

A TALE OF TWO COUNTIES: THE BIOGRAPHY OF THOMAS TALLIS (c.1505–85) REVISITED

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Little is known about the early life of the great Tudor composer Thomas Tallis, save that his earliest appointments as a professional church musician were in Kent. In the 1920s, however, guided by the published sources then at their disposal, which strongly associated his surname with Leicestershire, a distinguished group of musicologists enthusiastically argued for an East Midlands provenance for the composer, a view that is still promulgated on the internet. More recently, he has been more closely associated with Kent, but the evidence behind the argument in favour of Leicestershire has never been systematically explored. This paper aims to do so by evaluating the rival claims and, in so doing, to introduce new evidence connecting the composer with Kent.

‘Nowadays’, wrote Oscar Wilde in 1891, ‘we have so few mysteries left to us that we cannot afford to part with one of them’.¹ Wilde’s objection was to the perceived tendency of critics to seek ‘unnecessary’ explanation of the creative products of an artist’s imagination. But most would probably agree that, in those areas of scholarship which rely heavily on the survival and interpretation of factual historical documents, explanations are generally preferable to mysteries. Tudor and Jacobean musical biography certainly has its fair share of enigmas, and although great progress has been made since the editors of *Tudor Church Music* published their scholarly biographical prefaces in the 1920s,² there remain huge gaps in our knowledge. Any new biographical evidence is therefore welcome, and old evidence often benefits from a fresh appraisal.

In recent years scholars have increasingly come to believe that Thomas Tallis, a colossus among sixteenth-century English composers, was more probably a native of Kent than of Leicestershire. Thus, for example, in 2001 the latest edition of *The New Grove Dictionary of Music and Musicians* suggested that ‘[a]lthough no record of his childhood has been found’, Tallis ‘probably’ was born ‘in Kent, the county with which he had lifelong professional and family connections’.³ A similar

¹ From the dialogue entitled ‘The Critic as Artist, Part I’, in O. Wilde, *Intentions* (New York, 1905; first published in 1891), p. 101.

² *Tudor Church Music*, ed. P. C. Buck, E. H. Fellowes, A. Ramsbotham and S. Townsend Warner, 10 vols (London, 1923–29). The Tallis volume, entitled *Thomas Tallis c.1505–1585*, occupies VI and appeared in 1928, and an Appendix to the series followed in 1948. The version consulted here is the photographic reprint of the collected introductory material from all volumes, entitled *Short Biographical Notes and Description of Manuscript Sources for the Tudor Church Music Series* and published by the music publisher Edwin K. Kalmus, vol. no. 6759 (New York, n.d.). The Tallis material occupies pp. 40–9.

³ P. Doe and D. Allinson, ‘Tallis, Thomas’, in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 29 vols (2nd edn, London, 2001), III, pp. 36–47, at p. 36.

though more cautious assessment published three years later, while conceding that '[n]othing is known about his parents, [or] place of birth', added that '[i]t is possible that he had an early connection with Kent and the south-east of England', and cited in support the composer's Dover and Canterbury appointments, revenues from Kentish property, and connection 'in later life' with 'a prominent Kentish family [the Ropers: see below]'.⁴ As we shall see, this remains the more likely scenario, and fresh evidence presented below strengthens this conclusion. But the Leicestershire background has never been fully investigated; and the present paper aims to remedy this, by exploring what one pre-submission reader has succinctly described as 'a quaint little controversy of bygone times', and to offer some new facts which, prefaced by a reassessment of relevant previous scholarship on the subject, are worth putting on record.

Of Tallis's earliest years (pre-1531) we still know precious little. Indeed, apart from a few tantalising snippets concerning the patrons, his wife's relations, and their wills,⁵ the state of our factual knowledge about the composer himself remains much the same as it was in the late 1920s.⁶ The known facts about Tallis's career are that he was an organ-player (*joculator organorum*) at Dover Priory in 1531/32, a conduct of St Mary-at-Hill, London, between 1536/37 and mid-1537/38, and was pensioned off from the musical establishment of Waltham Abbey at its dissolution in 1540. In 1541/42 he was a layclerk at Canterbury Cathedral, and by 1543/44 had become a gentleman of the Chapel Royal, a post which he held until his death.⁷ Yet despite much speculation, we still have no knowledge at all of his place of birth, his parentage or where he received his chorister's education.

If viewed from a purely genealogical perspective, of course, these *lacunae* are hardly surprising, given that Tallis would most probably have been born very early in the sixteenth century, some three to four decades before parish registers were ordered to be kept,⁸ and at a time when cathedral and collegiate archives – even where they survive – are generally less detailed and musically informative than their early seventeenth-century successors tend to be.⁹ Because theories about Tallis's origins are incapable of proof and lack musical mileage, subsequent commentators

⁴ J. Milsom, 'Tallis, Thomas (c.1505–1585)', in *Oxford Dictionary of National Biography*, ed. B. Harrison *et al.*, 60 vols (Oxford, 2004; online edn, Jan 2008) [<http://www.oxforddnb.com/view/article/26954>; accessed 6 October 2012].

⁵ These facts are conveniently summarised in J. Harley, *William Byrd: Gentleman of the Chapel Royal* (Aldershot, 1999), p. 21, nn. 51 and 52. Complete transcripts of the wills of Thomas and Joan Tallis (probate copies at The National Archives: Public Record Office [TNA], PROB 11/68 and 11/74 respectively) are available in *Tudor Church Music*, ed. Buck *et al.*, VI, pp. xxi–iv and Harley, *William Byrd*, pp. 382–6.

⁶ See *Tudor Church Music*, ed. Buck *et al.*, VI, Introduction. (In the present paper, all quotations are from the Kalmus reprint, entitled *Short Biographical Notes*, as n. 2, p. 85.)

⁷ *A Biographical Dictionary of English Court Musicians 1485–1714*, compiled by A. Ashbee and D. Lasocki, 2 vols (Aldershot, 1998), II, p. 1070 (where the date of the Waltham Abbey dissolution is misprinted as 1640).

⁸ From 1538: see J. West, *Village Records* (Chichester, 1982), pp. 73–4.

⁹ See I. Payne, *The Provision and Practice of Sacred Music at Cambridge Colleges and Selected Cathedrals c.1547–c.1646: A Comparative Study of the Archival Evidence* (New York and London, 1993), *passim*, and esp. pp. 70, 172.

have – understandably – tended to avoid this particular topic.¹⁰ But there are two lines of genealogical enquiry into Tallis's antecedents which cry out for investigation. One line – the alleged rarity of a surname once thought to be virtually non-existent outside Leicestershire – was seized upon by the editors of *Tudor Church Music* and led them inexorably to the East Midlands; the other points more convincingly to the county of Kent, and will be investigated later.

Let us begin by revisiting the received Leicestershire evidence, as set out in 1928 by Dr E. H. Fellowes and his co-editors in *Tudor Church Music*:

The surname [Tallis] is somewhat peculiar and may be a corruption. It is variously spelt Tallis, Tallys, and Talles, but is rarely to be met with apart from the famous composer. The will of a Robert Talles or Tallys (P.C.C. 11 Daper) was dated 27 February 1571; he was buried in the parish church of Islington; his sister Margery married Robert Lacer, living at the Abbey Gate in Leicester, and his brother Clement Talles, also mentioned in this will, may have been the father of a Clement Tallis who matriculated at Christ Church, Oxford, in November 1581 and was described as of Co. Leicester. But the will supplies no evidence connecting this family with the composer. The name is found in Leicestershire at a rather later date; Henry Tallis was at Burton Overy and died circa 1669.¹¹

Three decades later, Fellowes was still on the same tack in his article on the composer for the fifth edition of *Grove's Dictionary of Music and Musicians*:

The name of Tallis, Tallys or Talles is uncommon. Robert Talles, or Tallys, died in 1571 and was buried at Islington parish church. He had relatives living at Leicester.... The name is found at Burton Overy in 1669, when Henry Tallis left a legacy to the poor of that parish. No connection between these families and the composer's can be proved on the known facts, yet they suggest that Thomas Tallis may have been a native of Leicestershire.¹²

Much of this is sound genealogy. However, despite the accuracy of the editors' basic facts and the immediate appeal of their case, the conjecture that the composer's surname is found in Leicestershire 'at a rather later date' than the 1580s is unintentionally misleading:¹³ there are records of Tallis families living in Leicestershire from medieval times;¹⁴ and wherever Tallis the composer could have

¹⁰ See, for example, P. Doe, *Tallis*, Oxford Studies of Composers (Oxford, 1968), Introduction; H. Benham, *Latin Church Music in England c.1460–1575* (London, 1977), p. 177; D. Wulstan, *Tudor Music* (Iowa City, 1986), p. 271; P. Phillips, *English Sacred Music 1549–1649* (Oxford, 1991), p. 34; and *A Biographical Dictionary*, compiled by Ashbee and Lasocki, II, p. 1070.

¹¹ *Tudor Church Music*, ed. Buck *et al.*, VI, Introduction (quoted from *Short Biographical Notes*, as n. 2, p. 85, p. 40).

¹² E. H. Fellowes, 'Tallis, Thomas', in *Grove's Dictionary of Music and Musicians*, 9 vols and supplement (5th edn, London, 1954), VIII, pp. 294–300, at p. 294.

¹³ The earliest Leicestershire occurrence known to the author of a name which may be cognate, but again may not, is one 'Rogerus Tele' of Stanton-under-Bardon at the Lay Subsidy of 1327. (See W. G. D. Fletcher, 'The Earliest Leicestershire Lay Subsidy Roll, 1327', *Associated Architectural Societies' Reports and Papers*, 19/2 (1888), pp. 209–312, at p. 274.) It is the only vaguely similar surname found in the printed transcript of this Lay Subsidy return for the whole county. (See also the conclusion of this document in W. G. D. Fletcher, 'The Earliest Leicestershire Lay Subsidy Roll, 1327', *Associated Architectural Societies' Reports and Papers*, 20/1 (1889), pp. 130–78.)

¹⁴ The earliest Leicestershire reference in print to a more certain 'Tallis' variant known to the author is in the De Banco Roll 680 (dated 1431), reciting that John 'Tales' of Melton Mowbray was sued by John Skeffington of Skeffington and his wife, in a plea of 40s. (See S. H. Skillington and G. F. Farnham, 'The Skeffingtons of Skeffington', *TLAS*, 16/2 (1930–31), pp. 74–128, at p. 121.)

come from in that county, it was almost certainly not Burton Overy, for the various lay subsidy returns, printed parish and manorial records, and extant original registers relating to that parish, suggest that no family of that name resided there prior to the Civil War.¹⁵ Leicestershire Tallises of whom some record survives were, in the main, simple husbandmen farmers living in small rural pockets in the county. These individuals are perhaps most common in the isolated villages in the north-east of the county, around Melton Mowbray. One interesting example is ‘Rob[er]t Tales of Kyrkeby Bellers’ (i.e., Kirby Bellars) who made his will on 10 May 1569. The accompanying probate inventory, valuing goods totalling £39 14s. and listing simple items of husbandry and a little stock, is a case in point.¹⁶ (Note, however, that the fact that he names his married sister Anne ‘Pare’ is clearly one of those striking coincidences that constantly plague, and often entrap, unwary genealogists, and those amateur family historians who assume that everyone with the same surname is somehow related: in the wills of Thomas the composer and his wife Joan, one Joan Peare, daughter of Joan Tallis’s sister, is identified as both Joan Tallis’s niece and cousin.) Robert’s example illustrates the point that Leicestershire Tallises do not figure among the leading families of yeomen in medieval and Tudor times;¹⁷ and none had achieved even yeoman-gentry status in time for the heraldic visitation of the county in 1619,¹⁸ although, as we shall see, a few did make it into sixteenth-century wills, and the Oxford University man with London connections cited by the *Tudor Church Music* editors (see n. 11, p. 00 above) was a notable exception.

Moreover, we now know that the surname Tallis, though undeniably prevalent in Leicestershire but uncommon and ‘rarely to be met with’ in the records of the landed or famous, is nowhere near as rare in other English counties as Fellowes and his co-editors were led to believe by the narrow range of printed sources consulted by them. Indeed, their suggestion of a Leicestershire origin for the composer seems to have stemmed, not unreasonably, from a source that was – and to some extent still is – a first port of call to genealogists searching midland and southern England for ancient ancestors of substance, namely the printed indices of wills proved in the Prerogative Court of Canterbury (P.C.C.).¹⁹ (Wills were often proved in this court when the testator had property in more than one county, so it follows that such men and women were often relatively wealthy.) These editors simply turned up the only Tallis in the index, checked the will itself, found a reference to the testator’s Leicester provenance, and consulted what is arguably the finest of the antiquarian English

¹⁵ G. F. Farnham, *Leicestershire Medieval Village Notes*, 6 vols (Leicester, 1929–33), I, pp. 271–87.

¹⁶ ROLLR, Leics. Wills.

¹⁷ See, for example, W. G. Hoskins, ‘The Leicestershire Farmer in the Sixteenth Century’, *TLAS* 22/1 (1941–42), pp. 33–94; and ‘Leicestershire Yeoman Farmers and their Pedigrees’, *TLAS* 23/1 (1947), pp. 29–62.

¹⁸ There are two heraldic visitations of the county, dated 1562 and 1619; but only the latter is published, by the Harleian Society.

¹⁹ See, for example, *Index of wills proved in the Prerogative Court of Canterbury, and now preserved in the principal Probate Registry, Somerset House, London. Vol. 2, 1383–1558 [Testators K–Z]*, ed. J. C. C. Smith, The Index Library, 11 (London, 1895); and *Index of wills and administrations now preserved in the Probate Registry at Canterbury, 1396–1558 and 1640–1650*, ed. H. R. Plomer, The Index Library, 50 (London, 1920).

county histories – John Nichols’s monumental *History and Antiquities of the County of Leicester* – where the Henry Tallis of Burton Overy cited by Fellowes is the only single pre-c.1800 Tallis listed in Nichols’s personal-names indices for the entire city and county.²⁰ (This separately paginated sequence in Nichols transcribes a list of ‘Returns made to Parliament’ during the reign of George III, naming, by parish, those individuals who had made charitable donations for the benefit of the poor: Henry Tallis appears alongside other Burton Overy individuals and freeholders; and, although not noticed again in the index, his name is repeated in the text of Nichols’s article on this parish.)

Had the editors also consulted Henry Hartopp’s printed index of early Leicestershire wills, however, they would have found a number of other Tallises listed in several parishes in that county;²¹ and exploration of the published *Transactions* of the Leicestershire Archaeological Society would even have turned up a family with ecclesiastical connections – of sorts: ‘Harye’ Tallis and ‘Hewe Tollys’ both received occasional payments from the Melton Mowbray churchwardens between 1553/54 and 1597/98, albeit for services entirely unconnected with music; and in 1596–98, ‘Jefferie’ Tallis was a churchwarden.²² (The church organs were repaired in the 1540s; but there is nothing to suggest that these Tallises are any more likely to have been associated with the composer’s family, or with music, than was Henry of Burton Overy a hundred years later.)

Thus, while their research steps were good practice decades ago, and remain valid for genealogists even today, Fellowes and his colleagues were victims of the printed sources consulted which just happened to be strongly biased towards Leicestershire. In fairness to Fellowes, the impression given by the indices of P.C.C. wills – that the surname was a specifically Leicestershire one – is compounded by the published registers of *alumni* of Oxford and Cambridge universities. In fact, *only* Tallises from that county are explicitly represented in these vital genealogical sources: two out of three named ‘Oxbridge’ Tallises have demonstrable Leicestershire connections,²³ while, as Fellowes suggested in the quotation given above, the Oxford *alumnus* of

²⁰ J. Nichols, *The History and Antiquities of the County of Leicester*, 4 vols in 8 (London, 1795–1811; reprinted Menston, Yorks, 1971), I/i, [p. 20] and II/ii, p. 537, respectively.

²¹ *Calendars of wills and administrations relating to the county of Leicester, proved in the Archdeaconry Court of Leicester, 1495–1649, and in the peculiars of St. Margaret Leicester, Rothley, Groby, Evington, and the unproved wills, etc., previous to 1801, all now preserved in the Probate Registry at Leicester*, ed. H. Hartopp, The Index Library, 27 (London, 1902). This lists no fewer than seven pre-1600 wills at ROLLR, including that for Robert Tallis (‘Barston’, actually Barkestone, 1560) on whom see below; Stephen Tallis and Margery Tallis ([Husbands] Bosworth, 1570 and 1579); John Tallice (Rolleston, 1588); William Tallis (Coates, 1590), John Tallis (Humberstone, 1591); and William Tallis (Loddington, 1595).

²² [T.] North, ‘Accounts of the Churchwardens of Melton Mowbray’, *TLAAS* 3/2 (1872), pp. 180–206, at pp. 186, 191, 200–1, respectively.

²³ J. Foster, *Alumni Oxonienses: The Members of the University of Oxford 1500–1714*, IV, Early Series (Oxford, 1891), p. 1455, is the source of the Oxford information quoted by Fellowes (above, note 11). Of the two Tallis entries for Cambridge (in J. and J. A. Venn, *Alumni Cantabrigienses: ... Part I: From the Earliest Times to 1751*, IV (Cambridge, 1927), p. 198), the first (Robert Tallys, BA 1486/87, MA 1489) mentions neither college nor county of origin; but given the Christian name, it is possible that he came from Leicestershire. The second Cambridge man, Thomas Tallys, BA of Trinity Hall in 1583/84, was Headmaster of Holt School, Norfolk, from 1606 until his death in 1640. By his will, he appears to have been of Tugby, Leicestershire.

that name may well be from the same branch of the Leicester family as one of the P.C.C. Tallises.²⁴

Fortunately, we are now in a much better position to add to these earlier findings, for while the basic techniques of archive-based family history research remain fixed, what has changed since Fellowes wrote is the much greater range, availability and sophistication of available genealogical finding-aids. One of the earliest and most useful of these was undoubtedly the International Genealogical Index (IGI) – a tool that is at once very useful, and notoriously incomplete, uneven and unreliable. The CD-ROM edition,²⁵ which enables searches of the whole UK database to be made, is relevant to Tallis research not so much because it confirms Fellowes's hunch that the name was common in Leicestershire from the second half of the sixteenth century, but rather, because it proves that families of individuals named Tallis are found in some other counties too.²⁶ Crucially, the IGI reveals that the name was also found in Kent, home of two of the composer's early stamping grounds: Canterbury Cathedral and Dover Priory.²⁷ Sadly, the fact that parish registers were not begun until some 35 years after the composer's probable date of birth in *c.*1505 minimises the chance of ever establishing his kinship with any specific Kentish Tallis family; but the discovery is important in demonstrating that the surname was indigenous to that county in the late sixteenth century.²⁸

Now, let us begin our reappraisal of Tallis's case by accepting for a moment the basic premise of a Leicestershire origin for the composer, and examine Fellowes's evidence. One obvious question to ask at the outset is whether a more promising 'local' Tallis family and parish of origin can be found there than Henry from Burton Overy, where, as was noted above, no Tallises are recorded earlier than the mid-seventeenth century. Two very obvious possibilities arise from the Leicestershire sources consulted. The first, a Tallis family domiciled at Barketstone(-le-vale) and neighbouring Plungar, two small villages due north of Melton Mowbray but just inside the county border with Nottinghamshire, stands out from all the others.

²⁴ See above, n. 11.

²⁵ Version 4.01 (search carried out by the Leicestershire and Rutland Family History Society). Since this paper was begun, infinitely more sophisticated online search facilities have become available; but the IGI serves to make the basic point, namely that the surname Tallis and its variants were already indigenous to numerous counties other than Leicestershire in the sixteenth century.

²⁶ For example, the following pre-1600 entries, selecting only those with the traditional spelling, were found: Jefferay Tallis (1574, Tattershall, Lincs); Marian, daughter of Richard Tallis (1577, Petworth, Sussex); Joyse Tallis (*c.*1578, Faxton, Northants); Charles Talis (1595, Leigh, Lancs); Elizabeth Tallis (1595, Wigan, Lancs); Nich[ol]as Tallis (1596, Fillongley, Warwick); John Tallis and George Tallis (1595 and 1599, St Andrew, Holborn, London). It must be stressed that the number of these names found outside Leicestershire may appear small due to the imperfect coverage of counties, parishes and sources by the IGI.

²⁷ If the handful of names in the IGI CD-ROM and lack of representation in probate records together imply that the Kentish Tallises are a scattered and pretty unremarkable bunch, at least it confirms that the name was indigenous in that county. All except two baptismal IGI entries (Margerie Tallis at St Paul's, Canterbury, 1571; and Oswald Tallis, at Nonington, 1587) are later than 1600, when individuals are placed at Dover (St Mary the Virgin, 1623 and 1625; St James the Apostle, 1625), Canterbury (St Alphege, 1624; and St Paul, 1616, 1635 and 1637) and Kingston (1623, 1626, 1629 and 1639).

²⁸ Some of these may, however, have migrated from elsewhere: some of the London Tallises, for example, were probably descended from Clement, whose ancestors came from Leicester (see above, n. 11).

Robert Tallis, husbandman, of Barkestone made his will ‘in the yere of our lord god’ 1560. (Unusually for such a document, no more precise date is given here.) His named sons, William, Thomas, Robert and Matthew, all received small bequests of livestock and/or implements of husbandry and other small items. So, too, did his daughters, Joan and Elizabeth. The accompanying brief probate ‘invi[n]tory [*sic*] of all the good[es] mouable & unmouable of rob[er]t tallis of barkston in the countie of le[i]c[ester]’, valued at £22 10s., includes four oxen, three ‘kye’, four mares, two ‘follis’, four ‘calvis’, six ‘swyne’, 30 ‘shype’, ‘iiij acars of wheat’, ‘viij acars of barley’, ‘vij acars of peisse’ and, finally, ‘all y^e howshold stuffe w[i]t[h]in the howsse and the sellar’.²⁹ The persistent use of the Christian name Robert throughout several generations of this family may just possibly indicate kinship with the Tallises of Kirby Bellars, near Melton Mowbray, and perhaps even the Tallises of Islington, who came from an unspecified place in Leicestershire. Nearly a century later, at neighbouring Plungar, Robert ‘Tales’ paid 5s. tax at the Lay Subsidy of 1642; and, later still, at the Hearth Tax of 1666, William ‘Tales’ and John ‘Tallis’ each had modest houses with only one hearth.³⁰

Robert is of interest to musical-Tallis hunters only because, alone among the documented Leicestershire Tallises, his ancestors figure briefly in the registers of the medieval bishops of Lincoln. Bishop Alnwick’s register (1435–49) records a grant of manumission to Robert ‘Tolous de Baghton’ and his family on 8 January 1444/45.³¹ If the composer *did* come from Leicestershire, then, this family provides one demonstrable, potential link with Lincoln which might just have given a young Thomas the *entrée* to a choristership, and early professional musical training, at Lincoln Cathedral. Such a model involving local (i.e. diocesan) recruitment would certainly be supported by models elsewhere in England, as, for example, at Exeter Cathedral, where a study by Dr Nicholas Orme demonstrates how husbandmen and yeomen within that Diocese parented a majority of those choristers whose parents’ occupations are known.³² However, there is not a shred of evidence that Tallis was ever at Lincoln; neither is the mechanism obvious by which he would have transferred from Lincoln to his first known appointment, at Dover Priory, which (unfortunately for Leicestershire-Tallis hunters) happens to be in Kent.

Leaving the obscure Tallises of Barkestone-le-Vale, the second possibility, though potentially more appealing, reveals a ‘stray’ ecclesiastical Tallis (unfortunately initialled ‘J’, not ‘T’(homas)) who, were the composer from Leicestershire, might possibly have been a relative – in theory, at least. This evidence consists of an isolated reference to a man named ‘Talis’ in a library catalogue prepared c.1493 by the then

²⁹ ROLLR, Leics Wills.

³⁰ See above, nn. 11, 12 and 16; and Farnham, *Leicestershire Medieval Village Notes*, V, p. 18, respectively.

³¹ Lincoln, Lincolnshire Archives, Bishops’ Register XVIII, fol. 57v. The Latin text is partially printed in W. G. D. Fletcher, ‘Documents Relating to Leicestershire, Preserved in the Episcopal Registers at Lincoln’, *Associated Architectural Societies’ Reports and Papers* 21/2 (1892), pp. 277–329, at p. 301. ‘Baghton’ is clearly Barkestone-le-Vale, as in the will cited above, n. 29.

³² N. Orme, *The Minor Clergy of Exeter Cathedral 1300–1548: A List of the Minor Officers, Vicars Choral, Annuellars, Secondaries and Choristers* (Exeter, 1980), p. xvii. Of the paternal trades identifiable among 14 Exeter chorister parents between 1535 and 1558, no fewer than two were yeomen and five husbandmen, the latter being the most numerous occupation in the sample.

Precentor of the Augustinian Abbey of St Mary of the Meadows, Leicester, Brother (*frater*) ‘W. Charite’. Section III of this catalogue, a list headed ‘Registrum omnium librorum in choro in capellis in firmaria’, inventories all of the books located in the choir of the Abbey.³³ The catalogue, though not the Tallis entry, was briefly discussed by a leading musicologist half a century ago.³⁴ Most interesting musically, and the principal focus of Harrison’s attention in 1958, was a book of polyphonic music (*unus liber de canticis organicis*) by ‘fr[ater] T. Preston’, one of the few items listed in Section III of the catalogue under the subheading ‘Cantica Organistica’.³⁵

However, this section also identifies the names of 22 men in connection with their service books, and one of these entries, in the portion subheaded ‘in choro’, reads ‘Frater J. Talis. [:] 1. Antiphonarium’.³⁶ This terse reference to ‘J. Talis’, and his apparently having been lent a plainsong antiphoner for use in the choir, tells us little enough about the man himself, who cannot for obvious reasons be identical with the composer or (thanks to the celibacy enforced by his calling) anyone’s legitimate father. But the fact that ‘these twenty-two [names] probably furnish a complete list of the canons [of the Abbey] in the closing years of the fifteenth century’,³⁷ at least brings a Leicestershire Tallis into conjunction with a pre-Reformation musical establishment, and a local one at that. So this man is most likely a Leicestershire Tallis, recruited from one of the numerous local families of that name. (It is worth mentioning that, if Tallis the composer were a middle-of-the-East-Midlander, then the musical foundation of St Mary Newarke, Leicester, is a collegiate church that would have provided even better opportunities for a musical education than the Abbey. However, there is not a shred of evidence that anyone named ‘Tallis’ was associated with it.³⁸)

It may be useful, before leaving Leicestershire for south-east England, to consider briefly the origins of the name ‘Tallis’, which Fellowes and his *Tudor Church Music* collaborators thought both ‘somewhat peculiar’ and possibly corrupt. (In point of fact, variant spellings include ‘Talis’, ‘Tal(l)es’, ‘Tallice’, ‘Tallys’ and possibly

³³ M. R. James and A. H. Thompson, ‘Catalogue of the Library of Leicester Abbey: Sections I (concluded), II, III and IV’, *TLAS* 21/1 (1940–41), pp. 1–88, at pp. 46–52.

³⁴ F. Ll. Harrison, *Music in Medieval Britain* (2nd edn, London, 1963; first published in 1958), pp. 192, 216.

³⁵ James and Thompson, ‘Catalogue’, p. 51. Whether or not Brother Preston is identical with the documented composer of organ music in London, British Library Add. MS 29996, as implied by Harrison (*Music in Medieval Britain*, p. 192, n. 2), and/or the organist at Magdalen College Oxford (1543) and St George’s Chapel Windsor (1558–59), is uncertain. A ‘Mr Preston’ was also organist and master of the choristers at Trinity College, Cambridge, between these dates: see D. Mateer, ‘Further Light on Preston and Whyte’, *The Musical Times* 115 (1974), pp. 1074–7; and Payne, *Provision and Practice*, pp. 276–8.

³⁶ James and Thompson, ‘Catalogue’, p. 49.

³⁷ James and Thompson, ‘Catalogue’, p. 63. Mention of Leicester Abbey may possibly disguise a genealogical connection between Brother ‘J. Talis’ and the family of Robert and Clement Tallis (above, n. 11), whose sister Margery married ‘Robert Lacer dwelling in the abbey gate at Leicester’. (See the P.C.C. will, dated 17 February 1571/72 and proved 2 April 1572, of ‘Robert Talles of the parishe of Islington in the Countie of mid[d]l[esex]’ at TNA, PROB11/54, fol. 76r.) But this conjecture is probably irrelevant to the search for Tallis the composer.

³⁸ The author is grateful to Professor Patrick Boylan for this suggestion. Newark College is of course famous in musical circles for its association with the gifted composer, Hugh Aston: see Harrison, *Music in Medieval Britain*, pp. 27–30.

even ‘Tollas’; but there is no reason to believe that the name is either peculiar or corrupt.) The usual derivation is said to be from the Old French *taillis*, which one early authority translates as ‘a copse, grove, underwood’ and the French equivalent of the English name ‘Shaw’.³⁹ Accordingly, surname specialists Reaney and Wilson derive all such names as Toll or Tolles from the word ‘toll’, meaning ‘a clump of trees’. The authors, who unfortunately gloss no spelling of Tallis or its variants with initial medial ‘a’, or any actual historical example of ‘Tolles’, offer two alternative explanations of the root, ‘Toll’: the ‘Anglo-Scand[inavian] **Toll*, a pet-form of O[ld] N[orse] *Porleifr*, found in Thurlleston (Leics, Warwicks)’; and (citing examples of the name ‘Tolle’ in 1327) argue that it is ‘[p]robably an early example of the Kent to Hampshire dialectal *toll*, “a clump of trees”’.⁴⁰

But there is at least one possible exception to this theory: as regards the possibly Kentish version of the name (Tollas) in particular, might this not just as easily be a corruption of a more common local place-name, Tolhurst/Tolherst > Tollast?⁴¹ One illustration that locative surnames may have more than academic interest is the tempting example of Thomas ‘Tollas’ of Canterbury offered by the printed probate index.⁴² Most significantly, speculation about this particular character conveniently extends the search from Leicestershire to Kent and warrants brief examination now.

In his will dated 4 October 1513, ‘Thomas Tollas of the p[ar]isshe of seynt Andrew the appostell in Cante[r]bury’ stated his wish to be buried in St Andrew’s churchyard, and bequeathed a small sum ‘to the hygh au[ll]t[er]’ there.⁴³ His occupation is not given; and despite his residence in a parish known to have housed many employees of the pre-Reformation St Augustine’s Priory, there is no evidence that this man worked there in any capacity. As the Dean and Chapter Archivist has pointed out: ‘listings of those employed or supported by the cathedral priory in the early sixteenth century are far from complete’ and a search of the ‘relevant existing indexes’ turned up no-one of this name.⁴⁴ But it appears from his will that Tollas’s wife, Margery, was then with child for, as he put it, ‘I bequeath to the childe that my Wayf goeth with xls [= 40s] When it cometh to the age of xem [= *decem*, i.e. ten] yer[es]’.⁴⁵ Here, then, as if by magic, is a man with a name very similar to the composer’s, living in a parish associated with cathedral clergy, at roughly the right time, and whose wife was with child in 1513. The burning question, obviously, is

³⁹ M. A. Lower, *Patronymica Britannica: a Dictionary of the Family Names of the United Kingdom* (London, 1860), p. 338; also C. L’Estrange Ewen, C., *A History of Surnames of the British Isles* (London, 1931), p. 233.

⁴⁰ P. H. Reaney and R. M. Wilson, *A Dictionary of English Surnames* (revised 3rd edn with corrections and additions, Oxford, 1997), p. 449.

⁴¹ The IGI, supported by probate indices, lists a substantial number of families of this name, with both spellings. Clearly a medieval locative surname, ‘Tolhurst’ is said (Reaney and Wilson, *Dictionary*, p. 449) to have derived from Tollhurst in Frittenden, Kent.

⁴² *Index of wills and administrations now preserved in the Probate Registry at Canterbury, 1396–1558 and 1640–1650*, ed. Plomer, p. 474.

⁴³ Maidstone, Centre for Kentish Studies, Prc 17/12/346. The testator’s mother and a brother, John, were both living when he made this will. But no children are mentioned, other than the expected child carried by his wife.

⁴⁴ Pers. comm. (28 June 1999).

⁴⁵ See above, n. 43.

this: might this child – if it were a ‘man child’ (born in 1513/14) and survived into adulthood – have grown into Thomas Tallis, the composer? This question is worth asking, but the answer must be a guarded ‘no’, for the two reasons set out below. (A third potential objection, albeit less secure, is the much-quoted statement from 1577 that ‘Thomas Tallys is now verie aged’, and that this might seem to accord better with the oft-quoted approximate date of birth (c.1505) than with 1513.⁴⁶)

The first objection, as will become clear below, is the lack of evidence that the names ‘Tollas’, and ‘Tallys’ (as the composer signed himself), derive from the same linguistic root. The second objection to identifying ‘Tollas’ junior with the composer is both musicological and chronological. Scholars have pointed out the transmission of Tallis’s very early Latin work, *Salve intemerata*, ‘in a single [manuscript] medius partbook which seems to have been copied in the 1520s’,⁴⁷ and, further, that this music may have been composed post-1527 or 1528, which would suggest a date for this source towards the very end of the decade.⁴⁸ It is possible that a composer of Tallis’s ability would have been a child prodigy, but of this we have no proof. Indeed, it could even be argued that his early works (e.g. *Ave dei patris*, *Ave rosa*, *Salve intemerata*) are relatively unimpressive compared with his more mature productions, albeit they are technically fluent, and that he may in fact have been rather slow to develop as a composer. Nevertheless, a meteoric rise from new-born babe in c.1513 to technically accomplished composer ‘in the 1520s’ would allow little time for the necessary chorister-apprenticeship in which ecclesiastical composers learned how to compose. In any event, whether Tollas senior was the unwitting father of such a prodigy or not,⁴⁹ he was dead by 12 November 1513, when his will was proved and nothing certain further is heard of his offspring.

Having dismissed this particular Tollas family as doubtful, despite its proximity to Canterbury Cathedral, let us now consider some much weightier new evidence for a Kentish provenance of the composer. Despite the apparent geographical implications of his surname, which (as Fellowes discovered) may indeed seem to favour Leicestershire, one fact about his professional career has always suggested that the composer’s roots lay instead in the Garden of England: his earliest

⁴⁶ Quoted from his petition to Queen Elizabeth, which Tallis made jointly with Byrd, in *Tudor Church Music*, ed. Buck *et al.*, VI, Introduction (*Short Biographical Notes*, p. 43, as n. 2, p. 85); the document is printed in full in Harley, *William Byrd*, p. 65. However, John Harley (pers. comm.) warns against an automatic assumption that ‘very aged’ means ‘very ancient’ by present-day standards. More specific is the view of fellow Elizabethan musician, Thomas Whythorne (b. 1528), that in being ‘above thirty years of age, and growing toward the age of forty’, he was leaving the ‘youngman’s age’ and entering ‘the first part of the old man’s age’. (Quoted, with spelling modernised by the author, from *The Autobiography of Thomas Whythorne*, ed. J. M. Osborn (Oxford, 1961), p. 135.) Nevertheless, the fact that Tallis was apparently established as an accomplished composer by the late 1520s (see below) must favour the earlier date of birth.

⁴⁷ P. Doe, ‘Latin Polyphony under Henry VIII’, *Proceedings of the Royal Musical Association* 95 (1968–69), pp. 81–96, at p. 83. The manuscript in question is London, British Library, Harley 1709, fol. 46v.

⁴⁸ N. Sandon, ‘The Manuscript London, British Library Harley 1709’, in *Music in the Medieval English Liturgy: Plainsong & Medieval Music Society Centennial Essays*, ed. S. Rankin and D. Hiley (Oxford, 1993), pp. 355–79, at pp. 359–60.

⁴⁹ Doe, ‘Latin Polyphony under Henry VIII’, p. 82, confirms that Tallis is ‘known to have been active’ as a musician ‘by 1530 or so’.

known professional associations with Dover Priory (in 1531/32, his first known appointment) and Canterbury Cathedral (where he was briefly a lay clerk, in 1541/42).⁵⁰ But there is one further clue which, because it touches on the composer's family history, provides even stronger supporting evidence and provided much of the original impetus behind this paper: Thomas Tallis names in his will a 'Cosen John Sayer dwelling in the Ile of Thanett' to whom he bequeathed 40s. in money.⁵¹ Here, at last, we have the name of a male relative to conjure with, and to hunt up in contemporary records. Fortunately, the early Sayerses of Thanet were a well-documented local family, rich in all four of those assets most valued by genealogists: property, continuity, name and record.⁵²

With Tallis's 'cosen' John Sayer, the ground suddenly becomes very firm indeed, for although contemporary Sayer-of-Thanet wills do not explicitly identify the composer's Sayer relative, or mention anyone named Tallis,⁵³ it is possible to hazard an informed guess as to who the latter was, if we follow the *Oxford English Dictionary* (s.v. 'Cousin', Section 1[a]) and interpret 'cosen' to mean 'nephew'.⁵⁴ Now, while other, less specific interpretations of this term cannot be ruled out, strong support for equating cousin and nephew (or niece) in this particular case is found in the will of Joan Tallis herself: as the *Tudor Church Music* editors observed, the composer's cousin Sayer 'is the only relative he [Tallis] mentions besides his wife's niece Joan Peare whom she in her will describes as her cousin'.⁵⁵ Based on this interpretation, the likely relationship to Thomas and Joan Tallis of their two cousins, John Sayer and Joane Peare, is reconstructed in Fig. 1.

To return to our search for Tallis's actual Sayer relative, it is fortunate that a series of wills survives which allows four generations of the Sayer family, all apparently

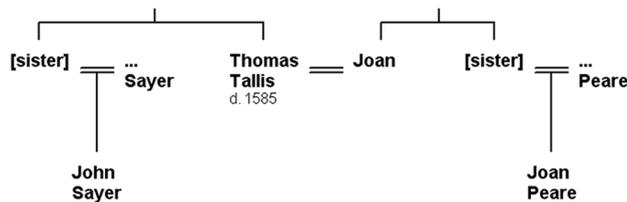


Fig. 1. A reconstruction of the suggested relationship to Thomas and Joan Tallis of their two cousins, John Sayer and Joane Peare.

⁵⁰ See above, n. 7.

⁵¹ See *Tudor Church Music*, ed. Buck *et al.*, VI, Introduction (*Short Biographical Notes*, p. 45, as n. 2, p. 85); Harley, *William Byrd*, p. 383.

⁵² See Sir A. Wagner, *English Genealogy* (3rd edn, Chichester, 1983), pp. 411–13.

⁵³ All are held at Maidstone, Centre for Kentish Studies.

⁵⁴ *OED*, II, 1097. This states that 'cousin' could mean '[a] collateral relative more distant than a brother or sister... [and was] formerly very frequently applied to a nephew or niece', citing in support Shakespeare, *Much Ado about Nothing*, I.ii.2: 'How now brother, where is my cosen your son?'

⁵⁵ *Tudor Church Music*, ed. Buck *et al.*, VI, Introduction (quoted from *Short Biographical Notes*, p. 45, as n. 2, p. 85). My emphasis. Thomas describes her as 'Joane Peare my wiefes sisters daughter', while his wife Joan in her own will calls her 'my coozen Joane Payre': see Harley, *William Byrd*, pp. 383 and 385 respectively.

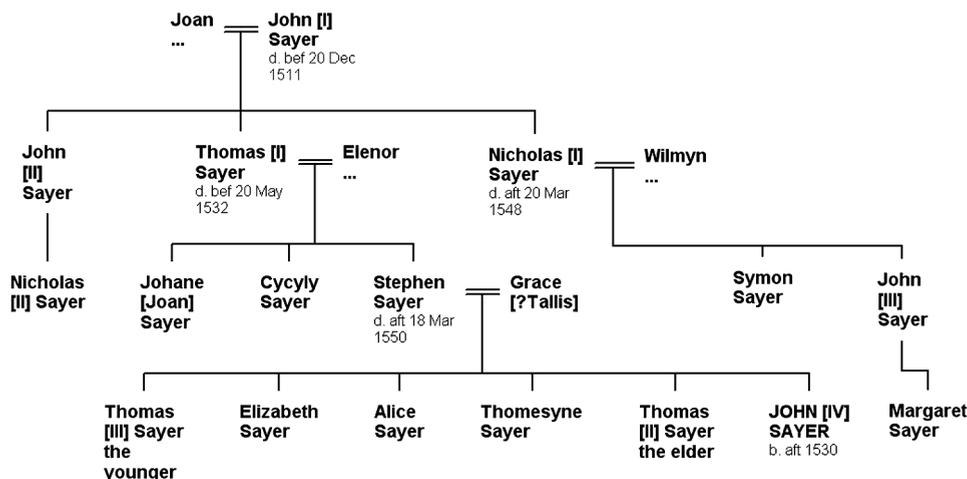


Fig. 2. The Sayer family: a genealogical abstract of four generations from wills, including John [IV] Sayer, the suggested cousin of Thomas Tallis.

property-owning yeomen connected with St John's parish on the Isle of Thanet, to be reconstructed with a high degree of accuracy. (This is because relationships are cemented by the descent of named property and there are no obvious gaps in the will evidence. A brief genealogical abstract is given as Fig. 2.)

In general, these Sayer documents show the usual *ante-mortem* preoccupations of Tudor yeomen everywhere: the secure descent of houses and tenements, together with their land and 'appurtenances'; adequate provision for widow and children (the former to be given shelter until she remarries, the latter to be named as heirs in succession in case any die prematurely); and the almost obsessively careful bequests of money, goods and chattels. (On a lighter and very musical note, one is reminded of the delightful 'woosing Song of a Yeoman of Kents Sonne', for voice and three viols, published by the famous Jacobean composer and musical anthologist, Thomas Ravenscroft:⁵⁶ the unnamed hero of this song, proudly declaring that 'Ich am my vathers eldest zonne', begins to set out his stall to impress his would-be bride: 'I have house and land in Kent / And if you'll love me love me now. / Twopence halfpeny is my rent / I cannot come every day to woo'.)

To return to the Sayer family, the first John (I) in this four-generation pedigree died some time before 20 December 1511, when his will was proved. Of his land and property, a 'tenement at Garling' found its way via two trustees to his son, John (II).⁵⁷ Perhaps this younger John (II) then died prematurely, for the Garling property passed from him to his brother Nicholas (I). When the latter made his own will, on

⁵⁶ T. Ravenscroft, *Melismata* (London, 1611), no. 22. A recording, by The Consort of Musicke directed by Anthony Rooley, is on *There were three Ravens*, Virgin Classics Ltd, VC 7 91217-2 (1991), track 7.

⁵⁷ Maidstone, Centre for Kentish Studies, Prc 17/12/66. Another of John I's sons, Nicholas I (d. 1548), was to be enfeoffed 'in my Tenement at fynston and all the residue of the land[es] p[er]teyning therto'. There was one further son, Thomas, almost certainly to be identified as Thomas (I), of whom more below.

20 March 1548, he decreed that his future widow, Wilmyne, ‘shall have and occupy my tenement at garlinge and xxiiij acres of Lande therunto [belonging for the] terme of her liff’.⁵⁸ At Wilmyne’s death, the property was to pass to their son, Symon, and his heirs, or to their son, John III, if Symon should die without issue. Failing that, it would go to Nicholas Sayer, ‘my brothers sonne’. John (I)’s other son, Thomas I (d. 1531/32), had by the time of his death acquired different property which he described in his own will, dated 27 December 1531, as ‘my house & teneme[n]t[es] at Margate and thre[e] score acres of land lyeng at that side of the broke bieng [*sic*] next to the place yn the Northborough’. These he devised to his wife, Elenor, for as long as she should remain a widow. Thomas I was dead by 27 May 1532, when his will, packed with the usual bequests of household equipment and farm stock, was proved.⁵⁹

Thomas I’s only son, Stephen (d. 1550), received only minor bequests in his father’s will; but his own will, made on 18 March 1550 in the name of ‘Stephyne Sayer of the parishe of Saynt Johns in the ylde of Theanet in the countie of Kent yemen’, reveals him as a yeoman with at least two tenements at ‘West Broke’ and Margate, ‘vj acres of land... lyenge betwix farnes and Est northe downe’, and ‘half an acre of lande lyeng and beinge in the parishe of mynster’. Most important as proof of identity and descent, his will shows that he had succeeded to his parents’ Margate property and bequeathed it to his own son, John IV. This man, for whom the following provisions were made in his father Stephen’s will, is the John Sayer who is Tallis’s most likely ‘cosen’:

It[em]: I will unto John Sayer [IV] my sonne my ten[emen]te at margat[e] and all the landes be east of the broke at the age of xxijⁿ yeares and the said John to have the profect [i.e. profit] therof one yeare before in fee simple[,] excepte ij ten[emen]tes wherin nowe dwellyth John chocar and Richard Ricord and one shoppe at churche hill. And Excepte also v acres of lande and a half[,] be yt more or lesse[,] lyeng at churche hill[,] w[hi]ch I will unto Thomas Sayre my yongest Sonne in fee simple.

Fortunately, one person – John IV, the subject of the above passage – emerges from all this probate evidence as the only identifiable Sayer candidate for the composer’s relative, so there is little room for confusion. Apparently the middle son of Stephen’s three sons,⁶⁰ John IV was under 22 when his father made his will and was therefore born post-c.1530, being roughly one generation removed from the usual estimated birth-date (c.1505) attributed to Tallis.

If this suggested identification is correct, it follows that Stephen Sayer’s wife (Grace) was very probably Tallis’s sister. In addition to £40 in money, Grace (who was with child when Stephen made his will) received the same kind of household materials as Thomas I had left to his daughters; but following the long list of bequests to his wife there is just a hint that her husband, Stephen the testator, ran a very tight ship indeed – tighter certainly than is suggested by the wills of his ancestors, and

⁵⁸ Maidstone, Centre for Kentish Studies, Prc 17/26/62.

⁵⁹ Maidstone, Centre for Kentish Studies, Prc 17/19/208.

⁶⁰ The others were both called Thomas. The younger son (Thomas III) was to have £30 ‘owte of my ten[emen]tes and landes at West Broke and Margat[e]’, while the other, Stephen’s ‘eldist sonne’ (Thomas II), would inherit his father’s ‘principall tenement at Weste Broke and all the landes therunto [er]tayninge be west of the broke’ when he attained the age of 22.

even perhaps than was usual among members of his class. (Here, one is reminded of the typical small to middling Elizabethan landowner, so eloquently described in W. G. Hoskins's classic study of freeholders in Wigston Magna, Leicestershire, who 'took great pains to keep his modest property intact',⁶¹ making 'careful provision for the future disposal' of his holdings, to which end such a testator often took 'elaborate precautions'.⁶²)

It[e]m[:] I [Stephen Sayer] will unto the said grace my Wif ij quartors of whete [and] iij quartors of mault under this condicion[:] that the said grace my Wif nor none other parson [i.e. person] or p[ar]sons by nor for her shall aske at any tyme or tymes frome and after the date her[e]of challenge clayme or demaund in or to any of my land or ten[emen]tes w[i]thin the ylde of Thanet any Joyntor [i.e. jointure] or dowrye prouided alwayes that yf ... my Wif do aske the same that then this my legac[i]es shalbe nothinge av[ail]able to her[,] this my p[rese]nte testament and last will notwithstandinge.

Equally careful was Stephen's provision for his unborn child:

It[e]m[:] I will unto the childe that my Wif nowe go[e]lyth withall and yt be a man childe xx^{ti} [i.e. 20] marke[s] sterlinge[;] and yf yt be a mayde childe x^{li} [i.e. £10] w[hi]ch money I will that my Wif shalhaue in her occupienge Fyndinge sufficient suertie [i.e. suretie] to my executors or to the[i]r assignes for the[i]r discharge.⁶³

Clearly, Stephen was protecting his childrens' inheritance; but are we permitted to read into this unusually specific injunction a sign that he was half expecting his wife to cause trouble?

There are no Tallis/Tales wills in Bangerter's printed *Index to Wills of the Archdeaconry Court of Canterbury, 1449–1712*; and from the meagre family details provided in the composer's will it can no more be proved that the composer came from Kent than that he was a native of Leicestershire. However, the Sayer probate evidence, unexplored by earlier Tallis scholars and supported by the existence of indigenous Tallis families revealed by modern genealogical finding-aids, *does* point strongly to an origin in the former county; and this, in turn, shows up the previously known facts of his Sayer 'cosen' of Thanet and his early appointment at Dover Priory in a somewhat different light. At the very least, the composer's probable blood relationship to the Sayers would strongly suggest that his own presumably Kentish family was of similar social status.⁶⁴

Early last century, Fellowes wrote proudly of England's greatest madrigal composer: 'As a member of a Norfolk family myself, I share... the pleasure of being

⁶¹ This refers, of course, to impartible inheritance, under the most common form of which (primogeniture) all property passed intact to the eldest son. However, the opposite system of partible inheritance, under which property was either divided between a man's heirs or held by them in common, is also encountered, even in Leicestershire. The latter system was particularly common in Kent, as the ancient form of tenure called 'gavelkind'. For discussion, see Wagner, *English Genealogy*, pp. 217–18, 415–16.

⁶² W. G. Hoskins, *The Midland Peasant: The Economic and Social History of a Leicestershire Village* (London, 1957), pp. 122–3, at p. 122.

⁶³ Maidstone, Centre for Kentish Studies, Prc 17/29/226.

⁶⁴ If, on the other hand, Sayer was only Thomas Tallis's cousin by marriage – that is, a blood relative of Tallis's wife Joan – then it is not impossible that the composer may have come from the East Midlands after all and married in Kent. Since, however, it might be expected that Joan would have mentioned John Sayer in her own will, had he been her cousin rather than her husband, that is the least probable of these two alternatives.

able to claim John Wilbye as a native of our county'.⁶⁵ It would have given the author similar pleasure, as a native of Leicestershire, and a descendant of some of the medieval yeoman families of whom Professor Hoskins wrote in his works, to establish Tallis's origins in that county and write in the same triumphant vein about him. In conclusion, however, despite the remote possibility that Thomas Tallis was a 'local' and Brother 'J. Talis' of Leicester Abbey an earlier relative, this scenario becomes increasingly unlikely as Kent emerges, under the evidential weight of his earliest-known career details and his Sayer cousinage,⁶⁶ as the very much more likely cradle for the composer.

The distinguished English genealogist Sir Anthony Wagner once shrewdly observed that, when grappling with complex issues of relationship and identity, genealogists, like historians, often have to reckon with the 'basic limitations' of their records and interpret them in the context of 'what is intrinsically probable and what is not'. He concluded:

Where the evidence is conclusive, probability is irrelevant. Often, however, even the most critical genealogist must dispense with that degree of cogency in evidence, which the lawyers call for in proof of succession to peerage titles, and must make do with that kind of highly probable inference which historians mainly deal in.⁶⁷

If the available evidence relating to Tallis the composer falls short of proof of his provenance, at least the above genealogical standards can be met in inferring from it: (a) that John Sayer IV was indeed his 'cosen'; (b) that John Sayer was more likely than not to have been Thomas Tallis's own blood relative; and (c) that the composer came more probably from Kent than from Leicestershire. Or, to bring the genealogical language right up to date, if Thomas Tallis's Y-chromosome DNA were now able to be tested, a close match is much more likely to be found among the native Tallises of Kent than in those of Leicestershire.⁶⁸

ACKNOWLEDGEMENTS

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⁶⁵ *John Wilbye: First Set of Madrigals (1598)*, ed. E. H. Fellowes, *The English Madrigalists*, 6 (London, 1914); rev. edn by T. Dart (London, 1966), p. vii.

⁶⁶ Although J. Bennet ('A Tallis Patron?', *Royal Musical Association Research Chronicle* 21 (1988), pp. 41–4, at p. 41) speculates that it is indeed possible, even likely, that Tallis's association with the Ropers (n. 52) may date from early in his career, there is nothing to prove that this was not a later development confined to his known acquaintance, Anthony Roper (d. 1597). This association cannot therefore be used, on its own, to reinforce the case for the composer's own Kentish provenance.

⁶⁷ Wagner, *English Genealogy*, p. 419. At pp. 412–14, Wagner cites an excellent example of the application of such inferential principles to find the origins of the first Lord Vestey (d. 1922), who, largely on the strength of his extremely uncommon surname, was assumed to have come from Leicestershire in the eighteenth century. Unfortunately for Tallis hunters, however, the composer's surname is much more common than Vestey, especially in Leicestershire; and as we have seen, but unknown to Fellowes, it was not uncommon in Kent.

⁶⁸ This is used by genetic genealogists to test male-line descent. Because the Y-chromosome is carried only by men, and changes relatively little over many generations, it can demonstrate that a man is descended from a particular ancestor hundreds of years ago. See, for example, B. Sykes, *Blood of the Isles: Exploring the genetic roots of our tribal history* (London, 2007), pp. 128–32, esp. p. 131.

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A Tale of Two Cities. 544 Pages · 2008 · 6.71 MB · 32,520 Downloads · English. a tale of two cities city. · A Tale of Two Cities - Free eBooks at Planet eBook - Classic. 537 Pages · 2008 · 1.99 MB · 17,374 Downloads. brute animals are endowed with Reason; and the team had Free eBooks at Planet eBook.com 11 he would not be released that A Tale of Two Cities. 440 Pages · 2013 · 4.12 MB · 5,342 Downloads. The most notable are Charles Darnay and Sydney Carton. PDFBooksWorld's eBook editors have carefully edited the electron To Kill a Mockingbird. · Biography. Business & Career. Children & Youth. Thomas Tallis (c. 1505 – 23 November 1585)[2] was an English composer who occupies a primary place in anthologies of English choral music and is considered one of England's greatest composers. He is honoured for his original voice in English musicianship.[3] No contemporaneous portrait of Tallis survives; the one painted by Gerard Vandergucht (illustration) dates from 150 years after Tallis died, and there is no reason to suppose that it is a likeness. In a rare existing copy of his blackletter signature, the composer spelled his last name "Tallys".[4]. OXFORD BOOKWORMS LIBRARY Classics A Tale of Two Cities Stage 4 (1400 headwords) Series Editor: Jennifer Bassett Founder Editor: Tricia Hedge Activities Editors: Jennifer Bassett and Alison Baxter CHARLES DICKENS A Tale of Two Cities Retold by Ralph Mowat OXFORD UNIVERSITY PRESS OXFORD UNIVERSITY PRESS Great Clarendon Street, Oxford OX2 6DP Oxford University Press is a department of the University of. Oxford It furthers the University's objective of excellence in research, scholarship, CONTENTS and education by publishing worldwide in Oxford New York Auckland...