

*'England, hope for light after the confusion of darkness. The wickedness of conspirators and the armed might of tyrants are making a confused retreat; with sure confidence, hope for light after darkness. Let friendship increase and justice take root; let false-dealing flee into exile; with no sadness of mind, hope . . . let the glowing torch of greed and the stinking dregs of lust be purged; and, sweeping away enticements with the briar of fear, hope . . . let the despoiling of poor persons and crimes of robbery seek eternal hiding-places; and solaced by the (good) things of old, hope . . .'*¹

The above passage is a translation of the 15th century latin carol '*Anglia Tibi Turbidas*.' My attention was first drawn to this carol whilst reading the 'Oxford History of Music Vol. III' which states that this carol deals about the Wars of the Roses.² On further investigation this statement seems to be inaccurate, the main reason being that the carol is to be found, along with others, in the Egerton M.S. 3307 which is usually dated around 1450 which of course would make the carol too early to be about the Wars of the Roses as such.

The carol obviously belongs with other songs and poems of around 1450 which on the whole are critical of Henry VI and his government.³ On first reading I felt sure that this carol had to be pro-Yorkist, but unfortunately the history of Egerton 3307 does not bear this out. There are two main trains of thought concerning the origin of the M.S. Betram Schofield attributed it to the Chapel Royal of St. George at Windsor, this has yet to be disproved. In support of this there are two unequivocal facts, that from the liturgical point of view it is highly improbable that a special version of the hymn *salve festa dies*, which is included in the M.S., which honours St. George, would have been sung anywhere but in a church actually dedicated to him; secondly, that the latin carol for the New Year, '*Princeps serenissime*' is particularly appropriate to the King's household. If Betram Schofield's premise is correct then it must be safe to assume that the carol is not pro-Yorkist. On the other hand, Dr. Manfred Bukofser and Dr. R. L. Greene have suggested the Cistercian abbey of Meaux in Yorkshire; this would put a different complexion on the matter. I personally feel that the carol dates from sometime after 1454 and possibly as late as 1458 when the so called reconciliation of the parties took place.

Whilst engaged on writing this article I came across two other carols of interest to us, and they can be dated with some confidence. The two carols come from a manuscript known as B.M. Additional M.S. 5665. The carols are to be found in the old layer of the manuscript, this old layer is dated before 1477. Dr. R. L. Greene dates one of the carols as being written before 1465, as the carol refers to peaked shoes and these were forbidden by statute in 1465. Several of the carols in this collection carry the names of Richard Smert and John Trouluffe. We know quite a lot about these gentlemen. Richard Smert was vicar-choral of Exeter Cathedral, 1428-c-1474; and rector of Plymtree, near Exeter, 1435-77, and John Trouluffe was canon of St. Probus' Church,

Exeter, some time between 1465 and 1478. The fact that these carols seem to have been composed between 1465 and 1477 reflects in the lyrics which show definite signs of war weariness, such as these lines in the carol 'Jesu, for thy mercy.'

" Jesu, for thy mercy endless
save thy people and send us peace.
Jesu, for the woundes five,
save fro shedding christian blood;
cease all great trouble of malice and strife."⁴

And also these lines from the carol 'The Best Rede.'

" The best rede that I can do well and
dread no man.
God send us peace and unity in England
with prosperity;
and give us grace to overcome all our enemies."⁵

It now only leaves me to conclude the article by thanking Dr. John Stevens for kindly allowing us to use his translation of 'Anglia tibi turbidas' and also to thank the publishers of Musica Britannica, Stainer and Bell Ltd.

1. p.45 Mediaeval Carols, ed. by J. Stevens, Musica Britannica, iv (1952).
2. p.124 The Oxford History of Music, ed. by Dorn Anselm Hughes, O.U.P. iii (1960).
3. Political Poems and Songs, T. Wright, Longman, Vol. ii, Roll series, 1861.
4. Mediaeval Carols, page 102, R, ff44-v45
5. Mediaeval Carols, page 107, R, ff30-51

Southwold, a link with the House of York and Henry VII

HELEN ASTLE

Southwold has had a variety of Lords of the Manor. Bishop Aelfric of Elmham gave it to the newly founded Abbey at St. Edmundsbury, and a later Abbot exchanged it for lands near Mildenhall with Richard de Clare, Earl of Gloucester, whose family owned it for nearly two hundred years.

On the death of the childless Richard de Clare at Bannockburn, 1314, it passed to his sister Elizabeth de Burgh, wife of John de Burgh, Earl of Leinster. A later owner, her grand-daughter, Elizabeth de Burgh married Lionel, Duke of Clarence, a son of Edward III. From her it passed to their daughter Philippa who married Edmund, Earl of March, and their son Roger Mortimer and his son Edmund Mortimer became Lords of the Manor of Southwold. As Edmund left no heir, it then passed to his sister Anne, wife of Richard, Earl of Cambridge who was executed by Henry V just before his invasion of France.