz.htm/).

<sup>317</sup> Schnabel L, p. 33.

<sup>318</sup> [http://www.gca.ch/Genealogie/Oels/Seite\\_Oels\\_O\\_Sz.htm/](http://www.gca.ch/Genealogie/Oels/Seite_Oels_O_Sz.htm/).





The Bahnhofstrasse in 1916.<sup>319</sup>

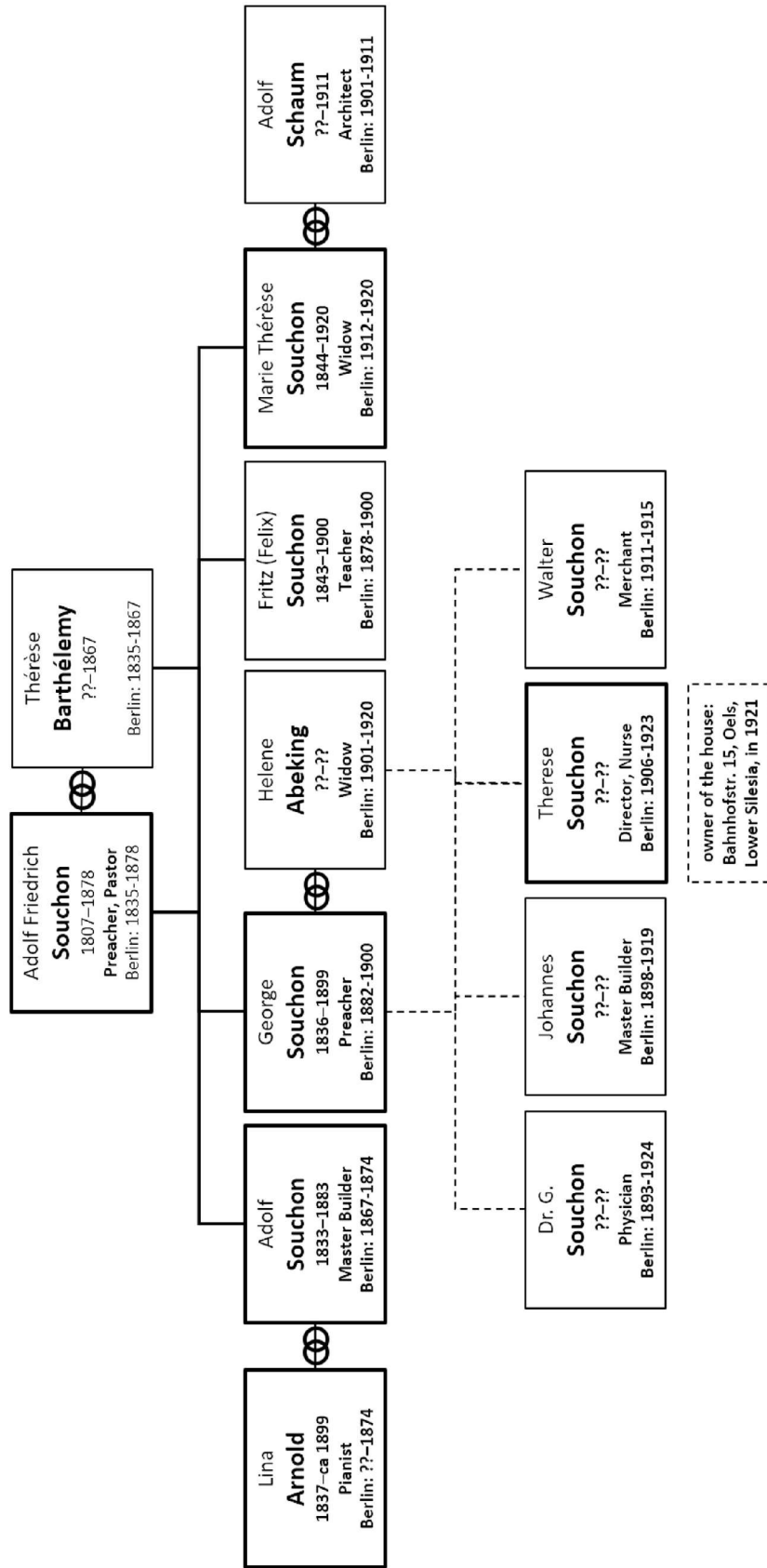
In the above postcard, the Souchon house at number 15 is the fourth house on the right (arrow). The address of the von Renesse family (number 7) is on the left, the last house of the buildings with the balconies. The building on the very right is the 'Bahnhofshotel', where Anton Schnabel may have stayed when he and his wife Lily visited Lina before her death.

### Souchon Family Genogram

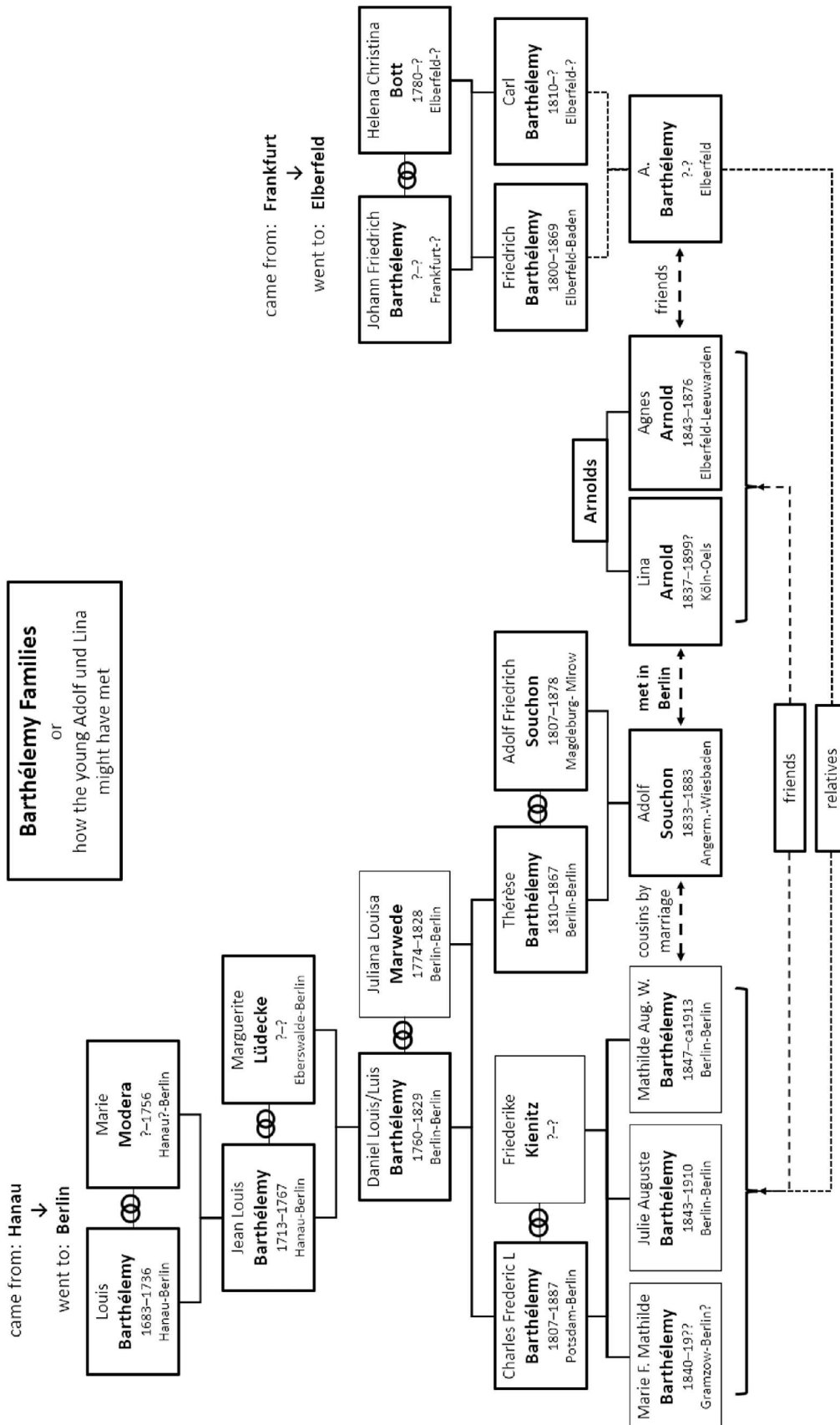
The diagram on the following page shows the (assumed) familial relationships between various Souchons mentioned in the Berliner address books. Three generations are shown. Each box contains the name, the year of birth and death, profession as well as dates of the confirmed period of residence in Berlin. The main persons are framed in thick lines. The dashed lines indicate presumed familial connections.

<sup>319</sup> <https://polska-org.pl/5588382,foto.html?idEntity=532151/>. Permission kindly granted by the Association Wratislaviae Amici - polska-org.pl.

Genogram of the AF Souchon and his descendants



Appendix: How Lina and Adolf may have met



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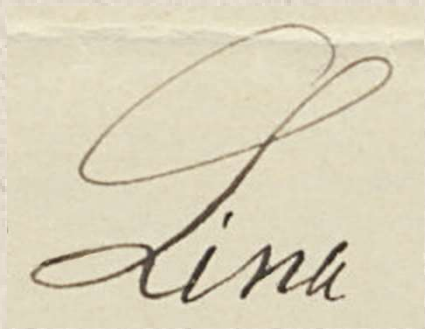
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Arnold was born in 1837 in Cologne into a world of music. Her father Friedrich Wilhelm Arnold was a musician, composer and music publisher. And so, Lina's childhood and youth were shaped by her

father's talents, his shop filled with musical instruments as well as his business in music publishing. She attended chamber music sessions and concerts, mingled with well-known composers, conductors and pianists. She was privileged in having Clara Schumann and Johannes Brahms as her music teachers and she was talented in both piano and vocals.

As a young adult Lina travelled widely throughout Prussia and Europe and lived for extended periods in Paris, London and Berlin. In her late twenties, she met the Master Builder Adolf Souchon in Berlin, the two married in 1867. When Adolf was appointed Royal District Master Builder in 1874, they moved to Oels in Lower Silesia. In the following years Lina continued travelling, visiting her family and friends in music. She maintained a life-long relationship with both Clara Schumann and Johannes Brahms.

Her last years were spent engaged in cultural life in the surroundings of Breslau. Lina Souchon's only remaining relative, her niece Lily Schnabel visited her in Oels shortly before Lina died on the cusp of the 20<sup>th</sup> century.