

Horace, Ovid and Virgil, with Ovid featuring in four of the five chapters and being the focus of three. It is unclear whether this narrow focus is due to the lack of subsequent Latin authors' interest in the *Hymns* or merely the scholarly interests of the contributors, but it does leave open the question of later Latin authors' relationship to the *Hymns*.

Another issue of unevenness lies in the specific *Hymns* covered. The major *Homeric Hymn to Hermes* comes up time and time again, while the shorter hymns receive significantly less attention. This may be simply a question of the popularity of *Hermes*, but does little to fill the void in the study of the shorter hymns in general. An exception is Stephen Harrison's chapter on Horatian Lyric (79–94), which suggests that the shorter hymns may have served as a model for Horace's similarly sized odes. This is an attractive suggestion, but does not acknowledge fairly other shorter lyric hymns which may have influenced Horace such as those of Pindar or the Aeolic poets (he does mention Alcaeus' *Hymn to Hermes* at 81–82). Furthermore, although Harrison mentions Callimachus' *Hymns* at the beginning of his chapter, he misses an important reference to Theocritus' *Encomium to Ptolemy* (*Idyll* 17.16–33) in *Odes* 3.2.9–16, which would affect his argument.

This is part of the broader difficulty – acknowledged in the introduction and by some of the authors of individual chapters – of examining the reception of works which were received by earlier Greek authors before their subsequent reception in Latin literature and later works. Some contributors handle this better than others. An exemplary case is James J. Clauss' chapter on the reception of the *Hymn to Hermes* in Augustan literature (55–78). Clauss examines the influence of the *Homeric Hymn to Hermes* on the Hercules and Cacus episode in *Aeneid* 8, but shows how Virgil also incorporates Callimachus' and Apollonius' earlier reception of the same hymn into his lines, which leads to a more complex and nuanced reading of the episode. Faulkner's contribution on Theodoros Prodomos' historical poems (261–74) also handles this well, bringing in discussion of Callimachus' *Hymns* to his main point about the reception of the major *Homeric Hymn to Aphrodite*. This chapter is also a beautiful example of how analysing the reception of a work can enhance and elevate our reading of the received work. For instance, Faulkner brings attention to the description of Aphrodite's

necklace, which shines ὡς δὲ σελήνη, 'like the moon' (line 89), a phrase which exists here only in Greek poetry until Prodomos' use of the phrase to describe a young bride who is herself a comparison of Constantinople. This led me to consider Aphrodite's depiction in the *Hymn* in a new light, as I thought more about divine disguise and lunar imagery.

Two chapters, Athanassios Vergados' on Aelius Aristides (165–86) and Jose B. Torres' on Cornutus (187–202), ask to what extent these authors knew the *Homeric Hymns* or at least had access to them through an intermediary source. In fact, their first sentences are almost identical. These chapters are rather catalogic or encyclopedic, laying the groundwork for future scholarship more than putting forth a larger argument. Oliver Thomas' chapter on the 15th century pushes beyond this (277–99). While it is still somewhat catalogic, he makes a compelling case for the abundance of material and points out how future scholarship could build upon preliminary work.

This volume is an important contribution to scholarship on the *Homeric Hymns* and reception studies in general. It will perhaps turn out to be most important in the foundations it lays for future studies on the *Hymns* and their reception. Due to the wide range of time periods covered, it is unlikely that any single scholar will be interested in each and every chapter in this volume. At the same time, however, this range of work provides something of interest to many different scholars. Without a doubt, it belongs in every library.

LEANNA BOYCHENKO
Loyola University Chicago
lboychenko@luc.edu

MONFASANI (J.) Greek Scholars between East and West in the Fifteenth Century.

Abingdon: Routledge (Ashgate), 2016. Pp. 320. £95. 9781472451538

doi:10.1017/S0075426918000502

This new volume in the Variorum Collected Studies series by Monfasani – his fifth to date – contains reprints of 14 articles that were first published between 2005 and 2013, focusing on the importance for humanism of the Greek émigrés who came to Italy in the Quattrocento. Space not allowing for a true critical assessment of each article, this review will inevitably be limited to an attempt to give a survey of this rich collection.

The first article – which is at the same time the longest in the collection – stems from a very fine collected volume edited by David Rundle (*Humanism in Fifteenth-Century Europe*, Oxford 2012) and offers a most useful overview (with extensive appendices) of the crucial role played by Greek scholars who emigrated to Italy in both the history of the classical tradition and that of the Church. It is complemented by its follow-up (which, however, came out the year before) on the pro-Latin apologetics written by those Greek émigrés.

Articles 3 and 4 are dedicated to George Gemisthus Pletho. The first of these – which, according to Monfasani's own confession in his preface to the volume, is among 'the ones that have given [him] the most pleasure to write' (xi) – establishes the precise dates of Pletho's demise and of the moment when his *Laws* were burnt by George Gennadius Scholarius. The second highlights the reception of the neo-pagan Pletho in the West, which turns out to have been mostly one of rejection (Bessarion being the one notable exception). A second diptych focuses on George Amiroutzes (on whose philosophical tractates Monfasani also published a monograph in 2011), more specifically on his *Dialogus de Fide in Christum*.

Five articles on Bessarion and his acquaintances are an apt illustration of Monfasani's long-lasting interest in the cardinal's important contribution to the Quattrocento reception of the Greek legacy and his pivotal role in the Plato-Aristotle controversy to which Monfasani has dedicated so many publications. Two articles focus on Bessarion's study of the Latin language and the role played by his secretary Niccolò Perotti in correcting Bessarion's Latin writings. The other three consider Nicholas of Cusa's role in the controversy and publication history of Bessarion's *In calumniatorem Platonis* – a bilingual critical edition of which remains a major desideratum – and the *Comparatio philosophorum Platonis et Aristotelis* by Bessarion's nemesis, George of Trebizond. The latter is also at the centre of an article addressing two rival translations of Aristotle's *Problemata*: that of George and the one by Theodore Gaza, which had the good fortune to appear in print and hence eclipsed George's superior effort. In addition, there is an article that examines the lavishly decorated manuscript Vat. lat. 2094, Gaza's dedication copy for Pope Sixtus IV of his translation of Aristotle's *Historia animalium*, and, finally, a short addition to P.J. Fedwick's *Bibliotheca Basiliana Universalis*

(Turnhout 1993), discussing various Quattrocento translators of Basil the Great.

As in the many articles reissued in his previous Variorum volumes (published in 1994, 1995, 2004 and 2015), Monfasani again manages to add interesting pieces to an impressive series of puzzles that, taken together, offer an impressive kaleidoscopic image of the Greek cultural scene of Quattrocento Italy, ever more 'adding color and nuance' (as he himself describes his evolving views on Perotti's role in the production of Bessarion's Latin *In calumniatorem Platonis*, on page 183 of article 7). One would perhaps only wish that at some point Monfasani might bring all these *tesserae* together into a single mosaic – a monograph – dedicated to Bessarion and his network, featuring Perotti, Gaza and Trebizond, and illustrating these protagonists' connections and controversies, as well as their major contribution to the return of Greek to the West in Quattrocento Italy. It is a synthesis that he would without any doubt be the most qualified scholar to produce. Such an *e pluribus unum* monograph would be a most welcome addition to Paul Botley's *Learning Greek in Western Europe, 1396-1529* (Philadelphia 2010) and to Nigel Wilson's seminal study *From Byzantium to Italy: Greek Studies in the Italian Renaissance*, which was recently reissued in a second edition (London 2017).

With the present collection, Monfasani continues to occupy a most prominent place in the field, displaying throughout the volume a broad knowledge of a polyglot bibliography, which fully incorporates both the most arcane source texts and the most recent scholarly publications. While catering in the first place to a specialized audience, this volume will hopefully also convince neophytes to explore a fascinating niche of scholarship at the crossroads of classics and early modern cultural studies.

JEROEN DE KEYSER

KU Leuven

jeroen.dekeyser@kuleuven.be

PADILLA (M.W.) **Classical Myth in Four Films of Alfred Hitchcock**. Lanham: Lexington Books, 2016. Pp. 295. £70. 9781498529150. doi:10.1017/S0075426918000514

As the title suggests, this book offers analyses of the relationship between classical myth and four films directed by Alfred Hitchcock: *The Farmer's Wife* (1927), *The Man Who Knew Too Much*