

With a brief stop at Cairo the vice-

editorial mentor; they have "enlarged"

TASSO'S HORACE, AT BROWN.

TORQUATO TASSO, the author of the "Jerusalem Delivered," which Mallam in his "Literature of Europe" pronounces "the great epic poem, in the strict sense, of modern times," was born at Sorrento in 1544. He was thus eight years older than Spenser and 20 years older than Marlowe, though all three died in the same decade. He was the son of Bernardo Tasso, a poet and courtier, and was destined by fate for the same divided career, but he surpassed his father no less in the glories of song than in the miseries resulting from attendance on princes. As a child he attracted attention by his precocity. His father gave him the best education of the time, but, being anxious that his son should pursue a more stable career than his own, sent him in his 17th year to Padua to take up the study of law. But the son, apparently without neglecting his legal studies, produced in 10 months his epic of Rinaldo, which was published in Venice in 1562, soon after his 18th birthday. The fame of the poem won his release from legal studies and in November, 1562, he entered the University of Bologna as a student of philosophy and poetry. There he began his "Jerusalem Delivered" and wrote 116 stanzas. About the beginning of 1564 he left Bologna, being indignant at the charge of having written a certain pasquade. He soon returned to Padua, where he was welcomed by a newly formed literary society named the *Etherials*. Here he applied himself vigorously to preparation for his great work, devoting particular attention to Plato; in fact, several of Plato's Dialogues exist with Tasso's annotations, made at this period. He appears to have ranged over the whole field of poetry, history and philosophy in search of material and suggestion for his masterpiece. In the course of his poetic studies he composed three Discourses on the Art of Poetry, particularly on the heroic poem, which he showed to his friends for their criticism and suggestion. A copy of the discourses remained in the hands of his friend, Scipio Gonzaga, and from this copy, the year after Tasso's release from his long imprisonment, the work was published by his friend Lelio. The poet had not authorized this publication and was indignant at having his youthful work given to the world without revision. He at once set about correcting and enlarging the treatise, and the completed work was published in six books under the title, "Discourses on the Heroic Poem." The earlier treatise was probably written in 1564, when Tasso was 20 years of age. The poets from whom he quotes are Vergil and Horace and the chief Italian poets. The quotations from Horace are all contained in the second discourse and are confined to the *Ars Poetica*. They are as follows:

Cio che si tratta sia semplice, e uno.
 This is, of course, a rendering of line 23:
Denique sit quod vis simplex duntaxat et unum.
 (In short, whatever you choose, let it be simple and strictly one.) The rest of the quotations are in the original. The next is line 72:
Quem penes arbitrium est, & jus, & norma loquendi.
 (If usage wills it, in whose hands are the decision and the law and the rule of speech.) Succeeding this are lines 60-62:
Ut silvae foliis pronos mutantur in annos.
Prima cadunt, ita verborum vetus interit aetas.
Et juvenum ritu figrent modo nata, vigentque.
 (As the trees shed their leaves in the declines of the year, so upon words comes old age; the earliest fall and the newly-born flourish in the vigor of youth.) Close upon these follow lines 70-72:
Multa renascentur, quae jam caecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus.
Quem penes arbitrium est, & jus, & norma loquendi.
 (Many terms shall revive that now are fallen, and fall that now are in favor, if usage wills it, in whose hands are the decision and the law and the rule of speech.) The final quotation embodies lines 154-160:
Reddere qui voces jam scit puer, & pede certo
Signat humum, gestit paribus colludere,
 & tram

Colligit, & ponit temere, & mutatur in horns.

(The child who has learned to talk, and prints the ground with firm foot, delights to play with his mates, is angered and appeased without reason, and changes from moment to moment.)

The Library of Brown University lately received by the gift of Dr. James E. Sullivan, a copy of Horace published at Venice in 1483, which contains manuscript assertions to the effect that it has been owned and annotated by Pomponio Leto (1425-1497), Bernardo Tasso (1435-1529), and Torquato Tasso. The text is accompanied with the commentaries of Landini, and though the edition was pirated from that published in Florence the year previous, it well deserves Brunet's characterization of "Belle edition." The copy is bound in vellum and is remarkably well preserved. Turning now to the *Ars Poetica*, in which alone, according to the witnesses, are to be found annotations by Torquato Tasso, we find that the first 14 pages, containing lines 1-224, have all been well thumbed, especially the later ones. There are some words written in the margins in Tasso's bold and somewhat careless hand, but his marking for the most part takes the form of underlining. Referring to the quotations already copied from his "Discourses," upon the page containing lines 60-62 and 70-72, we find a number of marginal jottings, while on that containing the final quotation, lines 154-174, are each surrounded by a line drawn with the pen, beginning, it will be noticed, with the line that opens the quotation. The subjects of the different sections of the paragraph are noted in the margin in Latin, thus, "puer," "juvenis," "vires," "senem." In the Italian following the quotation in the "Discourses" the different ages and dispositions are referred to as "l'al fanciullo, del vecchio, del ricco, del potente, del povero, e dell'ignobile."

But the question may be asked, was not this copy used by Tasso also, or even for the first time, in his revision of the "Discourses," in 1587? Besides the quotations already given, Tasso's "Discourses on the Heroic Poem" contain nine others, one being from the second Epistle, in addition to several allusions. After tracing these quotations and allusions, I give it as my impression, produced by the appearance of the pages, that Tasso used the volume in preparing his earlier work, and in after years returned to the same book in making the more extensive extracts for his revision, though only one of the new quotations is clearly marked in the "Horace," that of lines 29-30. It is clearly unnatural to suppose that if Tasso had used the book for the first time when he prepared his revised "Discourses," he would have carefully marked chiefly those passages which he had employed in his earlier work. It is possible, though in view of the appearance of the pages not probable, that Tasso used the volume only in the preparation of his earlier work. It is certainly pleasant to think that we have before us a book which helped to solace the weary hours of the great poet's long and most unjust imprisonment. At any rate, the volume, enriched as it is by the fact of Tasso's ownership and by the presence of his annotations, is made doubly interesting by our ability to trace the specific use which he made of it in the course of his literary development.

As we close the book and lay it aside, repeating an act which Tasso himself must have often performed, we may well do so with the lines of Byron on our lips:

Peace to Torquato's injured shade! 'twas his
 In life and death to be the mark where
 Wrong
 Aimed with her poisoned arrows; but
 Alms to miss.
 Oh, victor unsurpassed in modern song:
 Each year brings forth its millions; but
 how long
 The tide of generations shall roll on,
 And not the whole combined and countless throng
 Compose a mind like thine? though all
 in one
 Condensed their scattered rays, they
 would not form a sun.

HARRY LYMAN KOOPMAN.