and judicious. His Jerusalem Delivered had been published repeatedly during his imprisonment, in spite of his earnest remonstrances ; and now, weaned alike from chivalrous en­thusiasm and from the wish to flatter princes, he rewrote the whole poem, and published it anew at Rome in 1562, un­der the title of the “ Gierusalemme Conquistata.” In this al­tered shape the work was a religious allegory, and the Ferrarese princes were never named in it ; but the original editions of the poem have kept their place in general favour, and the alteration is universally and not unjustly neglected. Except the tragedy of Torrismondo, all his other extensive compositions after his release were of a devotional cast. In the spring of 1595, while preparations were making for con­ferring on him the honours of that triumphal coronation in the Roman capitol, which had been invented in favour of Petrarca, he felt that his end was approaching, and retired to the convent of Saint Onofrio on the brow of the Janicu- lan Mount. He there expired placidly, having just com­pleted his fifty-first year ; and his body still lies beneath the pavement of the little church.

Tasso’s works are very numerous, both in prose and verse; and recent examinations of libraries, both in Italy and France, especially that of Alfieri, now preserved at Mont­pellier, have added to the list many pieces, though without throwing any decisive light on the mysterious portions of his history. One of the most curious of the discoveries is a “ Discorso intorno alla Sedizione nata nel regno di Francia,” which was published in an Italian periodical in 1817. It was written during his residence of twelve months at Paris, and is a bigoted argument for the use of extreme severities against the Huguenots. This performance, with other trea­tises and letters, was reprinted by the Abate Mazzuchelli in 1822. Rosini’s edition of the poet’s works contains a volume exclusively devoted to letters and poems not pre­viously published ; and several separate collections have ap­peared, the most important being the “Trattato della Dignità ed altri Scritti,” by Gazzera (Turin, 1838), and the “ Manoscritti inediti” of Count Alberti (Lucca, 1837-8).

Tasso's prose dialoguesand moral treatises, and his minor works in general, have scarcely received, even from his own countrymen, that attention which they fairly deserve ; and Monti had some reason for declaring, that the poet’s shade has been appeased but in part for the insults offered to him in his lifetime by Salviati and the other academicians of the Crusca. Many of his lyrics are exceedingly beautiful, and none of them more so than those gems which stand as choruses in the Torrismondo, atoning by their pathetic sweetness for a bad plot and a want of all dramatic vigour in the tragedy itself. But the Jerusalem Delivered will al­ways continue to be its author’s title to immortality ; and, whatever its faults may be, there are assuredly no two epics of modern times that deserve to be placed above it. Re­garded in comparison with other chivalrous poems of the fifteenth and sixteenth centuries in Italy, it distinguishes itself by two prominent features ; its perfect regularity and simplicity of plan, and its lofty and single seriousness of temper. No preceding poem in the language had both these qualities ; and Ariosto’s, the masterpiece of the series, and in some respects the masterpiece of modern Italian literature, was possessed of neither. The completeness of finishing in the Gierusalemme is another excellence, in which it stands perhaps higher than any poetical work that has been composed since the days of Virgil: and the antithetical quibbles and plays upon words which descended from the Troubadours to Petrarca, from Petrarca to Tasso, and from Tasso (though not through him directly) to our own poets of the Elizabethan age, are faults more than balanced by

the chivalrous sentiment, the picturesqueness of natural descriptions, the fanciful beauty of the supernatural ma­chinery, and the tenderness which so often melts into irre­sistible pathos. We must not look, in that picture of the Crusades which Tasso has painted, for the stem and vigorous truth which such a mind as Shakspeare’s would have incor­porated in essential harmony with the poetical elements : we must not look even for that inferior kind of fidelity to historical features which gives so strong a charm to some poems of our own time ; but we must view in it, with thank­ful admiration, a panorama of poetically romantic incident, and poetically chivalrous character, as delightful as any thing which genius has ever presented.@@1 (b. l.)

TASSONI, Alessandro, who was born at Modena in 1565, and died in 1635, ranks as the best of those Italian writers who, in the seventeenth century, made the burlesque epic a remarkable branch of literature for their nation. His work of this class, *“ La* Secchia Rapita,” or the Rape of the Bucket, commemorates an incursion which, in the middle of the thirteenth century, the Modenese made into the town of Bologna, carrying oft’ as a trophy the bucket of a public well. Much of the wit has perished with the remembrance of the persons satirized, and much more is too local to be relished or understood except in Italy ; while the alterna­tion of serious and lofty feeling with broad buffoonery, necessarily disgusts those who take their poetical creed from the hands of the French. But, in spite of Voltaire’s con­tempt for the poem, it is one which must not be neglected by any systematic student of Italian literature. Another work equally characteristic is Tassoni’s “Pensieri Diversi,” a collection of ingenious and outrageous paradoxes, founded on a complete scepticism, real or pretended, as to the merits, not only of the great names in literature, but as to the uses of literature itself. A similar production, the “Considera- zioni sopra il Petrarca,” was an attack made, in the same spirit, upon the poetical idol of the author’s countrymen.@@'

TASTE, a certain sensation excited in the mind by cer­tain bodies, which are called *sapid,* applied to the tongue and palate, and moistened with saliva. This is the original and proper meaning of the word *taste;* but as the qualities of bodies which produce these sensations are unknown, they have obtained the names of the sensations themselves, by substituting the cause for the effect. Tastes have been di­vided into simple and compound, and philosophers have 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 result of such inquiries, we should be more likely to mislead than to communicate useful information.

TASTE is likewise used in a figurative sense, to denote that faculty by which we perceive and judge of whatever is beautiful or sublime in the works of nature or of art. This faculty relishes some things, is disgusted with others, and to many is indifferent. It has also been called an internal *sense,* and by one philosopher a *reβeτ sense,* while others have considered it 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. 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.

With respect to the objects of the external sense, we are

@@@1 Serassi. Vita di Torquato Tasso. Roma. 1785, 4to. Black’s Life of Torquato Tasso. Edinb. 1810, 2 vols. 4to.

@@@β Walker’s Memoirs of Alessandro Tassoni. Lond. 1815, 8vo.