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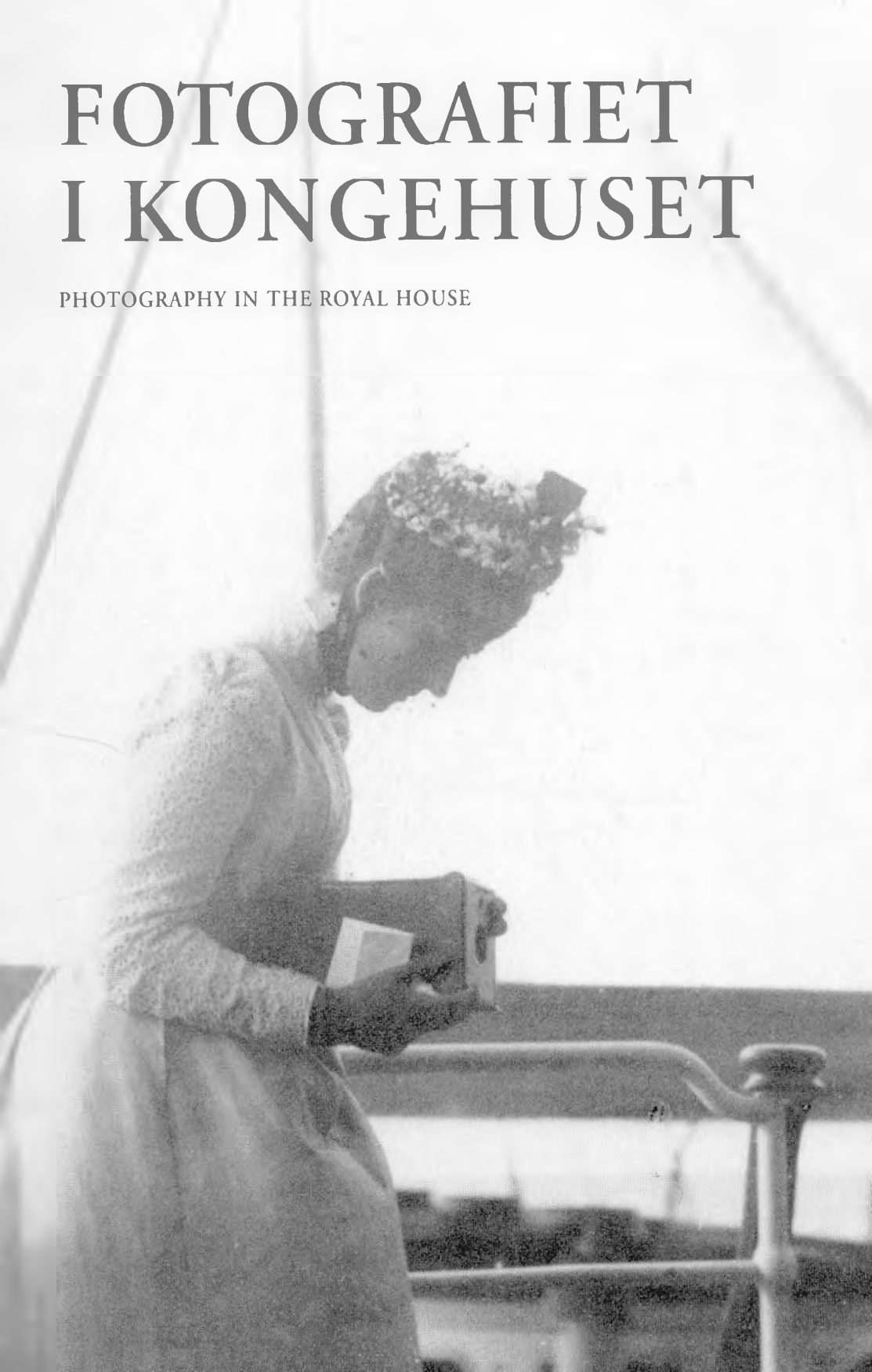
FOTOGRAFIET I KONGEHUSET

PHOTOGRAPHY IN THE ROYAL HOUSE



Forsidebillede:
Prinsesse Alexandra af Wales som amatørfotograf, 1890'erne.

Front cover:
Princess Alexandra of Wales, amateur photographer, in the 1890s.

FOTOGRAFIET I KONGEHUSET

Gerda Petri & Peter Wessel Hansen
Amalienborgmuseet

Udstillingskatalog 21. marts 2005



Koloreret fotografi af Christian IX's fem ældste børn i mahogniramme. Bagerst Prinsesse Alexandra og Prins Frederik (VIII). Forrest Prins Vilhelm, Prinsesserne Thyra og Dagmar. Foto: E.C. Hansen, ca. 1858. Fra Christian IX og Dronning Louises hjem.

Coloured photograph of Christian IX's five eldest children in a mahogany frame. In the rear: Princess Alexandra and Prince Frederik (VIII). In front: Prince Vilhelm, Princesses Thyra and Dagmar. Photo: E.C. Hansen, c.1858. From Christian IX's and Queen Louise's home.

Indledning

I de seneste år har der været udvist voksende interesse for Danmarks populære kongepar fra 1800-tallet, Kong Christian IX og Dronning Louise, Europas svigerforældre, og det glücksborgske kongehus' grundlæggere. Museets udstilling "Fotografiet i Kongehuset" bygger da også i al væsentlighed på dette kongepar og deres forhold til datidens nye medie, fotografiet. Inspireret af de mange fotos, som museet i dag råder over fra det kongelige hjem, har vi ønsket at vise, hvordan et nyt kulturelt træk som denne tekniske nyhed øjeblikkeligt vandt indpas i de kongelige kredse, og som så ofte før i dette miljø blev optaget for siden at sprede sig til det øvrige samfund.

Parret levede i en brydningstid mellem enevælden og det gryende demokrati; i en periode, hvor landet efter tabet af Sønderjylland og Hertugdømmerne måtte finde sig i at blive reduceret internt såvel som internationalt. Det tidligere traditionelle landbrugssamfund var langsomt i gang med at vige for den voksende industrialisering, og med den fulgte ny teknologi, samtidigt med at gammel håndværkserfaring endnu blev holdt i hævd fra generation til generation. Nyheder florerede, og mange vendte op og ned på vaner og hverdagsliv.

Blandt de mange epokegørende nyheder i 1800-tallet kan nævnes fotografiet, der allerede fra 1840'erne holdt sit indtog i kongeligt familieliv. Det er en realitet, at tidligere blev nye kulturtræk først introduceret og optaget af samfundets øverste befolkningslag. Og som man forstår af det følgende, gjorde det sig også gældende for det nye medie, fotografiet, for i den glücksborgske kongefamilies første generation var man hurtige til at lade sig fotografere, omgive sig med fotos og samle på dem. Ligeledes holdt man sig heller ikke tilbage, da det siden blev muligt selv at være fotografen.

Christian IX og Dronning Louise blev allerede i deres samtid kendt for deres intense familieliv, som ikke mindst på grund af fotografiet blev synliggjort for større befolkningsgrupper. Parret levede og åndede for deres børn, svigerbørn og børnebørn. Deres hjemmeliv efterlevede tidens borgerlige dyder mere end fortidens royale vaner, og kernefamiliebegrebet blev hermed tydeliggjort som afløser for det tidligere storfamilie-hushold, der mere byggede på arbejdsfællesskab end på familiære bindinger.

I kongeparrets forskellige boliger, som vi i dag er så heldige at have et indtryk af netop fra tidlige interiørfotos, efterlevedes, bag de klunkebehængte portierer, tidens form for hygge med tæt møblerede stuer fyldt med nips og fotografier. En stil som lagde vægt på hjemmelivet som fristed. Her trivedes de første generationer af glücksborgere, og de i udlandet gifte børn vendte gerne og ofte hjem hertil med deres nye familier, en tradition, alle dyrkede og elskede. Da det gamle kongepar døde, Kongen som den sidste i 1906, var det utænkeligt for børn og børnebørn, at de trygge omgivelser skulle opbrydes og deles. Familien valgte derfor at lade kongeparrets hjem stå så godt som urørt. Således fandt Dronning Ingrid et fortidigt, men intakt hjem i Christian IX's Palæ, da hun som ung Kronprinsesse så det for første gang. Dronning Ingrids kulturhistoriske bevidsthed er legendarisk, og det var da også takket være hendes initiativ, at det i 1950'erne blev besluttet at lade Kongens og Dronningens private stuer overgå til De Danske Kongers Kronologiske Samlinger på Rosenborg med henblik på en videreførelse af samlingen som museum på Amalienborg.



Fra Christian IX's arbejdsværelse, Amalienborgmuseet.

From Christian IX's study.

Da Dronning Ingrid vakte det glücksborgske hjem af sin 40-årige Tornerosesøvn, fandtes der blandt indboet smukke møbler såvel som kostbart indbo, som for eksempel kunstfærdige Fabergégenstande, gaver fra kongeparrets datter Prinsesse Dagmar, Kejserinden af Rusland. Men mest af alt var det fotografierne, der dominerede. Kæmpe store fotos såvel som små stod overalt, og der var ikke et – men mange billeder af hver enkelt familiemedlem samt stakkevis af fotoalbum.

Det er disse fotografier, der som nævnt har inspireret til denne udstilling.

Da det kongelige hjem så sent som i 1950'erne blev opdelt og splittet, fandt de mange fotografier vej enten til Rosenborgsamlingen eller Frederiksborg Slot. Det har derfor været naturligt at henvende sig til Frederiksborgmuseet om lån af billeder, og Amalienborgmuseet retter en varm tak til museumsinspektør Steffen Heiberg og museumsinspektør Søren Mentz for deres kollegiale hjælpsomhed, til at dette kunne lade sig gøre.

Mange andre har også bidraget med lån og hjælp. Tak til museumsinspektør Bente Jönsson, Jægerspris Slot, for udlån at daguerreotypi og fotos, der viser, at Kong Frederik VII var den første danske konge, der lod sig forevige af fotografiet. Ligeledes tak til museumsinspektør Thomas C. Christensen, Det Danske Filminstitut, for et udvalg af fotograf Peter Elfelts tidlige kongefilm, til Jens Breinegaard og Niels Christiansen, Danmarks Tekniske Museum, for udlån af fotograf Elfelts kameraer og til museumsleder Bjarne Meldgaard, Danmarks Fotomuseum, Herning, for lån af fotos som af teknisk udstyr. Desuden tak til Det Kongelige Bibliotek og til Dronningens Håndbibliotek, Amalienborg, for hjælp og lån.

Endelig skal nævnes, at udstillingens idé og udførelse hviler på museets studentermedarbejder stud. mag. Peter Wessel Hansen, der selvstændigt og på utrættelig vis har samlet og tilrettelagt de udstillede effekter. Også til ham retter museet en varm tak.

Gerda Petri
museumsinspektør



Daguerreotypi, forløberen for fotografiet. Prinsesserne Alexandra, Dagmar og Thyra, ca. 1857. Fra Christian IX og Dronning Louises hjem.

Daguerreotype, the forerunner of photography. Princesses Alexandra, Dagmar and Thyra, c.1857. From Christian IX's and Queen Louise's home.

(th.) Den første fotograferede danske konge, Frederik VII. Hverdag med Grevinde Danner ved skakbrættet. Foto: Rudolph Striegler, o. 1860. Rosenborg.

(Right) The first Danish king to be photographed, Frederik VII. An everyday scene with Countess Danner at the chessboard. Photo: Rudolph Striegler, c.1860. Rosenborg.

Fotografiet i Kongehuset

af Peter Wessel Hansen

Fotografiets tidlige historie

Flere århundreder før fotografiets opdagelse kendte man de grundlæggende teknikker, som i 1800-tallets første halvdel førte til fotografiets opdagelse. I 1826 havde franskmanden Joseph-Nicéphore Niépce fremstillet et billede forestillende udsigten fra hans vindue, men billedet viste kun bygningernes omrids, og eksponeringstiden havde været 8 timer! Men i 1839 kunne franskmanden Louis Daguerre, efter flere år samarbejde med Niépce, præsentere den proces, hvorved et virkelighedstro billede kunne frembringes på en kobberplade belagt med sølv. Daguerreotypiet, som opfindelsen blev kaldt, blev i løbet af få år udbredt i Europa. Den danske arkæolog Christian Tuxen Falbe havde allerede nogle måneder inden daguerreotypiets offentliggørelse set opfindelsen og beskrevet den i et brev til Tronfølgeren Christian (VIII) Frederik, og senere samme år kunne man forevise to daguerreotypier på Kunstakademiet. Det følgende år blev de første danske daguerreotypier optaget.



I 1851 blev et stort fremskridt gjort, da Scott Archer opfandt den såkaldte kollodium-proces. Metoden bestod i, at en glasplade blev hældt over med en kollodiumopløsning og derefter dyppet i sølvnitrat for at gøre pladen lysfølsom. Processen var kompliceret, for pladen skulle forblive våd under eksponeringen. Den nye metode indebar dog den betydningsfulde fordel, at kopier kunne fremstilles, hvorved fotografiet kunne opnå en endnu større udbredelse. Med kollodium-processen havde fotografiet opnået en kvalitet og pris, som for alvor betød, at det efterhånden kunne nå ud i alle afkroge af Europa og til alle befolkningslag. Efterhånden blev primært to billedformater, nemlig visitkortformatet på 6 x 9 cm og kabinetsformatet på 10 x 15 cm, de mest almindelige. Det er derfor disse to formater, som kendes fra de fleste gamle danske familiealbum.[1)]



Fotografiets udbredelse

Fotografiets udbredelse medførte, at bredere befolkningsgrupper nu fik råd til at lade sig portrættere. Indtil da havde det primært været et privilegium for velhavere at få deres portræt udført på lærred hos en kunstner, men med fotografiets opfindelse blev portrættet så at sige demokratiseret.

Portrætmaleriet blev imidlertid ikke udkonkurreret. De velhavende befolkningslag ønskede fortsat de oliemalede og farverige portrætter, som for dem ikke lod sig erstatte med de sort-hvide fotografier. Det var imidlertid også muligt at få fotografierne farvelagt eller koloreret, som det kaldes, men det var yderligere kostbart og forbeholdt et mindretal, indtil farvefotografiet, som vi kender det, vandt indpas omkring midten af det 20. århundrede.

For kongefamilien var fotografiet blot en ny måde at blive portrætteret på. Ganske vist lod man sig fortsat male, men pga. fotografiets væsentligt lavere pris og korte fremstillingstid målt i forhold til maleriet blev det hurtigt meget populært hos de kongelige, og de fik hurtigt både flere, større og finere fotografier end andre. Hvor en almindelig dansker blev fotograferet få gange i løbet af livet, blev de kongelige allerede fra 1850'erne fotograferet flere gange årligt.

Prinsesserne Dagmar, Thyra og Alexandra. Billedet viser, hvor vanskeligt det var for ponyen at stå stille i den lange eksponeringstid. Foto: Kirchhof, 1856. Fra Christian IX og Dronning Louises hjem.

Princesses Dagmar, Thyra and Alexandra. The picture shows how difficult it was for the pony to stand still for the long exposure-time. Photo: Kirchhof, 1856. From Christian IX's and Queen Louise's home.



En afslappet engelsk Prins Georg (V) med tændt cigaret.
Foto: Debenham & Co., o. 1885. Fra Christian IX og Dronning Louises hjem.

A relaxed British Prince. George (V) with lit cigarette.
Photo: Debenham & Co., c.1885. From Christian IX's and Queen Louise's home.



Atelierfoto af to sportsklædte prinser med cykler. Prins Valdemar og Prins Georg af Grækenland. Foto: A. Th. Collin, o. 1890. Fra Christian IX og Dronning Louises hjem.

Atelier photograph of two princes, dressed for sports, with bicycles. Prince Valdemar and Prince Georg of Greece. Photo: A. Th. Collin, c.1890. From Christian IX's and Queen Louise's home.



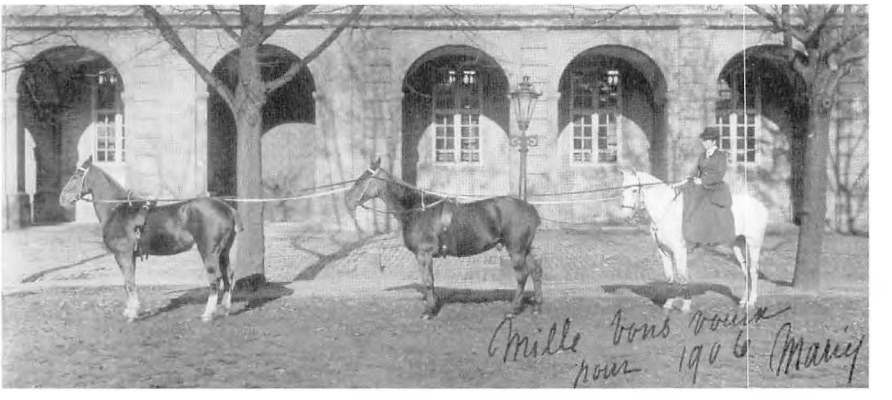
Kronprinsesse Lovisa i ungarsk folkekostume. Foto: Koller K. Tamar, Budapest, 1887. Fra Christian IX og Dronning Louises hjem.

Crown Princess Lovisa in Hungarian folk costume. Photo: Koller K. Tamar, Budapest, 1887. From Christian IX's and Queen Louise's home.

Motivets udvikling i det 19. århundrede: Påklædning og rekvisitter

Måden, man lod sig fotografere på, ændrede sig meget gennem tiden. På de tidligste fotografier ser de portrætterede ofte stive ud pga. den forholdsvist lange eksponeringstid, som betød, at man ofte måtte udstyre folk med nakkestøtte, for at de kunne sidde stille nok. Desuden var atelierne og opstillingerne simple og ofte uden dekorationer. Allerede i løbet af 1850'erne og 1860'erne begynder man dog at se rekvisitter som f.eks. borde, bøger og kaffekopper, der skulle hjælpe med at skabe illusion om, at personen sad i hjemlige omgivelser og ikke i et fotoatelier. Udviklingen fortsatte i de følgende årtier i takt med de fototekniske landvindinger, men fotografen, kundernes behov, fantasifulde ønsker og skiftende modeluner var i lige så høj grad baggrunden for nye motivtypers fremkomst.

Som så ofte tidligere i forbindelse med nye skikke og vaner var det de kongelige, der førte an med accepten og udviklingen af det nye medie. Baggrunden var muligvis behovet for afveksling i motiverne. Hvor de på de tidlige fotografier som regel lod sig afbilde i uniform eller pænt tøj, blev det efterhånden også almindeligt at iklæde sig særligt tøj til lejligheden. Det kunne være, man lod sig afbilde iført fuldt jagtudstyr med jagttøj og bøsse eller iklædt en dekorativ folkedragt. Man kunne også vise sin interesse i nye opfindelser og sport ved tage en cykel med ind i atelieret eller blot stille eller sætte sig på en nonchalant måde, eventuelt med en anden nyhed som cigaretten i hånden. På denne måde viste man, i langt højere grad end tidligere, sin selvopfattelse ved hjælp af fotografiet.



Prinsesse Maries signerede nytårskort 1906. Prinsessen viser disciplinen "Rindom" på Christiansborg Ridebane 1905. Gave fra Grev Flemming af Rosenborg.

Princess Marie's signed New Year card, 1906. The Princess displays the discipline "Rindom" on Christiansborg Ridebane 1905. Gift from Count Flemming of Rosenborg.



"Her hviler vor engle uforglemmelige Eddy – Vor Herre Jesus kaldte ham til sig – Herren gav – Herren tog. Herrens navn være lovet. Til min elskede Papa – fra Din stakkels dybt bedrøvede Sørgende Alix, Sandringham den 14 Januar 1892". Skrevet af Prinsens moder, Prinsesse Alexandra. Post mortem-fotografi af Kongens første barnebarn, den engelske Prins Albert Victor (Eddy), der døde 28 år gammel. 1892. Foto: F. Ralph. Fra Christian IX's arbejdsværelse.

"Here rests our unforgettable angel Eddy – Our Lord Jesus called him to Him – The Lord gave – The Lord took away. The Lord's name be praised. To my beloved Papa – from your poor deeply bereft and mourning Alix, Sandringham 14 January 1892". Written by the Prince's mother Princess Alexandra. Post mortem-photograph of the King's first grandchild, the British Prince Albert Victor (Eddy), who died at the age of 28. 1892. Photo: F. Ralph. From Christian IX's study.



Fotografier af kongelige dødslejer og kister

I Amalienborgmuseets samlinger findes en række fotografier af kongelige personers dødslejer og kister. Det drejer sig ikke kun om fotografier brugt i officielt øjemed, men billederne har tydeligvis også haft en særlig betydning i de efterladtes privatliv. I Christian IX's arbejdsværelse tæt ved skrivebordet hang f.eks. et fotografi af Kongen og dennes yngste datter, Prinsesse Thyra, ved hustruen og moderen Dronning Louises kiste i 1898, og da den engelske Prins Albert Victor (Eddy) i 1892 døde 28 år gammel, sendte hans danskfødte moder, Prinsesse Alexandra, fotografier af det blomstersmykkede dødsleje hjem som en særlig hilsen til bedsteforældrene, Kong Christian IX og Dronning Louises guldbryllup i 1892.

Denne type fotografier kan umiddelbart vække undren. For hvorfor ville man forevige billedet af et kært familiemedlem som død, når man havde rigeligt med billeder af vedkommende som levende? En del af svaret er, at døden i det 19. århundrede ikke var tabu ligesom i dag, men indgik som en mere accepteret og naturlig del af folks liv – og dette gjaldt også de kongelige. Dengang skete dødsfald oftere i hjemmet end nu, og den afdøde lå fremme, så de efterladte kunne sige et sidste farvel. De fleste kom derfor til at tage afsked med og se døde mennesker adskillige gange i livet. Døden var en åben social begivenhed, der angik familie, venner og bekendte, og for de kongeliges vedkommende delte de sorgen med hele befolkningen. For at alle kunne deltage i de kongelige dødsfald var det almindeligt, at fotografier af kongelige dødslejer og kister blev trykt og solgt som postkort og mindeblade.

Den vigtigste grund til, at man opfattede fotografier af døde anderledes, end vi oplever dem i dag, var altså, at synet af en afdød var mere dagligdags. Fotografierne viste desuden den afdøde hvilende i fred og arrangeret så smukt som muligt og kunne således være smukkere end de forhold, de efterladte havde været vidne til. Fotografierne skulle således give det kønneste og roligste indtryk af døden som muligt.[2)]

(tv.) Ved Dronning Louises kiste i Roskilde Domkirke. Christian IX med datteren Prinsesse Thyra, 1898. Fra Christian IX's arbejdsværelse.

(Left) Beside Queen Louise's coffin in Roskilde Cathedral. Christian IX with his daughter Princess Thyra, 1898. From Christian IX's study.



Fotomontage af Dronning Louise i tolv forskellige aldre. R. Spitzer, 1898. Har tilhørt Arveprinsesse Caroline Mathilde.

Photo-montage of Queen Louise at twelve different ages. R. Spitzer, 1898. Belonged to Princess Caroline Mathilde.

Massefremstillede fotografier: Visitkort og fotomontager

I 1860'erne var det sidste ny inden for fotografiet visitkortportrætterne, dvs. små fotos i formatet 6 x 9 cm, klæbet på karton. Betegnelsen visitkortfotografi kom af, at det lille fotografi hurtigt blev populært at bruge som visitkort. I det 19. århundrede fandtes i den europæiske overklasse en hel kultur omkring det at gå på visit, og en del af denne kultur var at aflevere et visitkort til tjeneren ved ankomsten, så værten kunne se, hvem den besøgende var. De visitkortfotografier, der faktisk blev brugt som visitkort, var billeder af den besøgende i fuld figur iklædt pænt tøj og supplerede i en årrække de almindelige trykte visitkort. Samtidig med at visitkortfotografiet blev udbredt som det nye format inden for portrætfotografi, blev det også blandt befolkningen en populær hobby at samle på massefremstillede visitkortfotografier af kendte personer, f.eks. de kongelige. Således kom oplaget af kgl. hoffotograf Georg E. Hansens visitkort af Prinsesse Alexandra fra 1863 op på over 37.000 eksemplarer, mens et senere visitkort af Alexandra som Prinsesse af Wales bærende sønnen Eddie på ryggen blev afsat i 300.000 eksemplarer i England. Blandt de populære motiver var også fotomontager bestående af små ovale portrætter arrangeret i dekorative mønstre. Fotomontagerne var typisk sammensat af fotografier af forskellige kongelige eller af samme person i forskellige aldre. I 1860'erne blev visitkortfotografierne af de kongelige endvidere som noget særligt



Tidligt visitkortfotografi af en afslappet kongefamilie på Bernstorff. Prinsesse Thyra, Kong Georg af Grækenland, Prins Valdemar, Kronprins Frederik (VIII), Dronning Louise, Christian IX. Gengivet i naturlig størrelse. Foto: Georg E. Hansen, o. 1865.

Early visiting-card photograph of a relaxed royal family at Bernstorff. Princess Thyra, King Georg of Greece, Prince Valdemar, Crown Prince Frederik (VIII), Queen Louise, Christian IX. Photo: Georg E. Hansen, c.1865.

fremstillet i miniatureudgaver på 2,2 x 3,4 cm med tilhørende små album. Fotografiet fik på denne måde en plads i tidens begejstring for ting i miniature.

Visitkortfotografierne af kongefamilien var en kæmpesucces og en forretning, fotograferne tjente godt på. Men de medvirkede også til de europæiske kongehuses popularitet, fordi fotografierne for de forskellige landes borgere blev et yndet samlerobjekt. Sandsynligvis både forstod og udnyttede Kong Christian IX, ligesom andre af Europas kronede hoveder, det masseproducerede fotografis nye muligheder. Denne PR-virksomhed for monarkiet har troligt nok medvirket til, at de kongelige lod sig fotografere tidligt og silde.

Efter Enevældens afskaffelse og demokratiets indførelse i 1848 havde kongehuset nemlig fået en ny betydning i samfundet. Derfor nedtonede man bevidst de demonstrativt pompøse omgivelser med prangende kjoler og uniformer, som havde været karakteristiske for enevoldskongerne, mens mere borgerlige og nære værdier nu blev fremstillet på fotografierne. Christian IX lod sig således allerede på de tidligste massefremstillede visitkort fotografere som familiemenneske i civil med kone og børn omkring sig, og det er tydeligt, at de hyppige fotooptagelser fik de kongelige til at optræde bemærkelsesværdigt mere afslappet og familiært sammenlignet med de langt sjældnere fotograferede borgerlige kunder. På denne måde blev kendskabet til kongeligt familieliv med borgerlige idealer og dermed til 1800-tallets voksende kernefamiliebegreb udbredt. I slutningen af 1800-tallet tog fotografen Mary Steen således en lang række fotografier af kongefamilien i deres hjem. Det var en ny type fotografier, som til trods for, at de var opstillede og taget af en professionel, skulle vise familiens intime hverdagsliv. Men fotografierne var dog langtfra taget alene for offentlighedens skyld. Mange af de massefremstillede fotografier kunne således genfindes i større udgaver og indsat i fine rammer i de kongelige stuer, hvor fotografierne i det 19. århundredes anden halvdel indtog en dominerende position som en del af Klunketidens mængder af nips.[3]

(th.) "Kongen paa Charlottenlunds Trouville". Frederik VIII m.fl. Postkortfotografi. Verdenspostforeningen, ca. 1910.

(Right) "The King at Trouville, Charlottenlund". Frederik VIII with others. Postcard-photograph. World Postal Union, c.1910.

Postkort, kaffekort og glansbilleder

Idérigdommen var stor, når der skulle massefremstilles fotografier af kongefamilien, og efterhånden som der åbnede sig muligheder for at fabrikere nye typer billeder til en rimelig pris, fulgte fabrikanterne og det store kongeinteresserede publikum med. Allerede fra 1863 stammer de første postkort, som skildrer kongefamilien i færd med at spille whist, på udflugt etc., men især i det 20. århundrede har denne masseproduktion fået vind i sejlene. De meget udbredte sort-hvid postkortfotografier blev efterhånden suppleret af kolorerede og senere af de i dag almindelige farvefotografier. Men det var ikke kun på postkort, at kongefamiliens portrætfotografier blev trykt. I anledning af Christian X's 25-års regeringsjubilæum fik Chr. P. Hansens Eftf. Kaffe- og Thehandel f.eks. trykt en serie kaffekort, altså samlekort vedlagt kaffepakkerne, med fotografier af Kongen, ligesom der også blev fremstillet glansbilleder af de kongelige. Særligt kendt er måske det fotografi af Dronning Alexandrine, som med hendes tilladelse blev brugt på sardindåserne, og som stadig ses på dåserne den dag i dag.[4]

Et specielt fænomen var de kongelige fotobøger, som blev udgivet i begyndelsen af 1900-tallet, f.eks. den danskfødte engelske Dronning Alexandras bog fra 1908 med egne amatøroptagelser og "Dronning Alexandrines Julebog" fra 1915 med private optagelser. I begge tilfælde gik indtjeningen til velgørenhed.[5] Her udgav dronningerne helt private optagelser til glæde for dem, som ville betale, og til støtte for deres velgørenhedsprojekter, og samtidig lod de befolkningen få et kig ind i deres privatliv.



Allerede i 1800-tallet blev der i rigt omfang udgivet illustrerede bøger, ugeblade og mindetryk om kongefamilien, og her kom fotografierne af de kongelige og deres liv i stigende grad til at florere. Som enhver ved, er fotografier af de kongelige fortsat populære, og de findes på postkort, i bøger som i blade, ja endda som idolplakater. Ved særlige begivenheder som kronprinsbrylluppet i maj 2004 bruges de kongelige fotografier, som det har været almindeligt siden 1800-tallet, fantasifuldt på talrige genstande som f.eks. nips, servietter og lys.



Kaffekort med det daværende kongepar. Dronning Alexandrine og Christian X. Foto: Elfelt, 1937.

Coffee card with the royal couple, Queen Alexandrine and Christian X. Photo: Elfelt, 1937.

Kaffekortets bagside.

Reverse of the coffee card.



De kongelige amatørfotografer

Lige så længe fotografiet har eksisteret, har der været amatørfotografer, og de første danske amatørfotografer begyndte allerede i 1840'erne. I midten af 1880'erne lanceredes en for amatørfotograferne afgørende nyskabelse, nemlig rullefilmen. Hidtil var alle fotografier blevet optaget på glasplader. Glaspladerne skulle skiftes, hver gang der skulle tages et nyt billede, mens Kodaks første rullefilmsmodel fra 1888 havde 100 billeder pr. rulle. De nye kameraer blev en vældig succes, vandt stor udbredelse, og det er også fra denne tid, at vi for alvor møder amatørfotografer fra kongeligt miljø, hvor man altid hurtigt har været åben for nyheder.[6]

I de første år var det især de kongelige damer, der dyrkede amatørfotografien, f.eks. som en nyskabelse inden for de kunstneriske og kreative interesser som maling og broderi, de allerede havde. Amatørfotografien var ikke blot et alternativ til disse interesser, men udtryksformerne kombineredes også på smukkeste vis i fotokollager og album. Omkring 1900 beskæftigede mange royale personligheder sig med



Prinsesse Alexandrine med Prins Frederik (IX). Prinsessen, som hele livet var en ivrig amatørfotograf, ses her med sit kamera. Amatøroptagelse, dateret 31. juni 1901. Har tilhørt Arveprinsesse Caroline Mathilde.

Princess Alexandrine with Prince Frederik (IX). The Princess, who was a keen amateur photographer throughout her life, can be seen here with her camera. Amateur photograph, dated 31 June 1901. Belonged to Princess Caroline Mathilde.

amatørfotografien, og modefænomenet blev så udbredt, at man en årrække havde en fototekniker, der daglig skulle gennemse zarfamiliens optagelser, ansat ved det velhavende russiske zarhof.[7] Blandt de første års fremstående kongelige amatørfotografer kan nævnes Christian IX's døtre Kejserinde Dagmar og Dronning Alexandra samt sidstnævntes datter Victoria, kaldet Toria. Men også flere andre af kongehusets kvinder var ivrige amatørfotografer, bl.a. Dronning Lovisa og Dronning Alexandrine. I det hele taget ser det ud til, at det var de i forvejen meget kreative kongelige kvinder, der i særlig grad tog den nye opfindelse til sig, mens der tilsyneladende gik en årrække, før de kongelige mænd for alvor begyndte at interessere sig for amatørfotografien. Efter århundredeskiftet kom mændene imidlertid også på banen – bl.a. var Frederik IX en dreven amatørfotograf, og Kongens fotoudstyr blev i 1999 overdraget til museet af Dronning Ingrid, som i øvrigt selv fotograferede med sit lille, ganske almindelige lommekamera.



Kreative kongelige damer på Fredensborg. I forgrunden ses Prinsesse Alexandra i færd med at male, mens Dronning Louise ser til, i baggrunden anes Prinsesse Marie iført malerskjorte. Amatøroptagelse af den engelske Prinsesse Toria (Victoria), o. 1890. Dronning Louises daglige salon.

Creative royal ladies at Fredensborg. In the foreground Princess Alexandra, painting, while Queen Louise watches; in the background Princess Marie can just be seen, wearing an artist's shirt. Amateur photograph by the British Princess Toria (Victoria), c.1890. From Queen Louise's drawing room.

De kongelige amatørfotografier giver et særligt indblik i kongefamiliens nære familieliv, for mange af motiverne er netop taget i den sfære, hvor datidens professionelle fotografer normalt ikke havde mulighed for at komme. Billederne skildrer i de fleste tilfælde noget andet end det officielle liv, de professionelle fotografer skulle vise, nemlig familiens uformelle privatliv både til hverdag og på ferier. Historien om kongehuset og amatørfotografien er altså ikke alene historien om, hvordan kongefamilien førte an, når nyskabelser skulle udbredes, men også historien om fotografiets indtræden i kongefamiliens intime familieliv.



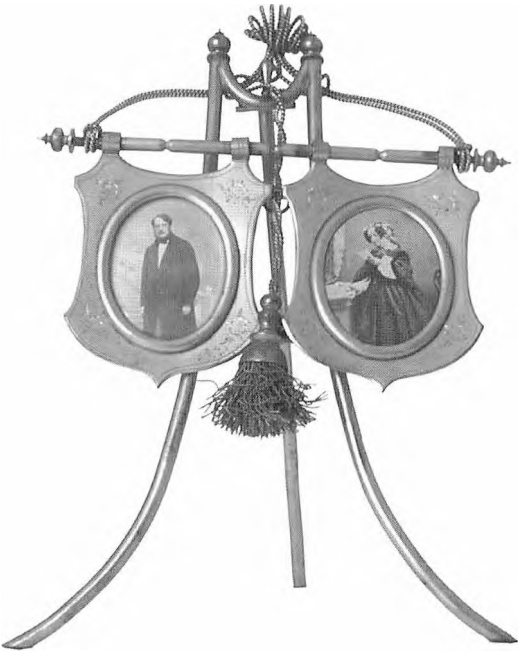
Kongelige amatørfotografer ved Middelhavet. Frederik VIII, Dronning Lovisa og Prinsesse Dagmar. Damerne med kamera. Amatøroptagelse, 1912. Har tilhørt Arveprinsesse Caroline Mathilde.

Royal amateur photographers in a Mediterranean setting. Frederik VIII, Queen Lovisa and Princess Dagmar. The ladies with cameras. Amateur photograph, c.1910. Belonged to Princess Caroline Mathilde.



Mange genstande blev prydet med fotografier, som denne brevpresse i sølv med lapis lazuli. Juveler Samuel Arndt, Skt. Petersborg. Fotografi af Storfyrst Alexander (III) og Storfyrstinde Dagmar, o. 1870. Fra Christian IX's arbejdsværelse.

Many objects were decorated with photographs, like this paper-weight in silver with lapis lazuli. Jeweller Samuel Arndt, St. Petersburg. Photograph of Grand Duke Alexander (III) and Grand Duchess Dagmar, c.1870. From Christian IX's study.



Fantasifulde og rigt dekorerede rammer fulgte i kølvandet på fotografiet. Dronning Louises forældre, Landgreve Vilhelm af Hessen og Prinsesse Charlotte, o. 1865. Dronning Louises daglige salon.

Imaginative and richly decorated frames followed in the wake of the photograph. Queen Louise's parents Landgrave Vilhelm of Hesse and Princess Charlotte, c.1865. From Queen Louise's drawing room.

Fotografiet i den kongelige boligindretning

Fotografiet kom også til at præge og indtage en fremtrædende plads i den kongelige boligindretning. Som nævnt lod de kongelige sig fotografere oftere og i større formater end andre danskere. I løbet af det 19. århundrede optog fotografierne mere og mere plads i de kongelige boliger, f.eks. i Christian IX og Dronning Louises hjem på Amalienborg. Det fremgår ikke mindst af Christian IX's arbejdsværelse og Dronning Louises daglige salon, som i dag kan ses på Amalienborgmuseet.

Fotografiet indgik som nips i Klunketidens genstandsmættede boligindretning. Fotografierne var placeret alle mulige steder i en mangfoldighed af mere eller mindre kunstnerisk og kreativt udførte rammer og arrangeret i små og store fotoskærme, der var specielt fremstillede til udstilling af fotografier. Men fotografierne fandt også deres vej til andre effekter, og således blev det almindeligt at give gaver pyntet med ens fotografi. Der var nærmest ingen grænser for, hvilke ting man kunne finde på at forsyne med fotografier: Fra skrivebordsudstyr som brevknive, brevpressere, blæksugere, skrivemapper og brevklemmer over cigaretuier, æsker og teskeer til større genstande som skrin, lysestager og urtepotteskjulere. Derudover havde man naturligvis også fotoalbum med endnu flere billeder. Det nye medie havde virkelig holdt sit indtog i kongefamiliens hverdagsliv.

Fotografierne mindede én om nære og fjerne samt døde og levende familiemedlemmer og venner og var en del af den nære, sentimentale kultur, som omgærdede overklassens og borgerskabets liv i Klunketiden. Traditionen for at have mange fotografier i hjemmet, som introduceredes af Christian IX og Dronning Louise, fortsattes af de efterfølgende konger og dronninger. Det ses tydeligt i Frederik VIII's, Christian X's og Frederik IX's arbejdsværelser på Amalienborgmuseet. Til trods for at kongerne indrettede sig forskelligt, havde værelserne det til fælles, at man havde mange fotografier omkring sig. I Frederik IX's for samtiden ganske moderne arbejdsværelse med møbler og genstande fra 1950'erne og 1960'erne ses således næsten lige så mange fotografier som i kongens oldefader Christian IX's klunketidsarbejdsværelse. Men hvor Christian IX næsten udelukkende havde fotografier af familiemedlemmer, ser man hos Frederik IX desuden også billeder af gode venner og bekendte fra bl.a. flåden.



Emaljeret fotografi på cigaretui af sølv med inskriptionen: "Til min elskede Papa / de fire Generationer fra Din Dig høist elskende Datter Alix 8. April 1894". Christian IX, Dronning Louise, Prinsesse Alexandra, Prinsesse Louise og den lille Prinsesse Alexandra. Fra Christian IX's arbejdsværelse.

Enamelled photograph on cigar case of silver with the inscription: "To my beloved Papa / The four generations. From your most devoted daughter Alix, 8 April 1894". Christian IX, Queen Louise, Princess Alexandra, Princess Louise and the little Princess Alexandra. From Christian IX's study.

Stereoskopfotografiet

Allerede længe før fotografiets opfindelse lavede man forsøg med at få billeder til at virke mere virkelighedstro enten ved at forsøge at få billederne til at bevæge sig eller ved at prøve at opnå en tredimensional effekt. Ikke mange år efter at fotografiet var opfundet, fandt man ud af at benytte den nye teknik til at skabe tredimensionale billeder, nemlig de såkaldte stereoskopiske fotografier. Effekten opnåedes ved at tage fotografier med et dobbelt kamera, som kunne tage to billeder side om side med en afstand svarende til pupilafstanden mellem linserne. Når man efter billedernes fremkaldelse kiggede på dem gennem en særlig stereoskopbetragter, smeltede de to fotografier sammen til ét tredimensionalt billede.

Stereoskopfotografierne blev hurtigt en stor succes, allerede fra omkring 1855 kunne de fås mange steder, først især som souvenirs, senere også som portræt- og amatørfotografier. Op gennem det 19. århundrede blev stereoskopfotografierne uhyre udbredt og var i lighed med visitkortfotografierne skattede samleobjekter. Blandt de masseproducerede stereoskopfotografier, som kunne købes, var der ligeledes fotografier af de kongelige, som så kunne opleves tredimensionalt hjemme i borgerskabets stuer, næsten som vi i dag ser tv-reportager fra kongelige begivenheder i fjernsynet. Men naturligvis var kongefamilien også med på moden og ejede selv stereoskopfotografier og fremvisere, ligesom enkelte af kongefamiliens medlemmer selv optog stereoskopfotografierne med et særligt stereoskopkamera.[8)]



Fotografi af Prinsesserne Thyra og Alexandra i messingramme med låge. Christian IX og Dronning Louises hjem.

Photograph of Princesses Thyra and Alexandra in a brass frame with a cover. From Christian IX's and Queen Louise's home.



"Det danske Kronprinspar." Kronprinsesse Ingrid og Kronprins Frederik (IX). Postkortfotografi. Alex Vincent's Kunstforlag, o. 1935.

"The Danish Crown Prince and Crown Princess". Crown Princess Ingrid and Crown Prince Frederik (IX). Postcard photograph. Alex Vincent's Kunstforlag, c.1935.

Kongefamilien og de første levende billeder

Opfindelsen af det levende billede kan ikke tillægges ét enkelt tidspunkt og én enkelt opfinder. I løbet af anden halvdel af det 19. århundrede eksperimenterede en lang række opfindere med at lave levende billeder ved hjælp af det nyopfundne fotografi. Filmens gennembrud kom imidlertid først med brødrene Auguste og Louis Lumières opfindelse af kinematografen i 1895. Brødrene Lumière fik kinematografen patenteret i begyndelsen af 1895. Allerede i slutningen af samme år åbnedes verdenshistoriens første egentlige biograf i Paris, hvor man viste fem film på i alt 20 minutters længde, og i løbet af 1896 spredtes opfindelsen ud over store dele af Europa.

I Danmark var det i første omgang kunstmaleren Vilhelm Pacht, der, efter at have erhvervet sig et filmkamera og en række korte franske og engelske film på en rejse til de europæiske hovedstæder i foråret 1896, fremviste levende billeder for det danske publikum den 7. juni 1896 i sin biograf Panorama på Rådhuspladsen. Begivenheden vakte så stor opsigt i København, at kongefamilien med Christian IX og Dronning Louise i spidsen allerede den 10. juni meddelte, at man ønskede at se de levende billeder. Dagen efter kunne aviserne berette, at "Kongefamilien morede sig dejligt" under fremvisningen.

Det blev portrætfotografen Peter Lars Petersen, fra 1901 kaldet Peter Elfelt, der skulle blive den første danske filmfotograf. I midten af 1896 bestilte han en kombineret filmoptager og fremviser hos brødrene Lumière i Paris, og i januar 1897 optog han den første danske film "Kørsel med grønlandske Hunde", spilletid 31 sekunder, i Fælledparken i København, og i de følgende år optog Elfelt yderligere en række film af dokumentaristisk karakter, som alle blev vist i Pachts biograf.

Elfelt var først og fremmest portrætfotograf ved siden af sit virke som filmmager, og kongefamilien begyndte kort før århundredeskiftet at bruge ham som sådan. Den 10. september 1899 skulle Elfelt og broderen Karl således optage en række fotografier af kongefamilien i anledning af Zarens statsbesøg. Elfelt havde medbragt sit filmkamera, og efter at have fotograferet kongefamilien på trappen til Bernstorff Slot begyndte Karl at filme. Zaren lagde straks mærke til kameraets snurrende lyd, som han havde oplevet ved optagelser i Rusland, klappede i hænderne og råbte: "Han tager levende billeder!" Nu udspillede der sig en scene, som Elfelt næppe kunne have ønsket sig bedre. Kongefamilien strømmede tilbage ud på trappen og optrådte løssluppent og muntert foran kameraet – på 39 sekunder var det hele slut, og den første danske kongereportage var optaget.

Allerede den 2. november 1899 fik Elfelt under enorm offentlig interesse fremvist filmen i biografen Panorama Hafnia i København, men det hele var nær endt i en skandale, Elfelt havde nemlig ikke sørget for at indhente Kongens tilladelse til at vise filmen offentligt. Han måtte derfor møde op på Amalienborg og undskylde for dette, men så ved samme lejlighed sit snit til at bede om tilladelse til at fremvise filmen for kongefamilien. Denne ære blev ham tilstået, og hele kongefamilien morede sig storslået over filmen. Derefter blev Elfelt naturligvis tilgivet, fik tilladelse til at vise filmen inden for landets grænser og æredes året efter med udnævnelsen til kongelig hoffotograf. I 1901 åbnede Elfelt sin egen biograf, hvor han kunne vise sine film, og i de følgende år fik han flere lejligheder til at filme kongefamilien.[9]

I løbet af det 20. århundrede voksede filmmediet til en stor industri, og optagelserne af kongefamilien voksede i mængde og længde med mediets udbredelse. Den foreløbige kulmination blev for Danmarks vedkommende nået med fjernsynets dækning af kronprinsbrylluppet i 2004. De kongelige har imidlertid ikke alene stået foran filmkameraet. Ligesom med fotografiet og amatørfotografiet fattede de kongelige hurtigt interesse for den nye opfindelse. Så tidligt som i 1930'erne ejede den senere Frederik IX en smalfilmoptager, og Kongen vedblev at interessere sig for at optage og fremvise sine egne film for familien i hele sin regeringsperiode. Også kong Frederik IX's svigersøn Prins Henrik interesserede sig i 1970'erne for smalfilmen, ligesom han i dag repræsenterer kongehusets gamle interesse for fotografiet ved at være protektor for Museet for Fotokunst.



"Kong Frederik IX, Dronning Ingrid og de tre Prinsesser". Postkortfotografi. Foto: Rigmor Mydtskov & Steen Rønne, 1964.

"King Frederik IX, Queen Ingrid and the three Princesses". Postcard photograph. Photo: Rigmor Mydtskov & Steen Rønne, 1964.



(tv.) Fotografi på glas af Dronning Olga af Grækenland. Billedet bliver på raffineret vis gennemlyst, når lysestagen er tændt. Fra Christian IX's arbejdsværelse.

(Left) Photograph on glass of Queen Olga of Greece. The picture is elegantly illuminated when the candle is lit. From Christian IX's study.

Introduction

In recent years there has been a distinct increase in interest in Denmark's popular royal couple from the 19th century, King Christian IX and Queen Louise, "Europe's parents-in-law" and the founders of the royal House of Glücksborg. The museum's exhibition "Photography in the Royal House" is also to a large extent based on this royal couple and on their relationship to the new medium of that time, photography. Inspired by the many photographs from the royal home that the museum has in its possession today, we have attempted to show how a new cultural feature such as this technical innovation instantly came into use in royal circles, and as in so many other cases it spread from there to the rest of society.

King Christian IX and Queen Louise lived in a time of upheaval between the age of the absolute monarchy and the rise of modern democracy; in this period, after the loss of Schleswig and the Duchies, Denmark had to come to terms with reduced status both internally and internationally. The traditional agricultural basis of society was gradually giving way to growing industrialism, and this meant that on the one hand new technologies were being introduced while on the other hand time-honoured experience in craftsmanship was still being passed on from generation to generation. Innovations flourished, and many of them turned old customs connected with everyday life upside-down.

Among the many epoch-making innovations of the 19th century, photography holds a notable place. From as early as the 1840s it won entry into the life of the royal family. It was really true that in earlier times new cultural elements were first introduced to and taken up by the highest levels of society. And as will become apparent from the following, this also applied in the case of the new medium of photography, because in the first generation of the Glücksborg royal house the family members were enthusiastic about being photographed, surrounding themselves with photos and collecting them. And there was little hesitation or reticence when it later became possible to take the photographs in person.

Christian IX and Queen Louise were known to their contemporaries for their intense family life, and it was not least thanks to photography that this became visible to larger groups of the population. The couple lived and breathed for their children, sons- and daughters-in-law and grandchildren. Their home life bore a closer resemblance to the bourgeois virtues of the time than to royal customs of the past, and the concept of the close family was thus brought into the limelight as the replacement for the previous extended-family-household that was based more on working companionship than on family ties.

In the cases where we are lucky enough to have an impression of the different residences used by the royal couple from early interior photographs, we find behind the closed door-curtains, richly hung with tassels, the form of comfort and cosiness prized at the time: densely furnished rooms full of bric-à-brac and photographs. This was a style that placed emphasis on home life as a sanctuary. Here the first generations of Glücksborgs thrived, and the children who married and went to live abroad enjoyed returning home with their new families – a tradition they all cultivated and loved. When the royal couple died, first

Queen Louise and then Christian IX in 1906, it was unthinkable for the children and grandchildren that these familiar, safe surroundings should be split up and disposed of. The family therefore chose to leave the royal couple's home at Amalienborg standing virtually untouched. When Queen Ingrid, as a young Crown Princess, came to see Christian IX's Palace for the first time, she therefore found there an intact home – an interior from a past age. Queen Ingrid's consciousness of cultural history is legendary, and it was in fact thanks to her initiative that in the 1950s it was decided to turn the King and Queen's private suite over to the Royal Danish Collections at Rosenborg with a view to continuing those collections in the form of a museum at Amalienborg.

When Queen Ingrid stirred the Glücksborg home out of its 30-year "Sleeping Beauty" slumbers, many fine pieces of furniture and precious objects were found among the furnishings – for example exquisite Fabergé pieces that had been presents from the couple's daughter Princess Dagmar, Empress of Russia. But most of all it was the photographs that were dominant. Photographs, some huge and some small, everywhere, with not just one picture of each family member, but many, along with stacks of albums of photographs.

It is these photographs that have inspired this exhibition.

When the royal home was eventually divided up, as late as in the 1950s, many of the photographs found their way either to the Rosenborg Collections or to Frederiksborg Castle. It was therefore natural for us to apply to the Frederiksborg Museum for loans of pictures, and the Amalienborg Museum wishes to express warm thanks to Museum Curators Steffen Heiberg and Søren Mentz for their professional cooperation and help in making this exhibition possible.

Many other people have also contributed loans and help. Thanks are due to Museum Curator Bente Jönsson, Jægerspris Castle, for loans of daguerreotypes and photographs showing that King Frederik VII was the first Danish king to be portrayed by photography. Similarly, our thanks go to Museum Curator Thomas C. Christensen, the Danish Film Institute, for a selection of early royal films by the photographer Peter Elfelt, to Jens Breinegaard and Niels Christiansen of the Danish Technical Museum, for the loan of Elfelt's cameras, and to Bjarne Meldgaard, Director of the Danish Museum of Photography, Herning, for the loan of photographs and technical equipment. Thanks are also due to the Danish Royal Library and to HM the Queen's Reference Library, Amalienborg, for help and loans.

Finally it should be stated that the idea for this exhibition and its realisation came originally from Peter Wessel Hansen, student assistant in the Museum, who has independently and energetically collected and arranged the exhibits. To him also the museum expresses its warm thanks.

Gerda Petri
Museum Curator

Photography in the Royal House

by Peter Wessel Hansen

The early history of photography

The essential techniques that formed the basis for the actual discovery of photography in the first half of the 19th century had been known for several centuries before then. In 1826 the Frenchman Joseph-Nicéphore Niépce produced a picture representing the view from his window, but the picture showed only the outline of the buildings, and the exposure-time was 8 hours! But in 1839 another Frenchman, Louis Daguerre, after several years of working together with Niépce, discovered the process whereby a realistic picture could be made on a copper plate covered in a layer of silver. The daguerreotype, as the discovery came to be called, spread throughout Europe in the course of a few years. The Danish archaeologist Christian Tuxen Falbe had already seen the newly-invented daguerreotype some months before it was publicly presented, and he described it in a letter to the heir to the Danish throne, later Christian VIII; later in the same year two daguerreotypes were displayed at the Royal Academy of Fine Art. In the following year the first Danish daguerreotypes were produced.

In 1851 major progress was made when Scott Archer invented the so-called collodion process. The method consisted of pouring a collodion solution over a glass plate and then dipping the plate into silver nitrate to make it light-sensitive. The process was complicated, because the plate had to be kept wet while it was exposed. The new method had the significant advantage, however, that copies could be produced, so that the photograph could be distributed more widely. With the collodion process photography had achieved a level of quality and price which meant that it could gradually reach out to all corners of Europe and to all social levels. In due course there were two picture-formats that became the most common, i.e. visiting-card size, 6 x 9 cm, and cabinet size, 10 x 15 cm. It is those two formats that are known from most of the old Danish family albums.

The spread of photography

The spread of photography meant that broader groups of society could afford to have portrait photographs taken. Until then having one's portrait painted on canvas by an artist was mainly a privilege reserved for the wealthy, but with the discovery of photography the portrait became, one could say, democratic.

Portrait painting did not die out as a result of this competition, however. Those from wealthy layers of society still wanted colourful oil-painted portraits, since they did not see black-and-white photographs as an adequate substitute. It was also possible to have the photographs coloured in, but this was expensive and reserved for a minority, until colour photography as we know it made inroads in the mid 20th century.

For the royal household photography was just a new way of being portrayed. Of course one still sat for paintings, but because of the significantly lower price and faster production time of photography relative to painting, photography rapidly became very popular in royal circles, and they soon acquired more, larger and better photographs than other people. While an ordinary Dane might be photographed a few times in the course of life, from the 1850s onwards members of the royal family were photographed several times a year.

The development of photographic subjects in the 19th century: dress and accoutrements

The way people had their photographs taken changed considerably through time. In the earliest photographs those portrayed often look stiff because of the relatively long exposure-time, which meant that they often had to be given neck-supports to enable them to keep sufficiently still. Moreover, the studios and backgrounds were plain and often without decoration. From as early as the 1850 and 60s, however, one can find "props" such as tables, books and coffee cups used with the aim of creating the illusion that the subject was sitting in domestic surroundings and not in a photographer's studio. This development continued in the following decades hand-in-hand with technical advances, but the photographer, the demands of the clients and fanciful requests or changing fashions were all equal elements in providing a basis for the appearance of new types of subject.

As so often earlier in connection with new customs and habits, it was the royal family that led the way with their acceptance and development of the new medium. The background was possibly the need for variation in the themes. Where the early photographs as a rule showed royal personages in uniform or formal dress, gradually it also became common for them to use special clothing for the purpose. This might be full hunting equipment with hunting dress and gun, or a decorative folk garment. One could also show interest in new inventions and sport by taking a bicycle into the studio, or merely stand or sit in a nonchalant way, possibly with another novelty such as a cigarette in one's hand. In this way one could display one's self-image, with the help of photography, to a much greater extent than in the early years of the photograph.

Photographs of royal deathbeds and coffins

In the Amalienborg Museum's collections there are a number of photographs of royal personages lying in state and of their coffins. These photographs are not only used for official purposes; it is clear that they also had special significance in the private lives of the relatives of the deceased. Near the desk in Christian IX's study, for instance, there was a photograph of the King and of his youngest daughter, Princess Thyra, in 1898 beside the coffin of Queen Louise – his wife and her mother – and when the British Prince Albert Victor (Eddy) died at the age of 28 in 1892, his Danish-born mother, Princess Alexandra, sent photographs of the flower-strewn lying-in-state back to Denmark as a special greeting to the grandparents, King Christian IX and Queen Louise, on their Golden Wedding in 1892.

This type of photograph may seem at first surprising. Why would one treasure the picture of a dear family member in death when one had an abundance of photographs of that person alive? Part of the answer is that in the 19th century death was not a taboo subject as it is today, but was a more accepted and natural part of people's lives – and this was the case for royal families also. In those days it was more common for people to die in their own homes than it is now, and the deceased was laid out so that the mourners could say a last farewell. Most people would therefore have paid last respects and would have seen dead people on several occasions in their lives. Death was an open social event attended by family, friends and acquaintances, and where royalty was concerned they shared their sorrow with the whole population. In order to allow all to participate in royal deaths it was the practice that photographs of the lying-in-state and of the coffins were printed and sold as postcards and in memorial pamphlets.

The most important reason for viewing the photographs differently from the way we experience them today was thus that the sight of a deceased person was more part of everyday life. The photographs also showed the deceased resting in peace and arranged in as fine a manner as possible, and they could therefore be more pleasing to the eye than the conditions the mourners had previously witnessed. The photographs were thus intended to give the best and calmest impression possible of death.

Mass-produced photographs: visiting cards and photomontage

In the 1860s the height of fashion in photographs was visiting-card portraits, i.e. little photographs in 6 x 9 cm format, stuck onto cardboard. The name "visiting-card photographs" came to be used because these little photographs rapidly became popular as visiting cards. In the 19th century among upper-class Europeans there was a whole culture around the paying of visits, and part of that was to deliver a visiting card, or calling card, to the servant on arrival, so that the host could see who the visitor was. The photographs that were actually used as visiting cards were full-length pictures of the visitor in fine clothes, and for a number of years they supplemented the ordinary printed visiting cards. At the same time that this type of photograph became widespread as the new format for portrait photography, it also became a popular hobby to collect mass-produced visiting-card photographs of well-known people, e.g. of royalty. As a result the print issue of Royal Photographer Georg E. Hansen's visiting card of Princess Alexandra from 1863 consisted of more than 37,000 copies, while a later visiting card of Alexandra as Princess of Wales carrying her son Eddie on her back was sold in 300,000 copies in Britain. Popular themes also included photomontages of small oval portraits arranged in decorative patterns. These composite mounted photographs were usually made up of photographs featuring various members of the royal family, or were composed of different pictures, at different ages, of the same person. In the 1860s the visiting-card photographs of royalty were also produced, as a special venture, in miniature editions of 2.2 x 3.4 cm with matching little albums. The photograph in that way found its own place in the craze for things in miniature that flourished at that time.

The visiting-card photographs of the royal family were a major success and a lucrative business for the photographers. But they also contributed to the popularity of the European royal families, because the photographs became a favourite collecting item among the citizens of many different countries. Probably King Christian IX, like other crowned heads in Europe, both understood and exploited the potential of the new photographs. This function of promoting "public relations" for the monarchy no doubt contributed to the readiness with which members of the royal family allowed themselves to be photographed day in and day out.

After the abolition of the absolute monarchy and the introduction of democracy in 1848 the royal house had in fact acquired new significance in society. The demonstratively pompous surroundings with exorbitant dresses and uniforms that had been characteristic of the absolute monarchs were consciously played down, while more bourgeois and ordinary values were now displayed on the photographs. Christian IX thus had himself portrayed on the earliest mass-produced visiting cards as a family man in civil dress with his wife and children around him, and it is clear that the frequent photographic sessions led the King to behave in a remarkably more relaxed and normal way in comparison with the bourgeois clients for whom being photographed was a much rarer event. In this way knowledge of royal family life matched bourgeois ideals and the increasing emphasis on the concept of the close family in the 19th century. At the end of the 19th century the photographer Mary Steen took an extensive series of photographs of the royal family in their home. These were a new type of photograph, and in spite of the fact that they were arranged and taken by a professional, they were intended to show the intimate domestic life of the family. But it was far from the case that photographs were taken only for the sake of the public. Many of the mass-produced photographs could also be found in enlarged versions placed in fine frames in royal drawing rooms, where photographs in the second half of the 19th century occupied a dominant position as part of the Victorian Age's love of quantities of bric-à-brac.

Postcards, coffee-cards and scrap-sheets

Imaginative ideas were not lacking where mass-produced photographs of the royal family were concerned, and gradually as opportunities opened up to produce new types of pictures at reasonable prices the producers and the large sector of the public interested in royalty followed the trend. As early as 1863 the first postcards appeared showing the royal family playing whist, on excursions, etc., but in the 20th century this mass-production took off in earnest. The widely distributed black-and-white postcard photographs were gradually replaced by coloured-in ones and later by the now common colour photographs. But it was not only on postcards that the royal family's portrait photographs were printed. On the occasion of the 25th anniversary of Christian X's accession, for instance, the firm Christian P. Hansen & Sons, Purveyors of Coffee and Tea, had a series of coffee cards made – i.e. cards for collecting, sold with coffee packets, with photographs of the King. Scrap-sheets with pictures of royal personages were also sold. A particularly well-known example of this

development is the photograph of Queen Alexandrine which was used, with her permission, on sardine tins, and is still used in the same way today.

A special phenomenon was the royal photograph album; several of these were published at the beginning of the 20th century, e.g. the Danish-born British Queen Alexandra's book from 1908 with her own amateur photographs and "Queen Alexandrine's Christmas Book" from 1915, with private photographs. In both cases the proceeds went to charity. These were completely private photographs, published for the pleasure of those who were willing to pay, and sold to support charity projects; at the same time they allowed the public to have a glimpse of private life in the royal family.

As early as the 19th century there were many illustrated books, weekly magazines and souvenir brochures published about the royal family, and in these the photographs of royal personages and their lives featured ever more prominently. As everyone knows, royal photographs are just as popular today, and they are found on postcards, in books and magazines, and even as "pin-up" posters. For special occasions such as the Crown Prince's wedding in May 2004 the royal photographs were used imaginatively, as has been common practice since the 19th century, on numerous objects such as bric-a-brac, paper napkins and candles.

The royal amateur photographers

For as long as photography has existed there have been amateur photographers, and the first Danish amateur photographers began as early as the 1840s. In the middle of the 1880s an innovation was launched that was decisive for amateur photographers: film in rolls. Until then all photographs were taken on glass plates. The glass plates had to be changed every time a new picture was taken, while Kodak's roll-film from 1888 had 100 pictures on the roll. The new cameras were an overwhelming success and became widely used; it is also for that time that we begin to encounter amateur photographers from royal circles, where innovations have always won entry rapidly.

In the early years it was the royal ladies, in particular, who cultivated amateur photography, e.g. as a novelty among the artistic and creative interests such as painting and embroidery that they already engaged in. Amateur photography was not just an alternative to these interests, but could very satisfactorily be combined as a form of expression in photo-collages and albums. Around 1900 many royal personages took up amateur photography, and this fashion became so widespread that for a number of years there was a photographic technician employed at the prosperous Russian court and charged with going through the photographs taken by the Tsar's family each day. Among the prominent royal amateur photographers in the early days, mention should be made of Christian IX's daughters Empress Dagmar and Queen Alexandra and the latter's daughter Victoria, known as Toria. But several other ladies in the royal house were keen amateur photographers, including Queen Lovisa and Queen Alexandrine. Overall it seems that it was the royal ladies who were most creative in other respects who were particularly drawn to the new

innovation, while apparently a number of years went by before the male members of the royal household began in earnest to take an interest in amateur photography. After the turn of the century the men also joined in, however – Frederik IX, for instance, was a skilled amateur photographer, and in 1999 his photographic equipment was handed over to the museum by Queen Ingrid, who herself also took photographs with her little pocket camera of a popular and ordinary type.

The royal amateur photographers provide a special insight into the close family life of the royal family, since many of the shots are in fact taken on occasions where the professional photographers of the time would not have had access. The pictures in most cases depict something other than the official life the professional photographers would normally show, i.e. the informal private life of the family in everyday surroundings and on holiday. The history of the royal house and amateur photography is thus not only the history of how the royal family took the lead in the spread of the innovation, but also the history of the introduction of photography into the intimate family life of the royal family.

Photographs and royal interior decorative style

The photograph also came to occupy a significant place in the décor of royal living rooms. As already mentioned, members of the royal family were photographed more often and in larger formats than other Danes. In the course of the 19th century photographs took up more and more space in royal residences, e.g. in the Amalienborg home of Christian IX and Queen Louise. This is evident not least from Christian IX's Study and Queen Louise's Drawing Room as they are displayed today in the Amalienborg Museum.

The photograph became part of the ornament-saturated decorative style of the Victorian Age. Photographs were positioned on every available surface in a great diversity of more-or-less artistic and creatively-produced frames and arranged in large and small photograph screens that were specially produced for displaying photographs. But they also found their way onto other objects; it became common, for instance, to give presents decorated with one's photographs. There were almost no limits to what one could use photographs for. From writing-desk equipment, such as letter-knives, paper-weights, blotters, writing cases and clips to cigar-cases, boxes and teaspoons and large objects such as caskets, candle-holders and plant-pots. In addition, of course, one also had a photograph album with even more pictures. The new medium had really arrived in the day-to-day life of the royal family.

The photographs were a reminder of those near and far, and also of both dead and living family members and friends, and were thus part of the close culture of the sentiments that surrounded upper class and bourgeois life in the Victorian Age. The tradition of having many photographs in the home, as introduced by Christian IX and Queen Louise, was kept up by successive kings and queens. This can be seen clearly from Frederik VIII's, Christian X's and Frederik IX's studies in the Amalienborg Museum. Although each king had a different decorative style, the rooms have in common that there were many photo-

graphs on display. In Frederik IX's room, which is very modern for its time, with furnishings and objects from the 1950s and 1960s, one can see almost as many photographs as in his great-grandfather's study from the late 19th century. But where Christian IX almost exclusively had photographs of family members, Frederik IX also had pictures of close friends and others e.g. from the Navy.

Stereoscopic photography

Long before the invention of photography, experiments were carried out to make pictures seem more realistic, either by trying to make them move or by trying to achieve a three-dimensional effect. Not many years after the invention of the photograph it was discovered that the new technique could be used to create three-dimensional images, i.e. so-called stereoscopic photographs. The effect was produced by taking photographs with a double camera which took two pictures side by side with a distance between the lenses that corresponded to the distance between the pupils of the eye. When the photographs had been developed one could look at them through a special stereoscopic viewer and the two photographs blended together to form a three-dimensional picture.

Stereoscopic photographs rapidly became a big success. From as early as around 1855 they were widely available, at first mainly as souvenirs, and later as portrait and amateur photographs. Later in the 19th century stereoscopic photographs became very widespread and became, like visiting-card photographs, a collector's item. Among the mass-produced stereoscopic photographs that were on sale there were photographs of the royal family, depicted three-dimensionally for display in ordinary living rooms, almost in the same way that we today watch TV reports of royal events on television. But naturally the royal family was in touch with fashion and they themselves owned stereoscopic photographs and viewers; some of the members of the royal family also took stereoscopic photographs with a special stereoscopic camera.

The royal family and the first moving pictures

The invention of moving pictures cannot be pinpointed to a single point in time or a single inventor. In the course of the second half of the 19th century a large number of inventors experimented with making moving pictures with the help of the new invention of photography. The breakthrough of film did not arrive until 1895, however, when the brothers Auguste and Louis Lumière invented cinematography. The Lumière brothers patented cinematography at the beginning of 1895. By the end of that year the first actual cinema in the history of the world opened in Paris, where five films were shown with a total length of 20 minutes. In the course of 1896 the invention spread over large parts of Europe.

In Denmark it was the artist Vilhelm Pacht who acquired a film camera and a number of short French and English films during journeys to European capitals in the spring of 1896 and showed moving pictures to the Danish public for the first time on 7 June 1896

in his cinema Panorama on Copenhagen's City Hall Square. The event attracted so much attention in Copenhagen that the royal family, with Christian IX and Queen Louise at the forefront, let it be known on 10 June that they wished to see the moving pictures. The following day the newspapers reported that "The royal family were highly entertained" by the showing.

It was the portrait photographer Peter Lars Petersen, known from 1901 as Peter Elfelt, who became the first Danish film photographer. In the middle of 1896 he ordered a combined film camera and projector from the Lumière brothers in Paris, and in January 1897 he made the first Danish film, "Kørsel med grønlandske Hunde" (Driving with Greenland dogs). The film was 31 seconds long and was shown in Fælledparken in Copenhagen. In the following year Elfelt made a number of other films of a documentary nature and they were all shown in Pacht's cinema.

Elfelt was chiefly a portrait photographer, alongside his activities as a film-maker, and shortly before the turn of the century the royal family began to use him in that capacity. On 10 September 1899 Elfelt and his brother Karl were to take a series of photographs of the royal family in connection with the state visit of the Tsar. Elfelt had brought his film camera with him, and after photographing the royal family on the steps of Bernstorff Palace Karl began to film. The Tsar immediately noticed the whirring sound of the camera, which he knew from experience of being filmed in Russia, and he clapped his hands and shouted: "He is taking moving pictures!" A scene was then played out which Elfelt could not have wished better. The royal family rushed back out onto the steps and behaved in a relaxed, informal and good humoured way in front of the camera. It was all over in 39 seconds, and so the first Danish royal film-report was made.

On 2 November 1899, with enormous public interest, Elfelt showed the film in the Panorama Hafnia cinema in Copenhagen, but the event nearly ended in scandal. Elfelt had not in fact asked for the King's permission to show the film in public. He therefore had to go to Amalienborg and apologize, but on the same occasion he took the opportunity to ask permission to show the film to the royal family. This honour was granted, and the whole royal family was greatly amused by the film. Then, naturally, Elfelt was forgiven, and he was granted permission to show the film, but only in Denmark. The following year he was honoured by being designated Photographer to the Royal Court. In 1901 Elfelt opened his own cinema, where he showed his own films, and in the following year he had further opportunities to film the royal family.[9]

In the course of the 20th century the medium of film grew into a large industry, and films of the royal family grew in quantity and length with the spread of the medium. The culmination so far, where Denmark is concerned, was the televised coverage of the Crown Prince's wedding in 2004. The members of the royal family have not just stood in front of the film cameras, however. Just as with photography and amateur photography, the royal house rapidly showed interest in the new invention. As early as in the 1930s the

later Frederik IX owned a small film camera, and he continued to take an interest in filming and showing his own films to the family during the whole period of his reign. King Frederik IX's son-in-law Prince Henrik took an interest in the ciné-camera in the 1970s, and today he represents the royal household's long-standing interest in photography by being patron of the Museum for Photographic Art.

Noter/Notes

[1] *Bjørn Ochsner: Fotografiet i Danmark 1840-1940, 1974, s. 5-10.*
Marie-Louise Berner: En profession bliver til. Daguerreotypiets udbredelse 1839-1860. I: Mette Sandbye (red.): Dansk fotografihistorie, 2004, s. 13ff. Ole Thamdrup: Europas Svigerfar. Fotografier fra Christian IX's regeringstid, 1985, s. 24.

[2] *Johanne Marie Jensen: Livet og døden i familiealbummet. Siden Saxo, nr. 4, 1995, s. 20f.*
Johanne Marie Jensen: Gennem lys og skygger. Familiefotografier fra forrige århundrede til i dag, 1994, s. 194ff.

[3] *Mette Mortensen: Portræt af borgerskabet. Portrætkulturen 1860-1880. I: Mette Sandbye (red.): Dansk fotografihistorie, 2004, s. 49ff.*
Ole Thamdrup: Europas Svigerfar. Fotografier fra Christian IX's regeringstid, 1985, s. 24.

[4] *Bjarne Steen Jensen: Juvelerne i det danske kongehus, 2001, s. 117f.*

[5] *Queen Alexandra's Christmas Book. Photographs from my camera, 1908.*
Dronning Alexandrines Julebog, 1915.

[6] *Flemming Berendt: Amatørfotografen 1839-1979, Objektiv nr. 62, 1993, s. 2-35.*

[7] *Boris Ometev & John Stuart: St. Petersburg. Portrait of an Imperial City, 1990, s. 114f.*

[8] *Michael Langford: Fotografiens historie, 1981, s. 38f. Louise Wolthers: Et billede af nationen. I: Mette Sandbye (red.): Dansk fotografihistorie, 2004, s. 72f.*

[9] *Elfelts optagelser samt andre tidlige danske stumfilm er i 2004 udgivet af Det Danske Filminstitut på dvd'en "Det første filmarkiv". Amalienborgmuseet er i dag så heldig at råde over en større samling fotografier af den glücksborgske kongeslægt fra 1850'erne til 1930'erne, som Elfelt skænkede De Danske Kongers Kronologiske Samlinger.*
Flemming Berendt: Kinematografiens udviklingshistorie – og filmens fødsel, Objektiv nr. 71, 1995, s. 40-83.

[9] *Elfelt's films, along with other early Danish silent films, were issued as a DVD in 2004 by the Danish Film Institute under the title "Det første filmarkiv". The Amalienborg Museum is fortunately in possession of a large collection of photographs of the Glücksborg dynasty from the 1850s to the 1930s, presented by Elfelt to the Danish Royal Collections.*
Flemming Berendt: Kinematografiens udviklingshistorie – og filmens fødsel, Objektiv no. 71, 1995, pp. 40-83.

Litteratur

Queen Alexandra's Christmas Book. Photographs from my camera, 1908.

Dronning Alexandrines Julebog, 1915.

Flemming Berendt: Amatørfotografen 1839-1979, Objektiv nr. 62, 1993.

Flemming Berendt: Kinematografiens udviklingshistorie - og filmens fødsel, Objektiv nr. 71, 1995.

Thomas C. Christensen og Esben Krohn (red.): Det første filmarkiv, 2004. (DVD)

Frances Dimond & Roger Taylor: Crown & Camera. The Royal Family and Photography 1842-1910, 1987.

Frances Dimond: Developing the Picture. Queen Alexandra and the Art of Photography, 2004.

Ida Haugsted: Den rene smag. Blandt håndværkere og kunstnere i guldalderens København, 1999.

Bjarne Steen Jensen: Juvelerne i det danske kongehus, 2001.

Johanne Marie Jensen: Gennem lys og skygger. Familiefotografier fra forrige århundrede til i dag, 1994.

Johanne Marie Jensen: Livet og døden i familiealbummet. Siden Saxo, nr. 4, 1995.

Michael Langford: Fotografiens historie, 1981.

Bjørn Ochsner: Fotografiet i Danmark 1840-1940, 1974.

Bjørn Ochsner: Fotografer i og fra Danmark til og med år 1920, 1986.

Boris Ometev & John Stuart: St. Petersburg. Portrait of an Imperial City, 1990.

Mette Sandbye (red.): Dansk fotografihistorie, 2004.

Ole Thamdrup: Europas Svigerfar. Fotografier fra Christian IX's regeringstid, 1985.

Tekst og tilrettelæggelse: Gerda Petri og Peter Wessel Hansen
Tryk og layout: From & Co.

Alle illustrationer: Amalienborgmuseet og Rosenborg Slot.

Text and concept: Gerda Petri og Peter Wessel Hansen
English translation: Joan F. Davidson
Printing and layout: From & Co.

All illustrations: Amalienborg Museum and Rosenborg Castle.

ISBN 87-89542-53-3

Rettelse til billedtekst side 14:
Prinsesse Louise af Belgien i ungarsk folkekostume.
Foto: Koller K. Tamar, Budapest, 1887.

Correction of caption page 14:
Princess Louise of Belgium in Hungarian folk costume.
Photo: Koller K. Tamar, Budapest, 1887.

Bagside:
Koloreret fotografi fra 1883 af forsidens amatørfotograf, den danskfødte Prinsesse Alexandra. De farvebelagte fotografier var sarte og tålte ikke meget lys. Derfor blev dette billede beskyttet med tætte velourgardiner, klunketidens store modefænomen.

Back cover:
Hand-coloured photograph from 1883 of the amateur photographer on the front cover, Danish-born Princess Alexandra. Coloured photographs were fragile and could not tolerate much light. This picture was therefore protected with thick velour curtains, which were highly fashionable in the Victorian Age.



DE DANSKE KONGERS KRONOLOGISKE SAMLING
Christian 8.s Palæ
AMALIENBORG