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Review Essay: John Ogilby, *The Entertainment of His Most Excellent Majestie Charles II in His Passage through the City of London to His Coronation*

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The *Persiles* presents a major challenge to the translator, and the collaborative effort of Weller and Colahan is quite impressive. The translation is accurate and reads smoothly, and it captures the rapid pace of the original. My only serious objection is to the use of contractions throughout the text, which, I believe, detracts from the dignified tone and classical spirit of Cervantes's prose. The ambitious and successful enterprise will introduce the *Persiles* to readers who have studied *Don Quixote* and the *Exemplary Novels* in English. A concise introduction, helpful notes, and an appendix that focuses on the territories traversed by the heroes complete the volume, a sweet and useful addition to Cervantine scholarship.

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John Ogilby, *The Entertainment of His Most Excellent Majestie Charles II in His Passage through the City of London to His Coronation*, *Medieval and Renaissance Texts and Studies* 43, 1988, 192 pp., ill., biblio., index, \$30.00.

Ronald Knowles's edition of Ogilby's *Entertainment* is volume 43 in the prestigious *Medieval and Renaissance Texts and Studies* facsimile series, whose general editor is Margaret M. McGowan. Ogilby's work, first published in 1662, describes the spectacle—the paintings, architecture, music, and poetry—used to celebrate Charles II's passage through London to his coronation at Westminster. The *Entertainment*, the most elaborate extant document for any English festival and an expanded version of an earlier description by Ogilby, was approved for publication by Edward Walker, Garter Principal King of Arms. Walker seems to have been primarily concerned with editing Elias Ashmole's appended description of the coronation ceremony, deleting, for example, a discussion of the dispute between the royal footmen and the Barons of the Cinque Ports about a canopy.

Knowles's brief, intricate introduction of only 42 pages is essential to his readers' understanding of the historical and contemporary context of the literary allusions of the spectacle, many of which were to Latin authors, especially Virgil. Some of the allusions, which are extremely obscure even for seventeenth-century audiences, would otherwise be incomprehensible to modern readers. Praising Sydney Anglo for making English festivals a serious subject for scholarly study, Knowles cleverly quotes the comment by the Earl of Newcastle to Charles in 1638: "For what preserves you Kings more than Ceremony. . . . For in all triumphs whatsoever or publick shewing yourself, you cannot put upon you too much King" (7). Having learned that lesson well, Charles decided to hold his coronation

ceremony on St. George's Day, thus linking his celebrations to those of the saint. No other English monarch has ever been crowned on April 23.

Ogilby, who was in charge of the spectacle, seems to have relied on the account published by John Gaspard Gevaerts of Ruben's festival for the entry of Prince Frederick of Habsburg into Antwerp in 1641. This account was probably brought to his attention by Sir Balthazar Gerbier, an English traitor who had been suspended by Charles II from his position as master of ceremonies. The spectacle was organized around four triumphant arches, the original drawings of which are still extant. Much contemporary comment was made about the £ 11,000 spent on them, and they evoked the hostility of Venner's Fifth Monarch men, who had planned to burn them down.

Of the four arches, the first two receive extensive treatment in Knowles's introduction. His explanations are sometimes difficult to follow, but this is primarily because of the complexity of the material. The imagery from the *Aeneid* on the first arch lends a demonic dimension to the English rebels and represents Charles as the realization of the future promised to Aeneas. His arrival in London also parallels the return of Augustus to Rome. On the second arch Charles is praised as *Neptuno Britannico*, recalling John Selden's earlier arguments for English maritime supremacy.

This volume is a welcome addition to the facsimile series and will be of interest to all students of English festivals. Scholars also owe a debt to the Huntington Library for permitting this facsimile edition to be based on a microfilm of their copy of the *Entertainment*.

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Philip J. Gallagher, *Milton, the Bible, and Misogyny*, ed. Eugene R. Cunnar and Gail L. Mortimer, University of Missouri Press, 1990, x, 185 pp., biblio., index, \$27.50

Philip Gallagher, recipient of the Milton Society's James Holly Hanford Award for the most distinguished article on Milton in 1980, attempts to exonerate Milton from the charge of misogyny in his interpretation and use of the Bible, particularly in *Paradise Lost* but also in *Samson Agonistes*. Gallagher argues that Milton rationally resolves biblical discrepancies and reshapes his source materials in a way that counters a view of woman which emerges from interpretations based on the concept of biblical inerrancy and which perpetuates misogyny. For Gallagher, not only medieval and seventeenth-century theologians have