

= Alberto Henschel =

Alberto Henschel ( 13 June 1827 ? 30 June 1882 ) was a German @-@ Brazilian photographer born in Berlin . Considered the hardest @-@ working photographer and businessman in 19th @-@ century Brazil , with offices in Pernambuco , Bahia , Rio de Janeiro , and São Paulo , Henschel was also responsible for the presence of other professional photographers in the country , including his compatriot Karl Ernst Papf ? with whom he later worked .

Henschel became known for making pictorial representations of Rio de Janeiro as a landscaper photographer and for being an excellent portraitist . He earned the title of Photographo da Casa Imperial ( Photographer of the Royal House ) , allowing him to photograph the everyday life of the Brazilian monarchy during the Reign of Pedro II , even photographing the emperor Dom Pedro II and his family . This title would give his photographs increased recognition and raise their price .

But his principal contribution to the history of Brazilian photography is his photographic record of the different social classes in Brazil in the 19th century : portraits , usually in the carte de visite format , taken of the nobility , of rich tradesmen , of the middle @-@ class , and of black people , either slaves or free , in a period before the Lei Áurea .

= = Antecedents = =

As soon as the first world maps showing Brazil were printed in the Renaissance era of Albrecht Dürer , the recently discovered country aroused the interest of the German public . Among the first attractions were the enthusiastic descriptions and illustrations of the Indians , the exotic landscapes , the abundance of wild animals and the new species of plants first conveyed in the works of Hans Staden . This was followed by the writings of adventurers and scientists such as Johann Baptist Emanuel Pohl , author of Viagem no Interior do Brasil , Empreendida nos Anos de 1817 a 1821 e Publicada por Ordem de Sua Majestade o Imperador da Áustria Francisco Primeiro ( Voyage in the Interior of Brazil . Launched in the Years of 1817 to 1821 and Published by the Order of His Majesty the Emperor of Austria Franscisco First ) , in which he describes his journey through the country with wonder and enthusiasm , his words accompanied by luxuriant illustrations . About Rio de Janeiro , Pohl wrote :

If some place in the New World deserves , for its location and natural conditions , to become one day a theater of big events , a center of civilization and culture , an emporium of worldwide commerce , it is , in my opinion , Rio de Janeiro . I cannot , here , repress this observation . Willingly hovers the fantasy on the future of such charming country , that is at present little developed and , so to speak , does not have a past .

? Johann Emmanuel Pohl

Certainly these narrations and illustrations were the principal attractions for those German photographers of the 19th century that moved to Brazil , such as Revert Henrique Klumb , Augusto Stahl , Karl Ernst Papf , and Alberto Henschel .

= = Life = =

= = = In Germany = = =

Alberto Henschel was born 13 June 1827 in Berlin to Moritz and Helene Henschel . Moritz and his brothers August , Friedrich , and Wilhelm , of Jewish origin , had arrived in Berlin around 1806 . They were recognized as engravers and signed their works as the Henschel Brothers . There are no records of Alberto Henschel 's person or professional life in Germany or his reasons for emigrating to Brazil .

It has been assumed that Alberto Henschel also met the photographer Francisco Benque while still in Germany , with whom he had a successful , but short @-@ lived , relationship in Brazil .

== In Brazil ==

==== 1860s ====

Henschel and his associate Karl Heinrich Gutzlaff disembarked in Recife in May 1866 , intending to create a photographic studio on Imperador street , number 38 . Initially named Alberto Henschel & Cia , the studio became Photographia Allemã ( German Photography ) , next changing to a new address on the Matriz de Santo Antônio square , number 2 . Because he was able to build up his business quickly when he came , it is assumed that Henschel was already an experienced photographer and intended to build a promising business in photography in this new market that was still so little explored .

In 1867 , Henschel separated from Gutzlaff and returned to Germany where he updated his technique and acquired new equipment for his atelier of photography . He returned to Brazil in the same year , opening another establishment with the same company name in the city of Salvador , on Piedade street , number 16 . By opening three establishments in only two years , Henschel was thought of as the most audacious and sagacious photographic businessman in 19th century Brazil .

By the end of the 1860s , Henschel 's houses of Recife and Salvador were already making portraits of people of African origin , slaves and free , differing from other photographers by portraying them freely and with dignity as people and not as objects .

==== 1870s ====

In 1870 , Henschel opened another subsidiary of his atelier , this time in Rio de Janeiro , on Ourives street ( nowadays Miguel Couto street , number 40 ) . It was in Rio , capital of the Empire , where he started his prosperous partnership with Francisco Benque . With the name of Henschel & Benque , it specialized in the production and marketing of portraits , landscapes , and the photopaintings made by Karl Ernst Papf , whose presence in Brazil was due to Henschel . There are no records dating when the relationship with Benque crumbled ; it is probable that their association remained until 1880 .

Because of the quality of his work and his success in the Court , Henschel received the title of Photographo da Casa Imperial ( Photographer of the Royal House ) on 7 September 1874 , together with Benque , which would give his photographs increased recognition and raise their price . The historian photographer Gilberto Ferrez describes the quality and importance of Henschel as follows :

Henschel photographed Rio and its surroundings [ ... ] . He made landscapes , but above all he was a distinguished portraitist . There is almost no family album where no portraits of grandparents were done by Alberto Henschel .

Henschel participated in many exhibitions of photographs , standing out in the exposition of the Imperial Academy of Fine Arts in 1872 and 1875 , for which he received the Gold Medal in the first edition . He also participated in the IV National Exposition and the Universal Exposition of Vienna , in Austria , where he received the Merit Medal .

==== 1880s ====

On 1 February 1882 , Henschel inaugurated another establishment , this time in the capital of the province of São Paulo . He gave it the name Photographia Imperial ( Imperial Photography ) because the name Photographia Allemã had already been used since 1875 by the atelier of the photographer Carlos Hoenen . His arrival in São Paulo was considered important because , besides being holder of the prestigious title of Photographo da Casa Imperial , he came directly from the Court . The newspaper A Província de São Paulo ( currently O Estado de S. Paulo ) , while describing with minimal details the new atelier in its inaugural day edition , related the enthusiasm with which Henschel was received by the residents of São Paulo .

Henschel died in Rio de Janeiro that same year , only some months after establishing himself in São Paulo . However , his companies , under the command of other businessmen , continued to strategically use his name for many years , taking advantage of the great prestige that the mark " Henschel " had acquired .

= = Technique = =

Henschel was considered the hardest @-@ working photographer and businessman in 19th @-@ century Brazil . He always remained up @-@ to @-@ date with the latest techniques on the photography market . By the time the aesthetic format of photography carte de visite became popular , Henschel was already dominating this technique which he used frequently in his establishments .

His studios possessed the latest equipment appropriate for the instantaneous portraits of children who , never still , were the headaches of the photographers . In his announcement in the Novo Almanach de São Paulo para o Anno de 1883 ( New Almanac of São Paulo for the Year of 1883 ) , Henschel advertised :

This establishment just received from Europe the negatives for the new process of instantaneous photographs that have so much success there . Through these chichets one can obtain a more perfect portrait of a moving child , of nervous people ... The public is invited to come examine in the establishment some portraits obtained by the new process .

The new process referred to in the announcement was the use of dry slabs of transparent gelatin , used as an adhesive layer for the fixation of the silver salts over the paper .

He photographed all the different social classes of Brazil in the 19th century . Besides the Brazilian monarchy and black people , he also photographed the nobility , the rich tradesmen and their families , and the white middle @-@ class .