

**THE ENGLISH SCHOLAR'S  
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WORKS, NO. 6: THE RETURN  
FROM PARNASSUS, OR, THE  
SCOURGE OF SIMONY**

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The English Scholar's Library of Old and Modern Works, No. 6: The Return from Parnassus, or,  
The Scourge of Simony by Edward Arber

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**EDWARD ARBER**

**THE ENGLISH SCHOLAR'S  
LIBRARY OF OLD AND MODERN  
WORKS, NO. 6: THE RETURN  
FROM PARNASSUS, OR, THE  
SCOURGE OF SIMONY**



To

*my Godfathers in English Literature,*

HENRY MORLEY, ESQ.,

PROFESSOR OF ENGLISH LITERATURE,  
UNIVERSITY COLLEGE, LONDON.

AND

HENRY PYNE, ESQ.,

LATE ASSISTANT TITHE COMMISSIONER,  
ST. JAMES'S SQUARE, LONDON.

*this*

**Old Series**

*is,*

*with blended admiration and gratitude,*

*filially*

**Inscribed.**

The English Scholar's Library etc.

No. 6.

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*The Return from Parnassus &c.*

[Acted 1602. Printed] 1606.

o Arber, E.

The English Scholar's Library of  
Old and Modern Works.

o

The Return from Parnassus<sup>[Pt II.]</sup>, or  
the Scourge of Simony.

Publicly acted by the Students of Saint  
John's College in Cambridge.

[In January 1602. Printed] 1606.

Edited by EDWARD ARBER, F.S.A., etc.,  
LECTURER IN ENGLISH LITERATURE ETC.,  
UNIVERSITY COLLEGE, LONDON.

SOUTHGATE, LONDON, N<sub>2</sub>

15 April 1879.

No. 6.

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*The Scene is laid in London.*



## BIBLIOGRAPHY.



### ORIGINAL ISSUE.

#### A. As a separate publication.

1. 1606. London. 4to. See title at *p.* 1, and as to registration at Stationers' Hall, at *p.* xii.

∴ Mr. W. C. HAZLITT in his prefatory note to (3) below, states: "Almost all the extant copies of this drama appear to vary in certain literal particulars."

### SUBSEQUENT ISSUES.

#### A. As a separate publication.

2. 15 April, 1878. Southgate, London, N. The present impression; which is reprinted from British Museum copy with press mark, 161. a. 65.

#### B. With other works.

3. 1773. Oxford. 8vo. THOMAS HAWKINS, M.A. of Magdalen College, Oxford. The Origin of the English Drama, illustrated in its various species, &c. In 3 vols. The *Return &c.* occupies volume iii. 199-287.
4. 1874-1876. London. 8vo. ROBERT DODSLEY. A Select Collection of Old English Plays. The Fourth Edition, in 15 volumes, edited by W. CAREW HAZLITT; by whom the *Return &c.* is first introduced into this Selection, and occupies volume ix. 97-217.

JOHN BODENHAM's LIST OF POETS, HEREIN  
CRITICIZED BY INGENIOSO AND JUDICIO.

Compare this List with pp. 10-14; and notice the discretion of the Author of the following play, in that the Honourable and Noble personages are not subjected to any censure.

**N**ow that euery one may be fully satisfied concerning this Garden, that no one man doth assume to him-selfe the praise thereof, or can arrogate to his owne deseruing those things which haue been deriued from so many rare and ingenious spirits; I haue set down both how, whence, and where these flowres had their first springing, till thus they were drawne together into the *Muses Garden*, that euery ground may challenge his owne, each plant his particular, and no one be iniured in the iustice of his merit.

[1.] First, out of many excellent speeches spoken to her Maestie, at Tiltings, Triumphes, Maskes, Shewes, and deuises performed in prograce [*progress*]: as also out of diuers choise Ditties sung to her, and some especially, proceeding from her owne most sacred selfe: Here are great store of them digested into their meete places, according as the method of the worke plainly deliuereth. Likewise out of priuat Poems, Sonnets, Ditties, and other wittie conceits, giuen to her Honorable Ladies, and vertuous Maids of Honour; according as they could be obtained by sight, or fauour of copying, a number of most wittie and singular Sentences.

[2.] Secondly, looke what works of Poetrie haue been put to the worlds eye, by that learned and right royall king and Poet, JAMES king of Scotland, no one Sentence of worth hath escaped, but are likewise here reduced into their right roome and place.

[3.] Next, out of sundry things extant, and many in priuat, done by these right Honourable persons following

*Thomas, Earle of Surrey.*  
*The Lord Marquesse of Winchester.*  
*Mary, Countesse of Pembrooke.*  
*Sir Philip Sidney.*

From Poems and workes of these noble personages, extant.

viii JOHN BODENHAM'S LIST OF POETS.

*Edward, Earle of Ozenford.*  
*Ferdinando, Earle of Derby.*  
*Sir Walter Raleigh.*  
*Sir Edward Dyer.*  
*Fulke Greville, Esquier.*  
*Sir Iohn Harrington.*

From divers essayes of their Poetrie; some extant among other Honourable personages writings; some from priuate labours and translations.

[4.]	<i>Edmund Spenser.</i>	*	<i>William Shakespeare.</i>	[4]
	<i>Henry Constable Esquier.</i>	*	<i>Thomas Churchyard Esquier.</i>	[4]
	<i>Samuell Daniell.</i>	*	<i>Thomas Nash.</i>	[4]
	<i>Thomas Lodge, Doctor of</i>		<i>Thomas Kilde.</i>	[4]
	<i>Physicke.</i>	*	<i>George Peele.</i>	[4]
	<i>Thomas Watson.</i>	*	<i>Robert Greene.</i>	[4]
	<i>Michael Drayton.</i>	*	<i>Iosuah Sylvester.</i>	[4]
	<i>John Dauies.</i>	*	<i>Nicholas Breton.</i>	[4]
	<i>Thomas Hudson.</i>	*	<i>Geruase Markham.</i>	[4]
	<i>Henrie Locke Esquier.</i>	*	<i>Thomas Storer.</i>	[4]
	<i>Iohn Marstone.</i>	*	<i>Robert VVilmo.</i>	[4]
	<i>Christopher Marlow.</i>	*	<i>Christopher Middleton.</i>	[4]
	<i>Benjamin Iohnson.</i>	*	<i>Richard Barnesfield.</i>	[4]

These being Moderne and extant Poets, that haue liu'd together; from many of their extant workes, and some kept in priuat.

- [5.] *Thomas Norton Esquier.*  
*George Gascoigne Esquier.*  
*Frauncis Kindlemarsh Esquier.*  
*Thomas Atch[e]low.*  
*George Whetstones.*

These being deceased, haue left diuers extant labours, and many more held back from publishing, which for the most part haue been perused and their due right here guien them in the Muses Garden.

[6.] Besides, what excellent Sentences haue been in any presented Tragedie, Historie, Pastorall, or Comedie, they haue been likewise gathered, and are here inserted in their proper places.

*To the Reader, prefixed to*  
*Belvédère or The Garden of the Muses. 1600.*

[\*] See the Author's criticism of these poets at pp. 10-13.

[†] SHAKESPEARE is here regarded by BODENHAM, afterwards by this play-writing critic, more as a lyrical and descriptive poet than as a dramatical one.

[‡] These are the rest read by *Ingenioso* and depreciated by *Judicio* at pp. 13-14.