



September 2024 – Rundbrief

Carl Haag's brother Conrad Weber

This is how Carl Haag painted his brother Conrad Weber in 1852. The framed watercolour is owned by the Weber family.



...Carl's older brother Conrad was born before his parents were married, and is registered under the name Weber, the name of his mother Babette, which is why Carl Haag was long thought to be the first-born. Conrad Weber's later military record, which can be found in the Bavarian Main State Archives, lists him 'as the son of a baker'. There is no reference to the father in the birth register of the Protestant parish office in Frauenaarach.

...At the age of 25, after successfully attending the Royal Bavarian Central Veterinary School in Munich, Conrad began a military career as a veterinary trainee

with the 4th Cheveaulegers Regiment in Augsburg, which was called the 'Schwalangschärs' by the locals, with the aim of becoming a veterinary surgeon. The regiment, located in the Augsburg garrison, was directly subordinate to the Bavarian King and was regarded as a prestigious Bavarian cavalry regiment. Conrad's personal file documents the stages of his military career from 1840 to 1870.

...Carl Haag portrayed his brother with a beard and hairstyle typical of the time, wearing glasses, and a dark tunic with a stiff blue collar reaching down to his chin. In 1846, Conrad Weber had become a second-class sub-veterinary surgeon and worked at the Schwaiganger foal farm in Werdenfelser Land near Murnau, where the military administration maintained a stud farm for breeding warmblood horses. In 1852 he was transferred to Ansbach in Middle Franconia, where he was stationed with the 3rd Royal Bavarian Cavalry Brigade. There, Carl Haag painted a portrait of him.

Ida Haag gave Johann Castor a lamp as a present

At Christmas 1910, the young Oberwesel resident Johann Castor (known as Hans) presented 'His noble benefactress Mrs I. C. Haag' with a poem which reads:

„Menschen gibt's, die hin und wieder / Gleich Engeln dienen“ (There are people who now and again serve like angels). Carl Haag had recognised and encouraged the drawing talent of the future painter Hans Castor at an early age. He trained as a church painter in Bingen near Oberwesel and painted, among other things, a picture of St Francis of Assisi for Mainz Cathedral, which has since been lost. After the First World War, he ran a painting business in Goslar, but was also active as a painter.





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...His mother Catharina Castor was employed as a maid in the Red Tower, and when young Hans picked her up after work, he was allowed to look over old Haag's shoulder in his Red Tower studio. Haag's wife Ida gave Hans a paraffin lamp so that he could also paint on dark days. Hans Castor was the brother of Betty Nußbaum, née Castor, whose daughter is Christel Schmelzeisen. He died in Goslar in 1976. His painting Harzlandschaft can be seen in the Harz Museum in Wernigerode. The paraffin lamp is still owned by the Schmelzeisen family today.

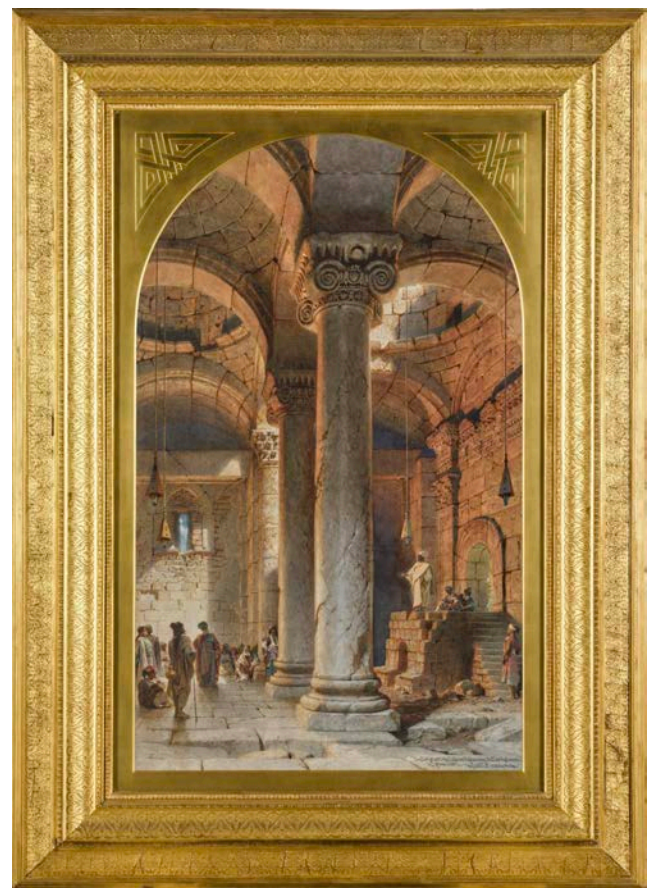
The Red Tower in 1858

Six years before Carl Haag bought the Red Tower in March 1864, the Frankfurt architectural and landscape painter Carl Theodor Reiffenstein (1820-1893) sketched it on 11 September 1858. Reiffenstein visited Oberwesel several times between 1849 and 1861. He sketched the tower from various perspectives. The works are now in the Städel Museum in Frankfurt.



The Golden Gate in Jerusalem

In April 2023, the watercolor (unframed 116 x 71 cm) was put up for auction at Sotheby's as lot 309. Estimate: It was expected to fetch between 80,000 and 120,000 GBP. Carl Haag signed, dated and inscribed it lower right in 1896: *The Interior of the Golden Gateway in the Temple Area of Jerusalem* and inscribed *A View of the Interior of the so called Golden Gateway in the Temple Area of Jerusalem. by Carl Haag, R.W.S. Ida Villa, 7 Syndhurst Road Hampstead* on a label on the backboard.



This monumental watercolour affords a fascinating glimpse into the vestibule of Jerusalem's Golden Gate or Gate of Mercy (*Sha'ar Harahamim* in Hebrew; *Bab al-Dhahabi* or *al-Zahabi* in Arabic) as it looked at the end of the nineteenth century.