

**Richard Krautheimer, *Rome. Profile of a City*, 312-1308.  
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260 illus., 50,00\$**

**John Osborne**

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cidentales et orientales est d'un grand intérêt dans la mesure où elle montre l'impact du matériau. Dans la deuxième partie, l'auteur envisage la perception de l'ordre en fonction, à nouveau, de trois variables: l'économie de la vision, la recherche de l'effet et la notion de forme. Richement décoré, l'ouvrage propose un répertoire quasi exhaustif de solutions et il semble difficile de surpasser une telle somme d'informations et de remarques aussi originales que pertinentes.

D'ores et déjà, *The Sense of Order* se présente comme un outil de travail unique en son genre, utile au décorateur praticien comme au théoricien des formes, à l'historien de l'art comme au sociologue de la culture, à l'épistémologue comme à l'esthéticien.

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RICHARD KRAUTHEIMER *Rome. Profile of a City, 312-1308*. Princeton (N.J.), Princeton University Press, 1980. 390 pp., 260 illus., 50,00\$.

The name of Richard Krautheimer has become over the last half century almost synonymous with the study of the art and architecture of the mediaeval city of Rome. In his earlier publications, notably the five-volume set on Roman churches, the *Corpus Basilicarum Christianarum Romae*, he has painstakingly published the known archaeological and historical information about the city's mediaeval structures. Now, building on the information collected over a lifetime of work on this subject, he has produced a veritable *summa* of his research, his ideas, and his beliefs concerning the history, geography, and artistic monuments of the city during a millenium of its history. The intent of the work is clearly stated by the author himself in his preface: 'I have tried in this book to sketch a profile of Rome as a living organism from the time of Constantine in the early fourth century to the removal of the papacy to Avignon, a thousand years later.' Without a doubt this is an

ambitious task, and only a scholar of Krautheimer's stature and experience could have taken it on with such evident success. There are few among us who can equal his claim to have known and loved the city and its buildings intimately for a period now in excess of fifty years.

The text of the *Profile* is divided into two primary sections. The first, entitled 'Image and Reality,' consists of eight information-packed chapters which trace the history of the city from Constantine's defeat of Maxentius at the Battle of the Milvian Bridge on 28 October, 312 A.D., to the beginning of the so-called 'Babylonian captivity' of the papacy in France in the first decade of the fourteenth century. The author sets his stage with a detailed analysis of Constantinian Rome and then traces the process by which the city became Christianized in the fourth and fifth centuries. The power vacuum created by the removal of the imperial court to more strategic centres of the Empire was ultimately filled by the papacy, and Krautheimer places considerable weight on the role of pope Leo I (440-461) in this process of transforming Rome from a classical city ruled by the emperor to a Christian city ruled by the pope. At least, this became the case *de facto* if not always *de iure*.

From the time of pope Gregory I (590-604) onwards, the papacy clearly saw itself as being responsible for the physical as well as spiritual welfare of the Romans, and the author accordingly places his emphasis on those individuals such as Gregory I, Leo IV, and Nicholas III, who struggled to maintain and preserve the splendour of their city, 'Roma caput mundi.' We learn as well of the outside forces which played a significant role in this process, sometimes as friends, often as enemies: the Franks, the Normans, the Holy Roman Emperors. In each instance the view is largely focused on the physical aspect of the city: the art and architecture of each successive period, its rationale, its political and cultural milieu, and its effects. Frequent references are made to mediaeval sources, of which the author's knowledge is extraordinarily extensive.

As is the case with any historical overview, there are minor points

with which one might like to disagree, or at least see developed more substantially, for example the statement (p. 105) that 'Despite the Byzantine occupation, despite the continued close links to the East over two centuries and more, despite the influx of easterners, Rome remained a Western city.' One wonders whether a Roman citizen ca. 700 A.D., immersed as he was in Byzantine culture, would have thought in these terms, or whether he would even have made any distinction between 'east' and 'west.' But it is a minor point, and does not detract from the otherwise keen feeling for and understanding of the history of the city which the author demonstrates, page after page. In the course of eight chapters he builds up a highly credible portrait of the mediaeval city and of some of the colourful characters who inhabited it. Most of the information is by no means new (and the author is generous in acknowledging his sources), but it has never before been collected with such care and presented with such comprehension.

The second section of the book, entitled 'Forma Urbis Romae Mediaevalis,' comprises six chapters which do exactly what that title suggests: they delineate the shape of the city in this period. In this section, which is perhaps the more valuable of the two in the sense that it presents material and ideas not readily available from other sources, Krautheimer examines the geography of the mediaeval city. He traces the dramatic ups and downs of the population, from an estimated 800,000 in the time of Constantine to a mere 20,000 in the twelfth century; he studies the manner in which the architectural 'inheritance' of the classical city was put to use in the Middle Ages, explaining what became of the Theatre of Pompey, the Capitol, the Pantheon, the bridges across the Tiber, and other structures; he discusses what is known about domestic architecture in this period, a fascinating subject which has rarely received the attention it deserves; and he carefully explains the difference between the 'abitato,' the populated areas of mediaeval Rome (the portion of the left bank near the bend in the Tiber River and the corresponding part of



FIGURE 3. Family of Theodotus, detail. Rome, Theodotus chapel, S. Maria Antiqua, 741-752 A.D. Krautheimer, pl. 85 (Photo: J. Osborne).

Trastevere), and the 'disabitato,' the large stretches of land inside the Aurelian walls which lay abandoned or were used for crops or pasture. An entire chapter is devoted to the one mediaeval addition to the physical area occupied by the city: the Borgo. It is in some respects comforting to learn that the plethora of tourist stalls in the streets around St. Peter's were if anything more profuse in the thirteenth century than they are today.

The footnotes at the end of the book are bibliographical rather than explanatory, and they provide a valuable summary of available literature on almost every topic raised in the text. These will be extremely useful to students who use the work as a starting point for their own research on mediaeval Rome. There is also an appendix which provides a chronological list of the mediaeval popes (a thoughtful addition), and two indices: one of places and subjects, another of proper names.

A word or two must also be said about the illustrations, which are copious, and which save the reader from any necessity of consulting other sources. The author has not only included modern photographs of most of the monuments which he discusses, but also has provided the reader with much that is infinitely less accessible: early maps and drawings of the city reproduced from a variety of manuscripts (for example the 1323 map of Fra Paolina da Venezia preserved in the Vatican Library), nineteenth-century photographs from the Museo di Roma and other sources,

and a number of useful architectural reconstructions. The result is a compendium that no student of mediaeval Rome can afford to be without.

There are only a few errors and inconsistencies in the lengthy text. The male saint who shares the dedication of the Theodotus chapel in S. Maria Antiqua is Quiricus (Cyr) not Quirinus (p. 75); the fragment of mosaic from the Oratory of John VII in St. Peter's (pl. 84) depicts one of the midwives from the Nativity of Christ not the 'Birth of the Virgin' as stated in its caption (p. 103), and at last report it was still in the Vatican grottoes beneath St. Peter's not in S. Maria in Cosmedin (which does however house another fragment from the Oratory depicting the Adoration of the Magi); and the Temple of Fortuna Virilis which was converted to Christian use in the ninth century is referred to variously as S. Maria *ad* Gradellis (p. 239) and S. Maria *in* Gradellis (p. 362). The difference, although small, is significant. Finally, one misprint noted in the index is the listing of the Catacomb of Comitilla (p. 374) where Domitilla is meant. There is no Catacomb of Comitilla, and the error is doubly unfortunate since it may lead to confusion with another cemetery which does exist, that of Commodilla.

There are in addition a few problems of identification and interpretation which can be questioned, for example the identification of the wall-painting in the lower church of San Clemente as an Assumption of the Virgin (p. 141).

There is also a strong argument, not mentioned by the author, that it depicts the Ascension of Christ. In these instances, however, the burden of proof must rest on those of us who think otherwise! Richard Krautheimer's book is, and will remain, a crowning triumph to a most distinguished career. We can only hope that he plans to share more of his expertise with us in this fashion.

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JOHN DIXON HUNT, ed. *Journal of Garden History; an International Quarterly*. London, Taylor & Francis Ltd, Vol. 1, No. 1 (January-March 1981). 111 pp., illus., 70,00\$ annual.

Is another specialized journal, indeed one so costly, really necessary? With so many serials to keep track of, must another be added to the long list, to be routinely scanned and registered? John Dixon Hunt, the editor of the new *Journal of Garden History* thinks so. Moreover, he thinks that the appearance of such a journal on such a topic is long overdue in view of the worldwide eruption of writings on garden history. Accordingly, Hunt declares that 'What this *Journal of Garden History* aims to provide for such a relatively new and fast-growing discipline is a regular forum in which the full potential of the subject may discover itself.' (p. 1) Himself is distinguished garden historian, Hunt has also put together an equally distinguished editorial advisory board of international authorities and his first issue contains contributions by such well-known gardenists as George L. Hersey and Peter Willis.

Besides the main aim of providing a forum and moral support for gardenists, the *Journal* aims to be international in scope, to publish documentary or original source material of which there is an example in volume one, number one, and to review books in all languages on all aspects of garden history. As an encouragement to potential contributors, Hunt says that many different things would be welcome - from new findings on garden architects or on garden sculpture or fountains, theatrical uses of gar-