dislike. The arts would lie open for ever to caprice and casualty, if those who are to judge of their excellencies bad no settled principles by which they are to regulate their decisions, and the merit or defect of performances were to be determined by unguided fancy. And indeed we may venture to assert, that whatever speculative knowledge is necessary to the artist, is equally and indispensably neces­sary to the critic and the connoisseur.

“ The first idea that occurs in the consideration of what is fixed in art or in taste, is that presiding principle which we have already mentioned, the general idea of nature. The beginning, the middle, and the end of every thing that is valuable in taste, is comprised in the knowledge of what is truly nature ; for whatever ideas are not conformable to those of nature or universal opinion, must be considered as more or less capricious ; the idea of nature comprehending not only the forms which nature produces, but also the na­ture and internal fabric and organization, as I may call it, of the human mind and imagination. General ideas, beau­ty, or nature, are but different ways of expressing the same thing, whether we apply these terms to statues, poetry, or picture. Deformity is not nature, but an accidental devia­tion from her accustomed practice. This general idea therefore ought to be called *nature ;* and nothing else, cor­rectly speaking, has a right to that name. Hence it plainly appears, that as a work is conducted under the influence of general ideas, or partial, it is principally to be considered as the effect of a good or a bad taste.”

Upon the whole, we may conclude that the real sub­stance, as it may be called, of what goes under the name of *taste,* is fixed and established in the nature of things ; that there are certain and regular causes by which the imagina­tion and passions of men are affected ; and that the know­ledge of these causes is acquired by a laborious and dili­gent investigation of nature, and by the same slow progress as wisdom or knowledge of every kind, however instantane­ous its operations may appear when thus acquired. A man of real taste is always a man of judgment in other respects ; and those inventions which either disdain or shrink from reason, are generally more like the dreams of a distempered brain than the exalted enthusiasm of a sound and true ge­nius. In the midst of the highest flights of fancy or ima­gination, reason ought to preside from first to last ; and he who shall decide on the beauties of any one of the fine arts by an imaginary innate sense or feeling, will make as ridi­culous an appearance as the connoisseur mentioned by Dr Moore, who praised as a work of the divine Raphael the wretched daubing by a Swiss copyist. The reader who wishes for further instruction in the philosophy of taste, may consult the article Beauty in this work ; Dr Gerard’s Essay on Taste, with the dissertations of Voltaire, D’Alem­bert, and Montesquieu ; Alison’s Essays on the Nature and Principles of Taste ; and Sir Joshua Reynolds’s Discourses delivered in the Royal Academy.

TATE, Nahum, a poet and dramatist, the son of Dr Faithful Tate, was born in Dublin in the year 1652. He was educated in Trinity College, but did not betake him­self to any profession. Upon the death of Shadwell in 1692, Tate succeeded him as poet laureat, and held that place until the reign of George I. whose first birth-day ode he lived to write, and executed it with unusual spirit. He died in the Mint in 1716. He was the author of ten dra­matic performances, a great number of poems, and a ver­sion of the Psalms in conjunction with Dr Brady. A list of his plays may be found in the *Biographia Dramatica,* vol. i. p. 703.

TATIANUS, a Greek writer of the primitive church, was a native of Syria, and by profession a rhetorician. He was educated in paganism, but became a convert to Chris­tianity, and a disciple of Justin Martyr, whom he attended at Rome. After the death of Justin, in the year 165, he adopted some very unsound opinions, and appeared as the author of a new sect, condemning marriage, enjoining ab­stinence from wine and animal food, and suffering only water to be used in the holy mysteries; whence his followers were called *Encraritae* and *Hydroparastatae.* From Rome he returned to the east, and opened a school in Mesopota­mia ; but when or where he died, we do not find recorded. His only work, “ Oratio ad Græcos,” was first printed at Zürich in 1546. An elaborate edition was published by William Worth, A. M. Oxon. 1700, 8vo.

TATIUS, Achilles, a Greek writer, is supposed by Fabricius to have flourished in the third or fourth century. His age seems however to be very uncertain. Suidas, who gives him the name of Achilles Statius, informs us that having originally been a Pagan, he was converted to Chris­tianity, and at length became a bishop. He is best known as the author of a romance, in eight books, “ De Leucip- pes et Clitophontis Amoribus.” From the strain of the work, it may perhaps be supposed to have been written be­fore his conversion. It first appeared in a Latin transla­tion, executed by Annibal Crucceius ; a portion of which was printed at Lyon in 1544, and a complete edition at Basel in 1554. The Greek text was first committed to the press by Commelin [Heidelbergæ], 1601, 8vo. Another edition was published by Salmasius, Lugd. Bat. 1640, 12mo. This most learned individual, who was so eminently quali­fied for the task, is allowed to have executed it too hastily. After several intervening editions, followed that of Mit­scherlich, which occupies the first volume of his *Scriptores Erotici Groeci.* Biponti, 1792-4,3 tom. 8vo. But the most elaborate and valuable edition that has yet appeared, was published by Jacobs, Lipsiæ, 1821, 8vo. This romance has been translated into English, and other modern languages. A composition of a very different nature has likewise been ascribed to Achilles Tatius ; but it may perhaps be con­sidered as doubtful whether they were both written by the same individual. This is a fragment of a treatise on the sphere, *∏εgὶ ∑φaίgaς,* and comprises an introduction to the Phænomena of Aratus. It was first published by Victorius, with his edition of Hipparchus, Florent. 1567, fol. The Greek text, accompanied with a Latin version, was inserted by Petavius in his Uranologion, Paris. 1630, fol.

TATISCHEVA, a fortress of Asiatic Russia, in the go­vernment of Oufa, on the Oural, twenty-eight miles west of Orenburg.

TATTA, a district of Hindustan, formerly contained within the great soubah of Moultan, but now comprehend­ing nearly the delta of the Indus, which has been already described under the article SINDE. The country is inter­sected by the overflowing waters of the Indus, and where these do not reach, it is mostly sandy and barren. It is noted for a fine breed of camels, which are pastured on the barren plains. It produces a quantity of rice and salt, and the rivers abound with fish, which articles constitute the chief food of the inhabitants. It is now part of the do­minions of the Ameers of Sinde, who have impoverished the country by their extortions.

Tatta, an ancient and celebrated city, and capital of the above district, situated near the banks of the Indus, about 130 miles by the course of the river from the sea. It was formerly a rich and commercial city, but is now greatly decayed, exhibiting, instead of the bustle and animation of its ancient trade, long streets of ruinous and uninhabited houses. The situation is in a valley formed by a range of low rocky hills, which, during the freshes of the Indus, is inundated ; but being placed on an eminence, apparently formed by ancient ruins, Tatta has the appearance of an island when the adjacent flat is inundated by the rains. The streets are narrow and dirty; but the houses are supe­rior to the low huts commonly seen in native towns. They are built on a peculiar plan. The walls are made hollow by