

**ANOTHER ESSENCE OF MALONE,
AND THE "BEAUTIES" OF
SHAKESPEARE'S EDITOR. SECOND
PART OF THE FIRST VOLUME, OR
SECOND VOLUME OF THE FIRST**

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Another Essence of Malone, and The "Beauties" of Shakespeare's Editor. Second Part of the First Volume, or Second Volume of the First by George Hardinge

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GEORGE HARDINGE

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ANOTHER

ESSENCE OF MALONE.

SECOND PART
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OR
* SECOND VOLUME
OF THE FIRST.

Price 5s.

* [A *Malonian*
sub-division.

ANOTHER
ESSENCE OF MALONE,

OR,

The "BEAUTIES"

OF

SHAKSPEARE'S EDITOR.

For thee I dim these eyes, and fluff this head
With all such reading as was never read.

POPE.

Their heads were libraries out of order.

A NOTE upon the DUNCIAD.

SECOND PART.

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
PART THE FIRST.

Edmond the Commentator.

"And you, MALONE, to critic learning dear,

"Correct and elegant!—refin'd tho' clear."

[Courtenay.

 **T**HE *Canonizers* of the Roman Calendar (excuse the pun!) waited, as we are told by Addison, till fifty years had elapsed, after the decease of their saint elect; at which time it was to be supposed that all cotemporaries, who might recollect a mistake, or correct a miracle, would be out of his way.

But the *Apotheosis*, which is due to Edmond, in *Queen Ann Street, East*, is already mature, and perfect.

"*Viventi decus atque sentienti.*"

I hasten, after the reapers, into that prolific stubble of *genius* and *fancy*, which the notes of *Edmond-Aristarchus* have left behind them, for us (poor gleaners) to explore.

* B

The

The *Canons* will be few and short, but the *Examples* interesting and pleasant; or I will never tell the Reader again that he may depend upon me.

Bentley in his preface to the Notes upon *Horace*, defining what sort of personages, critics, who deserve the name, ought, in *his* conception of them, to be, has drawn *Edmond's* portrait as if he sat for it.

"Est et per-acri insuper judicio opus; est sagacitate et ἀγχινοια; est, ut de *Aristarcho*, olim prædicabant, divinandi quâdam peritiâ, et μαδτιση, quæ nullâ laborandi pertinaciâ acquiri possunt, sed naturæ solius munere, nascendique felicitate, contingunt."

[*Bentl. Pref. to Notes upon Hor.*

"CRITICISM is the daughter of LABOUR and
"OF TRUTH."

[*Rambler, N°. 3.*

CANON I.

LE RÉCHERCHÉ.—*Gallicè.*

Or, "WHO WOULD HAVE THOUGHT IT?"—*Anglice.*

"Edmond! seek him out!—wind me into him!
—frame the business after your own wisdom."

[Gloster to Edmund, in King Lear.*]

EXAMPLE I.

"He wears a key in his ear, and a lock hanging
by it."

[Dogberry.]

This means a *lock of hair*—as Edmond and Warburton are agreed—but not as to the *key*. I need not say, that Malone is the victor in this conflict, a *key* being *his* fort.—According to *him*, Dogberry's pleasantry consists in the supposition that as being a *lock* it must have a *key* to it.

EXAMPLE II.

"What *Angel* calls me from my *flowery* bed?"

[Titania, in the Midsummer Night's Dream.]

* They see, with clearness, what is too remote for discovery—they find in every passage a secret meaning—a remote allusion, or an occult imitation.

[*Rambler*, 176.]

" This (quoth Edmond) is a *parody* on the *Spanish Tragedy*, in which there is the following line.

" What outcry calls me from my *naked bed* !"

☞ Such a notion of *parody* is new ;—for the line to which the covered (or *shadowed*) parody of another line is attributed, happens to be very poetical and beautiful.—The other line, if there was not a total want of resemblance, might with more colour, be deemed the *parody* of this.—But Edmond's receipt is full as eccentric as if that part of the *Æneid* which *Cotton* has travestied, were to be called, in *Virgil*, the *parody of Cotton* !!

EXAMPLE III.

" YOUR NAME !" —says Bottom to Pease-blossom."
Midf. N. Dream.

" It is taken " —says Edmond—" from the *Maid's Metamorphosis*—not printed indeed before A. D. 1600 ;—in other words, printed *after* this play of the Midf. N. Dream !—but PROBABLY written some years before.

☞ N. B. first, the subject of imputed co-incidence ! viz. the two words " YOUR NAME."

Secondly, the refinement of conjecture (the "*divinandi peritia*," which Bentley intimates) that Shakspeare saw this other play in a *supposed manuscript*,—and stole from it *those two words* !!

EXAMPLE

EXAMPLE IV.

“ Still climbing trees [in] the *Hesperides*.”

L. L. Loft.

Edmond supposes that Shakspeare conceived the *Hesperides* to be the name of a Garden, like the *Thuilleries*; though in the passage to which he adverts, the word (of) in place of the word (in) (which may however be high-treason) would restore the *Ladies*;—with whom I cannot but think Shakspeare was made acquainted by the same translations,* or dictionaries, which told him of the *Garden*.

☞ The same poet, according to Edmond, has written

“ Before thee stands this fair *Hesperides*,
 “ With golden fruit, but dangerous to be touched;
 “ *Her* face, &c.”

[Pericles.

A description which gives a human form, and a sex to the name.

But Edmond says, “ No !” and his reasons are two.

1. “ Because he (Shakspeare) could not have imagined *Hesperides* was the name of *Antiochus’s* daughter.

2. “ Because he considered *Hesperides* to be the name of a garden.”

* Edmond himself informs us that *Ovid’s* pagan mythologies were then familiar, in their English dress, to all who chose to converse with ‘em.