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***Handbuch der Byzantinistik* by Otto Mazal (Review)**

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ordinary people, including those who could not read or write. The written materials reflect only the reactions of the educated, who were a small proportion of the total population" (p. 1). Yet the mental world that so many of these objects represent is expressed in a kind of popular literature called the saint's life, some of which the authors make use of themselves. And it is occasionally expressed in literature written by highly educated members of society. The example that comes to mind is Justinian's great historian Procopius. His *Secret History* would make a good companion text for anyone reading this book.

JOHN ROSSER, Boston College

OTTO MAZAL, *Handbuch der Byzantinistik*. Graz: Akademische Druck- u. Verlagsanstalt, 1989. Pp. 279. ÖS 410.

The closest things to this book in English are the surveys of Byzantine culture published during the thirties, forties, and fifties: Sir Steven Runciman's *Byzantine Civilization* (1933); the anthology edited by Norman Baynes and H. St. L. B. Moss, *Byzantium: An Introduction to East Roman Civilization* (1948, though most of the chapters had been completed by 1939); and Joan Hussey's *Byzantine World* (1957). Like Mazal's work, these surveys have brief summaries of Byzantine history, followed by chapters on art, literature, language, the economy, the imperial administration, the church, and the Byzantine heritage. But Mazal's work is a manual of Byzantine *studies* (the words "Byzantinistics" or "Byzantinology" are not often used in English) — a guide to the discipline itself as much as to its object. This means that we get three chapters completely missing in the typical Byzantine cultural survey: a history of Byzantinistics starting with the Byzantines themselves (Photius and Constantine VII were, after all, both scholars of note in addition to their other accomplishments) down to Ihor Ševčenko and Walter Emil Kaegi in late-twentieth-century America, another on paleography, and a third on the lesser auxiliary sciences: diplomatics, papyrology, sigillography, numismatics, and metrology. The two longest chapters in the book are those on literature and art, presumably reflecting the author's own interests.

The *Handbuch* is a workmanlike reference work and as such contains little that is new or startling. The historical summary adopts a reign-by-reign framework and hews closely to political, military, and ecclesiastical developments — little of the new social history here. Not that there is anything wrong with this. I have argued previously in the pages of this journal that traditional "drum-and-trumpet" narrative remains the framework in which social history becomes most comprehensible. Mazal's chapter on demographics, society, and the economy does show some signs of the work done in the last generation or so but nonetheless is not as satisfying as the two chapters by André Andréadès in the Baynes and Moss anthology ("The Economic Life of the Byzantine Empire: Population, Agriculture, Industry, Commerce" and "Public Finances: Currency, Public Expenditure, Budget, Public Revenue"). The first of those still contains what I believe to be the most convincing explanation of the growth of the large landowning class in the middle Byzantine period. Churchgoing Catholics and Orthodox will appreciate the section-by-section comparison of the Roman and Byzantine liturgies at the conclusion of the chapter on hagiography, liturgy, and music (pp. 90–91). The *Handbuch's* chapters on art and literature overwhelm two of the three English surveys (Runciman and Hussey) by the sheer amount of space devoted to the topics. But the coverage of art is vitiated by the complete lack of illustrations except for the dust jacket. The same could be said for the chapter on paleography, where even line drawings, which would have cost little to insert, are absent. (In all

fairness, Runciman's and Hussey's books have no illustrations either.) On the other hand, two of the *Handbuch's* strengths are the useful glossary and a complete and up-to-date bibliography. Works that can appear under more than one heading are listed under both, though one still occasionally may quarrel with Mazal's categories.

For English-speaking readers, Baynes and Moss's *Byzantium* remains the best introduction to the field. But Mazal's *Handbuch* will be consulted for its concise treatments of the history of Byzantine scholarship and the *instruments de travail* used by Byzantinists as well as for its bibliography, containing as it does not only older works but also the fruits of the last forty years' scholarship in Byzantinistics.

MARTIN ARBAGI, Wright State University

JOHN M. MCMANAMON, S.J., *Funeral Oratory and the Cultural Ideals of Italian Humanism*. Chapel Hill, N.C., and London: University of North Carolina Press, 1989. Pp. xii, 343. \$49.95.

Throughout the age of the communes the Scholastic sermon delivered by the distinguished cleric (most often a Dominican) and meant as a demonstration of a scriptural *thema* stood as the primary mode of funeral oratory in Italy. From the early fifteenth century through the early sixteenth, however, the humanist funeral oration, delivered by either clerical or lay humanist orator and intended to depict the subject as an exemplar of humanist social, political, and educational ideals, assumed an eminent position alongside the older form. John M. McManamon presents us with the first systematic, yet appealingly concrete and detailed, study of this characteristic Renaissance oratorical form.

Abandoning the Scholastic sermon based on *divisiones* and *distinctiones* as overly emphasizing dialectic and suppressing the historical, the humanist funeral orator instead adopted the three-part form of exordium, praise, and peroration, using the classical "grand style," narrative, and historicism — the overall organization being based on chronology rather than logical ordering. The exordium typically expressed the humanist orator's goal of encouraging that personal devotion be coupled with public service; the deceased's personal virtues had importance as they were used for the general good. The bulk of the oration praised the subject's virtues in the concrete form of historical narrative. Thus active virtue provided the visible model to be emulated in the realm of public service. In the peroration the speaker specifically exhorted his listeners to commemorate the honored deceased both by encouraging his imitation and by imitating him themselves.

The cultural ideals to which the book's title refers are ecclesiastical, political, and academic — each *topos* treated in its own chapter. (One wonders if, in a book dealing with the replacement of Aristotelian-Scholastic categorization by the exemplifying-historicizing mode, the author might not have made his point even more forcefully by making a literary choice similar to that of his subjects.)

Humanist funeral orators implicitly criticized ecclesiastical corruption by praising the contrary virtues of the people they were commemorating. They praised generosity (as opposed to greed), self-sacrifice in the name of peace and unity (as opposed to schism), and the Burckhardtian notion of personal virtue, or character, and learning as the basis for ecclesiastical advancement (as opposed to inherited or purchased office). Their idea of church reform focused on individuals' behavior rather than structural change of the church itself. The deeds of the officeholder, rather than the office itself, were said to be the basis for spiritual health. Thus McManamon shows that the Italian humanists were ethicists rather than prereformers.