

**Majestic Shadow of the Past – Tivoli and Hadrian's villa in Photography
between documentation and narrative (1870-1930)**

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February 12th, 2020

After a traditional reception of Hadrian's Villa in 18th- and 19th-century Europe in different national contexts through predominantly graphic visual media, the advent of photography had an impact on the perception and representation of the Imperial site, while recording and disseminating its image.

Geopolitical and sociopolitical changes that occurred in the peninsula from the mid-19th century onwards – such as the creation of the Italian Kingdom, the unification of the country, the nomination of Rome as its capital – made the government aware of the importance of safeguarding and valorizing the 'national' artistic and cultural patrimony thanks partly to the establishment of archaeology and art history as academic disciplines. Furthermore the growing national consciousness – as well as the need for a national identity rooted in these transformations of the country – resulted in cultural manifestations.

The past and antiquities became constitutive for this idea by involving in various ways also the Roman *campagna* and Tivoli and Hadrian's Villa (among other territories). After the Villa was purchased by the Italian government in 1870, that began the first systematic archaeological interventions, the Villa became more accessible also thanks to the improved means of transport and the development of tourism.

The core question asks, if (and how) perception changed with the invention of new technology by both scholars and popular visitors. The project *Majestic Shadow of the Past* aims to collect and evaluate miscellaneous photographic material related to Tivoli, with a particular focus on Hadrian's Villa, both as *documentation* and as *narrative*.