Liebrecht, Köhler, Dasent, Ralston, Nigra, Pitre, Cosquin, Afanasief, Gaidoz, Sébillot, may serve as clues through the enchanted forest of the nursery tales of Europe. (A. L. )

TALFOURD, Sir Thomas Noon (1795-1854), was at once eminent as a lawyer, as a writer, and as a member of a brilliant and polished society. He had the faculty of winning friendships ; so sympathetic indeed was his nature that he unconsciously biassed many of the most acute among his acquaintances towards an estimate of his genius as an author—more especially as a dramatist—hardly commensurate with what more impartial criticism has decided to be his just meed of praise. But, though even his most excellent work in literature has now ceased to be generally cared for, his poetry must always be inter­esting to the literary student.

The son of a brewer in good circumstances, Talfourd was born on January 26, 1795, at Doxey, near Stafford (some accounts mention Reading). He received his early education, first at an institution near Hendon, and later at the Reading grammar-school under Dr Valpy. Here, it is said, he acquired his taste for dramatic poetry, pre­sumably under the guidance of Dr Valpy. At the age of eighteen the lad was sent to London to study law under Mr Chitty, the special pleader. Early in 1821 he joined the Oxford circuit, having been called to the bar at the Middle Temple in February of that year. When, fourteen years later, he was created a serjeant-at-law, and when again he in 1849 succeeded Mr Justice Coltman as judge of the Court of Common Pleas, he attained these distinctions more perhaps for the zeal and laborious care which he invariably displayed in his conduct of the cases confided to him than on account of any brilliance of forensic talent or of any marked intellectual subtlety. A parliamentary life had always had an attraction for him, and at the general election in 1835 he was returned for Reading. This seat he retained for close upon six years, and he was again returned in 1847. In the House of Commons he was no mere ornamental member. Those efforts of his which have most interest for us of later date were made on behalf of the rights of authors, for whose benefit he introduced the International Copyright Bill ; his speech on this subject was considered the most telling made in the House during that session. The bill met with strong opposition, but Talfourd had the satisfaction of seeing it ultimately pass into law in 1842, albeit in a greatly modified form.

At the period of his elevation to the bench he was created a knight, and thenceforward his life was, in the intervals of his professional labours, devoted to scholarly and literary pursuits. From his school days he had enter­tained dreams of attaining eminence as a writer ; and to the last he remained a diligent student of literature, ancient and modern. During his early years in London Talfourd found himself forced to depend—in great measure, at least —upon his literary exertions. He was at this period on the staff of the *London Magazine,* and was an occasional contributor to the *Edinburgh* and *Quarterly* reviews, the *New Monthly Magazine,* and other periodicals ; while, on joining the western circuit, he acted as law reporter to *The Times.* His legal writings on matters germane to lit­erature are excellent expositions, animated by a lucid and sufficiently telling, if not highly polished, style. Among the best of these are his article “ On the Principle of Advocacy in the Practice of the Bar” (in the *Law Magazine,* January 1846) ; his *Proposed New Law of Copyright of the Highest Importance to Authors* (1838) ; *Three Speeches de­livered in the House of Commons in Favour of an Extension of Copyright* (1840) ; and his famous *Speech for the De­fendant in the Prosecution, the Queen* v. *Moxon, for the Publication of Shelley's Poetical Works* (1841).

But Talfourd cannot be said to have gained any position among men of letters until the production of his tragedy *Ion,* which was privately printed in 1835, and produced in the following year at Covent Garden theatre. The tragedy was also well received in America, and it met with the honour of reproduction at Sadler’s Wells in December 1861. This dramatic poem, its author’s masterpiece, turns upon the voluntary sacrifice of Ion, king of Argos, in re­sponse to the Delphic oracle, which had declared that only with the extinction of the reigning family could the pre­vailing pestilence incurred by the deeds of that family be removed. As a poem *Ion* has many high qualities. The blank verse, if lacking the highest excellence, is smooth and musical, and the lines are frequently informed w’ith the spirit of genuine poetry ; the character of the high-souled son of the Argive king is finely developed, and the reader is affected throughout by that same sense of the relentless working and potency of destiny which so markedly distin­guishes the writings of the Greek dramatists.

Two years later, at the Haymarket theatre, *The Athenian Captive* was acted with moderate success. In 1839 *Glen­coe, or the Fate of the Macdonalds,* was privately printed, and in 1840 it was produced at the Haymarket; but this home drama is indubitably much inferior to his two classic­plays. *The Castilian* (1853) did not excite a tenth part of the interest called forth by *Ion*. Before this he had pro­duced various prose writings other than those already re­ferred to,—among them his “History of Greek Litera­ture,” in the *Encyclopædia Metropolitana.*

Besides the honour of knighthood and his various legal distinctions, Talfourd held the honorary degree of D.C.L. from the university of Oxford. He died in court during the performance of his judicial duties, at Stafford, on March 13, 1854.

In addition to the writings above-mentioned, Talfourd was the author of *The Letters of Charles Lamb, with a Sketch of his Life* (1837); *Recollections of a First Visit to the Alps* (1841); *Vacation Rambles and Thoughts,* comprising recollections of three Conti­nental tours in the vacations of 1841, 1842, and 1843 (2 vols., 1844) ; and *Final Memorials of Charles Lamb* (1849-50).

TALISMAN. See Amulet.

TALLAGE, or Talliage (from the French tailler, i.e., a part cut out of the whole), appears to have signified at first a tax in general, but became afterwards confined in England to a special form of tax, the assessment upon cities, boroughs, and royal demesnes—in effect, a land tax. Like Scutage (*q.v.*), tallage was superseded by the subsidy sys­tem in the 14th century. The last occasion on which it was levied appears to be the year 1332. The famous statute of 25 Edw. I. (in some editions of the statutes 34 Edw. I.) *De Tallagio* *non Concedendo*, though it is printed among the statutes of the realm, and was cited as a statute in the preamble to the Petition of Right in 1627, and by the judges in John Hampden’s case in 1637, is probably an imperfect and unauthoritative abstract of the Confirmatio Cartarum. The first section enacts that no tallage or aid shall be imposed or levied by the king and his heirs with­out the will and assent of the archbishops, bishops, and other prelates, the earls, barons, knights, burgesses, and other freemen in the kingdom. *Tallagium* *facere* was the technical term for rendering accounts in the exchequer, the accounts being originally kept by means of tallies or notched sticks. The tellers (a corruption of *talliers*) of the exchequer were at one time important financial officers. The system of keeping the national accounts by tallies was abolished by 23 Geo. III. c. 82, the office of teller by 57 Geo. III. c. 84.

TALLEYRAND DE PÉRIGORD, Charles Maurice (1754-1838), created by Napoleon a prince of the empire under the title of the Prince de Bénévent, was born at Paris on 2d February 1754. His father, who was of a younger branch of the princely family of Chalais, was an