Having ſpent about another year at Florence, he return­ed again to Naples; and there applied himſelf to correct his *Jeruſalem Delivered.* Soon after the publication of this work, Hippolito Aldrobandini ſucceeded Sextus Quintus to the papacy, by the name of *Clement the Filth;* and his two nephews, Cynthio and Pietro Aldrobandini, were crea­ted cardinals. Cynthio, who was a great patron of learn­ing and genius, and had known Taſſo when he laſt resided at Rome, prevailed with him once more to leave his retreat at Naples, and live with him in that city. Here he conti­nued till his 50th year ; and being then again weary of his ſituation, and deſirous to proſecute his law-ſuit, he obtained permiſſion to retire once more to Naples, where he took up his abode with the Benedictine fathers in the convent of St Severin. Cardinal Cynthio, however, found means to recal him again to Rome, after a very ſhort abſence, by ha­ving prevailed with the Pope to confer upon him the ho­nour of being publicly and solemnly crowned with laurel in the Capitol.

He ſet out from Naples to receive this honour, with a preſage that he ſhould never return ; and arrived at Rome in the beginning of the year 1595, being then about 51 years old : he was met at the entrance of the city by many prelates and persons of diſtinction, and was introduced by the two cardinals to the pope, who complimented him by saying, “ That his merit would confer as much honour on the laurel he was about to receive, as the laurel had for­merly conferred on others.” Orders were immediately given to decorate not only the pope’s palace and the Capitol, but all the principal ſtreets through which the proceſſion was to pass : but Taſſo, whether from an habitual dejection of mind, or a ſecret ſenſation of the firſt approaches of a diſeaſe which he apprehended would be fatal, declared that all theſe pompous preparations would be in vain.

It happened, that while they were waiting for fair wea­ther to celebrate the ſolemnity, cardinal Cynthio fell sick ; and, before he was perfectly recovered, Taſſo himſelf was ta­ken ill, and died on the 15th day of his ſickneſs, aged 51. His poems have acquired him an immortal reputation. The principal of them are, 1. Jeruſalem Delivered. 2. Jeruſalem Conquered. 3. Rinaldo. 4. The Seven Days of the Crea­tion. 5. The Tragedy of Torimond. 6. Aminta, &c. All Taſſo’s works were printed together at Florence in 1724, in six volumes folio, with the pieces for and againſt his Je­ruſalem Delivered. A ſplendid edition of this laſt poem was printed at Venice in 1745, in folio. The beſt edition of Mirebaud’s French tranſlation is that of Paris in 1735, in two vols 12mo. His *Aminta* and *Gieruſalemme Liberata* have been tranſlated into Engliſh.

TASTE, a certain ſenſation, or claſs of ſenſations, ex­cited in the mind by certain bodies, which are called *ſapid,* applied to the tongue and palate, and moiſtened with the ſaliva. This is the original and proper meaning of the word *taste* (see Metaphysics, n⁰ 46) ; but as the qualities of bodies which produce theſe ſenſations are unknown, they have in all languages got the names of the ſenſations themſelves, by that figure of ſpeech which ſubſtitutes the cauſe for the effect. Hence we talk of the taſtes of ſugar, worm­wood, honey, vinegar, &c. ; and ſay, that the taſte of ſugar is ſweet and of vinegar ſour. Taſtes have been divided in­to ſimple and compound ; and philoſophers have to very little purpoſe endeavoured to aſcertain the number of each ſpecies. Attempts have likewiſe been made to determine from their taſtes the effects of different ſubſtances on the human body, taken into the ſtomach as food or phyſic ; but by ſtating the reſults of the various inquiries, we ſhould be more likely to miſlead the unlearned reader, than to communicate uſeful information to readers of any deſcription.

Whoever is deſirous of information on the ſubject may conſult *Phil. Trans.* N⁰ 280, 299 ; and *Abercromb. Nov, Med. Clavis.*

Taste is likewiſe uſed in a figurative ſenſe, to denote that faculty of the mind by which we perceive and enjoy whatever is beautiful or sublime in the works of nature or of art. Like the taſte of the palate, this faculty reliſhes ſome things, is diſguſted with others, and to many is indif­ferent ; and from theſe obvious analogies between it and the external ſenſe it has obtained its name. It has like­wiſe been called an internal *ſenſe,* and by one philoſopher @@\* a *reflex ſenſe* ; whilſt others have conſidered it, not as a diſtinct faculty or ſenſe, but as the joint exertion of perception and judgment in ſome caſes, and as a play of the imagina­tion in others.

To decide among theſe different opinions, it will be neceſſary to aſcertain, if we can, what are the objects of this faculty ; for we hardly think that every thing which is beautiful, either in nature or art, can with propriety be called an object of taſte. *Scarlet, blue, green,* and *yellow,* are all beautiful colours, and a *cube* and a *ſphere* are beauti­ful figures ; but it does not appear to us, that a man could be said to have either a good or a bad taſte for relishing the perception of a *ſcarlet* more than that of a *yellow* colour, or a *ſpherical* more than a *cubical* figure. A native of Afri­ca conſiders thick lips and a flat noſe as eſſential to female beauty ; whilſt the inhabitant of Europe prefers to all other forms of the noſe that which is called *Grecian,* and is diſguſted with lips either very thick or very thin. But upon what principles can we ſay that the African has a bad, and the European a good, taſte ?

With reſpect to the objects of the external ſenſe, we are generally ſo conſtituted by nature as to reliſh, in the higheſt degree, thoſe kinds of food which are moſt wholeſome; and ſuch a taſte, which we believe is always found in in­fants, is juſtly ſaid to be found and uncorrupted. It is in the higheſt perfection too at firſt ; for it depends not upon culture of any kind, and is incapable of improvement. The reverſe of all this is the caſe with reſpect to internal taſte ; of which the variety is obvious to the moſt careleſs obſerver, and is found, on examination, to be ſtill greater in reality than it is in appearance. Every voice is indeed united in ap­plauding elegance, propriety, ſimplicity, ſpirit in writing ; and in blaming suſtain, affectation, coldneſs, and a falſe bril­liancy : but when critics come to particulars, this ſeeming unanimity vaniſhes ; and it is found that they had affixed very different meanings to the ſame expreſſions. Perhaps no man ever attentively beheld the riſing or the ſetting sun without feeling ſome emotions of pleasure which filled his mind ; or went for the firſt time into ſuch a building as the cathedral church of York, without being ſtruck with a pleaſing, though ſolemn, reverence. Yet it is certain, that the emotions of the clown, however acute he may be by nature, and perfect in all his facultics, are not the ſame, at leaſt in de­gree, with thoſe of the poet or philoſopher when contem­plating the riſing or ſetting sun ; or of the ſcientific me­chanic when viewing the ſtructure of the pillars and roof of the Gothic cathedral. We are not indeed sure that the pleasure of the clown on theſe occasions riſes above that of mere ſenſation. Any bright and beautiful object preſented to the eye, gives a pleaſing ſensation to the mind, in conſequence of that peculiar agitation which ſuch objects communicate to the optic nerves and the brain ; and to us it appears, that the clown feels nothing more than this from the view of the riſing sun or the magnificent church. Per­haps he may compare the ſenſations which he feels on theſe occaſions with others which he has formerly felt in ſome de­gree ſimilar to them, and have his pleasure heightened by the

@@@[m]\* Dr. Hutcheson.