

ART. IV.—*Huchown of the Awle Ryale and Cumberland.*  
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*Read at Kendal, September 8th, 1937.*

HUCHOWN of the Awle Ryale, says the "Cambridge History of English Literature," is one of the most mysterious figures in our literary annals. A failure, therefore, wholly to elucidate his personality may be forgiven here; but at least some effort towards the light may be attempted.

The primary authority which gives a list of this medieval writer's works, and sums up his character, is Andrew Wyntoun (1350-1420), the prior of Saint Serf's monastery on Lochleven. In his "*Orygynale Cronykil of Scotland*," Book V, he writes:

"Men off gud discretyoune  
Suld excuse and loue Huchoune,  
That cunnand was in literature.  
He made the *Gret Gest off Arthure*  
And the *Awntyre off Gawane*  
The *Pistyll* also of *Swete Swsane*.  
He was curyws in hys style  
Fayre off facound and subtile  
And ay to plesans and delyte  
Made in metyrs mete his dyte,  
Lytile or nowchte nevyrtheles  
Waverand fra the suthfastnes."

Of these poems mentioned by Wyntoun the "*Pistyll of Swete Swsane*," that is the Susanna of the "*Apocrypha*," seems always to have been attributed to Huchown without question; the "*Gret Gest off Arthur*" is frequently said to be the "*Morte Arthur*," edited for the E.E.T.S. in 1865

and translated in "Morte Arthur. Two Early English Romances" (Everyman's Library); while the "Auntyre of Gawane" has been identified by Sir Frederick Madden with "Syr Gawayne and the Grene Knight," and by Amours with the "Awntyrs of Arthur." Of these the "Awntyrs of Arthur" has, for the scene of its action, Tarn Wathelyn; while "Sir Gawayne and the Grene Knight" has been assigned, with more or less confidence, to Cumberland by at least one critic of eminence. It is with the two last-named poems, therefore, that this paper will be mainly concerned.

If we inquire what is known of the person and life of Huchown of the Awle Ryale, the reply must be at once. Precisely nothing, in the strict sense of the term. His case is analogous to that of Homer, of whom also our scientific knowledge is, in its sum total, nil. In both cases, however, much has been surmised. In regard to Huchown, sustained and elaborate arguments have urged that he is to be identified with Sir Hew of Eglintoun. The most earnest advocate of this theory is the late George Neilson; and his case is set out at length in his "Huchown of the Awle Ryale" (1902).

The most famous reference in literature to Sir Hew of Eglintoun himself is found in Dunbar's "Lament for the Makaris":

"The gude Sir Hew of Eglintoun  
And eik Heryot and Wyntoun  
He has tane out of this countrie :  
*Timor mortis conturbat me.*"

Sir Hew is, therefore, to be recognised as a makar or poet, and in consequence a possible author to whom the poems mentioned may be ascribed. It is, indeed, a strong link in this argument that we know he *was* a poet. But Sir Hew of Eglintoun was very much else, and herein perhaps lies his fascination for his supporters. He is a strong candidate, because we have much extraneous

information in regard to his life, and he is in consequence interesting. We ought, however, to be on our guard against Sir Hew if this is all there is in his favour. It does not follow that he wrote all, or many, of these poems simply because he led a full and exhilarating life. There may be other candidates for the poetic crown, just as there were many candidates for the crown of Scotland when Edward I was arbiter.

Sir Hew of Eglintoun, then, was born at some date not subsequent to 1321. We know this because he was knighted in 1342, and knighthood required him to be 21. Shortly afterwards, David II invaded England, and Eglintoun was captured. Sir Hew was married at some date previous to 1348 to Agnes More, daughter of Sir Reginald More, Chamberlain of Scotland. In 1359 his name is appended to a document relative to the liberation and ransom of David II. In 1360 he was Justiciar of Scotland. By this date his first wife would seem to have been dead; for he is found married to Egidia, half sister of Robert the Steward. In 1363 he was in England and in particular at Canterbury, possibly in connection with Edward III's establishment of the Round Table and the Order of the Garter. From 1366 onwards he was Bailie of Cunningham and Chamberlain of Irvine. In 1369 he journeyed to France and possibly to Rome or Avignon, to facilitate David II's divorce from Queen Margaret, which was effected in 1370. When Robert the Steward as Robert II succeeded David on the throne of Scotland, Sir Hew became a member of the king's privy council; the new king was his life-long patron, friend and kinsman by marriage. Eglintoun was subsequently an auditor of the Exchequer, an office in which he had Archdeacon Barbour, also a poet of repute, as his colleague. At some date between Nov. 1376 and 3rd Feb., 1377 Sir Hew of Eglintoun died, and was probably buried in Kilwinning Abbey.

With regard to the name "Huchown," that is the old Scottish equivalent of Hugo, and is of French origin. In Scotland Hew and Huchown were alternative vernacular forms from the end of the fourteenth to the end of the fifteenth century; and Hew ultimately prevailed.

As concerns the expression "Awle Ryale," this was the Aula Regis, Regia or Regalis. It was the King's Hall of Scotland, and the Justiciars' place of session. As, therefore, Sir Hew of Eglintoun was Justiciar of Scotland, this appellation would appropriately befit him.

Such is the argument for Sir Hew of Eglintoun, as set forth by Neilson. There is no space here for the elaborate series of parallels and allusions by which the ingenious author seeks to establish Sir Hew's claim to have written a long succession of poems. But the list of works which Neilson would assign to Sir Hew of Eglintoun is this:

Morte Arthur; Destruction of Troy; Cleanness; Patience; Sir Gawayne and the Grene Knight; Golagros and Gawayne; Awntyrs of Arthur; Pistile of Susan; and Pearl.

Neilson is also inclined to attribute to Sir Hew the following productions: Wars of Alexander; Titus and Vespasian, or the Siege of Jerusalem; Parliament of the Thre Ages; Wynnere and Wastour; and Erkenwald.

Finally, Neilson sums up the character of his candidate for poetic fame thus:

"The hand which seeks to unroll a little further Wyntoun's brief scroll of Huchown's achievement may well tremble as it deals with a task so weighty, for either these pages are a vain and credulous figment, or Huchown's range and grasp in romance place him as a unique and lofty spirit, comparable in respect of his greatness only with Walter Scott."

To this it may be replied, Methinks our critic protesteth too much, especially as the theory is all but pure hypothesis. But, indeed, Mr. Neilson has by no means

had it all his own way in the argument. With regard to the Awle Ryale, for instance, Mr. Henry Bradley placed it at Oxford; while Professor Gollancz discovered in a "Hugh the Bukberer," who was at Cambridge from 1353 to 1370, a possible claimant to the poetic wreath.

Professor Gollancz, in fact, is the chief protagonist against Mr. Neilson. He will not admit that "Pearl," "Cleanness," "Patience," and "Sir Gawayne and the Grene Knight" are by Sir Hew of Eglintoun either *in persona propria* or under the sobriquet of "Huchown of the Awle Ryale." Gollancz gives these four poems to an entirely different poet, whose history he constructs in a manner even more hypothetical than Neilson's literary excursions. The words of Professor Gollancz, which are peculiarly apposite to our present purpose, are these:

"The poet was born about 1330; his birthplace was somewhere in Lancashire, or, perhaps, a little more to the north, but not beyond the Tweed; such is the evidence of dialect. Additional testimony may be found in the descriptions of natural scenery in *Gawayne*, *Cleanness* and *Patience*. The wild solitudes of the Cumbrian coast, near his native home, seem to have had special attraction for him. Like a later and greater poet, he must, while yet a youth, have felt the subtle spell of nature's varying aspects of the scenes around him." (Cam. Hist. of Eng. Lit. Vol. I, Ch. xv).

Now this is the merest conjecture. There is not a word of historical evidence in support of it. Nevertheless, it must be of great interest to a Cumbrian audience.

A further candidate for the authorship of these poems is Ralph Strode, to whom, along with Gower, Chaucer dedicates *Troilus and Criseyde*. According to a catalogue in the Merton College library, Strode was "a noble poet and author of an elegiac work *Phantasma Radulphi*"; and this *Phantasma* has been identified with "Pearl." If he were the author of "Pearl," he was, according to the

scheme of Gollancz, the author of "Sir Gawayne and the Grene Knight." But, though we know that Strode was a fellow of Merton and a philosopher, there is no evidence of his northern origin. The old theory that he was a monk of Dryburgh is dismissed as legendary.

Here, then, we have the two primary antagonistic theories—the one put forward by Neilson that Sir Hew of Eglintoun was Huchown of the Awle Ryale, and wrote *all* the poems afore-mentioned; the other, advocated by Professor Gollancz, that *four* were written by an unknown Cumberland or North Lancashire man. For my own part, I essay the humbler task of examining somewhat briefly two of these poems, "The Awntyrs of Arthur at the Tarn Wathelyn" and "Sir Gawayne and the Grene Knight." The first of these is plainly Cumbrian in scene by its title; but I will take the second poem first, as it is probably the finest of all medieval English poems, and also because I hope to show that it raises a question of peculiar interest.

In this poem, the Grene Knight arrives at Camelot at Christmas, and challenges King Arthur to take blow for blow. Sir Gawayne accepts the challenge, and smites off the Green Knight's head. The Green Knight picks up the head, and says that he expects Sir Gawayne to abide a like buffet on next New Year's day at the Green Chapel. Towards the end of the year, Sir Gawayne rides north through North Wales, over by Holyhead in Anglesey, and thence to Wirral. (II. ix). Thence he rides on, fighting with "worms," wolves, "wodwos" (i.e. satyrs), bulls, bears and etaynes (giants) (II. x.); until on Christmas eve he finds himself in a deep forest, and is aware of a castle.

There is no indication of the locality of this castle; but it was

\* Þe comlokest þat ever knyzt aȝte,

Pyched on a prayere, a park al aboute,

\* "The comeliest that ever knight owned, pitched in a meadow, a park all about, with an ornamented pale, fortified full closely, that enclosed many trees more than two miles."

With a pyked palays, pyned ful pik,  
 Pat umbe-teze mony tre mo þen two myle.

There follows a most vivid description of this fortalice. Here Sir Gawayne is hospitably received by the lord of the castle and his lady, and remains over Christmas till New Year's eve. Three days the lord hunts—on the first day the deer, on the second the wild boar, on the third the fox; while Sir Gawayne rests. On New Year's morning, Sir Gawayne sets out for the Green Chapel, which, as he is told, is distant two miles from the castle. He finds the Green Chapel and the Green Knight, abides the buffet, and comes out of the ordeal almost scatheless. He is then told that the Green Knight is the Lord of the castle where he has been entertained; that his name is Bernlak de Haut-desert, and his wife is Morgan la Fay, King Arthur's half-sister, daughter of the Duke of Tintagel, and therefore Sir Gawayne's aunt. Morgan la Fay is the pupil of Merlin in art magic, and sent Bernlak, to King Arthur's court, to flout the knights of the Round Table. Sir Gawayne declines Bernlak's invitation to return to the castle and rides back to Camelot.

The two questions I wish to propound are: (i) Where was the Castle? (ii) Where was the Green Chapel? It may, of course, be replied that the Castle is a creation of the romancer's imagination, and had no existence on earth. But until we have exhausted all endeavours to give these places a "local habitation and a name," it is a counsel of despair to give up the quest. Camelot, Anglesey, Holyhead and Wirral are all geographical realities; and the Castle and the Green Chapel are apparently somewhere north of these. Of course, green is the colour of the faeries, and the Green Knight is said to be an "elvish man." But though it is the land of enchantment, like the Eildon Tree this country may also have locality.

Sir Frederick Madden in "Sir Gawayne" (edited for

the Bannatyne Club, 1839) thought the castle was Wolsty Castle, and he found in a map of Cumberland a site named the Green Chapel near Wolsty and on the west coast. That coast-line, however, as it exists to-day, bears no resemblance to the Green Chapel, as described in the poem. Wolsty Castle was, however, the residence of the wizard Michael Scott, with his magic book; and by his enchantment the necromancer may have made the site assume any form he chose, just as he cleft the Eildon Hills. I prefer, however, to seek the scene elsewhere.

The Castle Rock in the Vale of Saint John will at once occur to the mind of the Lakeland reader as an enchanted scene in Cumberland. If the Castle Rock is to be taken for the Green Chapel, then we know from the poem that it was two miles from Morgan la Fay's Castle, down the valley on the left hand. This will locate the castle, let us say, at Threlkeld. Keswick is too far, though appropriate to Morgan la Fay in her character of the Lady of the Lake. But we have no evidence which identifies Sir Lancelot Threlkeld's ancestral home with the castle. Our late President, Mr. W. G. Collingwood, in a most interesting paper (*Trans.* n.s. xvi, 1916, Art. "The Castle Rock of St. John's Vale"), found evidence of a castle erected on the Castle Rock, which had belonged to one Lyulf. But I cannot equate Lyulf with Bernlak de Hautdesert, and pass on.

Bishop Percy, in the "Reliques of Ancient English Poetry," prints an ancient ballad which he has modernised and completed, named "The Marriage of Sir Gawaine." Here at Tarn Wadling, King Arthur encounters a monstrous man, who bears a strong resemblance to the Green Knight:

" Hee's twyce the size of common men,  
 Wi' thewes, and sinewes stronge,  
 And on his back he bears a clubbe,  
 That is both thick and longe "

His castle also displays a marked likeness to that of Morgan la Fay and the Green Knight:

“ At Tearne-Wadling his castle stands,  
Near to that lake so fair,  
And proudye rise the battlements,  
And streamers deck the air.”

This is usually explained as Castle Ewain, on the north side of the Tarn, between Armathwaite and Heskett. To place the castle of the Green Knight here would be the more interesting, in that the scene of the “ Awntyrs of Arthur,” the other Cumberland poem ascribed to Sir Hew of Eglintoun, or Huchown of the Awle Ryale, is also located at Tarn Wadling.

Given that the castle was Castle Ewain, where was the Green Chapel, said to be two miles distant? I have no chapel *two* miles away to offer; but, at a somewhat greater distance but still in the locality, stands what appears to me a most suggestive and stimulating site, which, as far as I am aware, has been entirely overlooked in any examination of “ Sir Gawayne and the Grene Knight.” This is the cavern, or succession of caverns, known as “ Isis Parlis.”

Two most valuable and delightful papers have already been devoted to these caves in these *Transactions*—“ The Caves known as ‘ Isis Parlis,’ ” by the Rev. Arthur John Heelis, M.A. (Vol. xiv, n.s., 1914), and “ The Folk-Lore of Isis Parlis and the Luck of Edenhall,” by the Rev. C. E. Golland, M.A. (Vol. xv, n.s., 1915), and I beg to acknowledge my admiring and grateful thanks to these learned authors for their contributions to knowledge. Without them this paper would have had no existence.

Mr. Heelis quotes Philemon Holland’s *Camden* (1610) to this effect:

“ A rocke . . . whereunto nature hath left difficult passage, and there framed sundry caues and those full of winding cranks . . . he (Eimot) lodgeth himselfe after

some few miles both with his own streame and with the waters of other rivers also, in Eden."

And again this passage from Sandford (c. 1670):

"Sir Hugh Cesario lived in disert place in a Rocke; a marshall man; like knight errant; killing monster man and beast; The place he liued in called Isay parlis, when a little from thence is 3 vaults in a rocke, 100 men may live in: and he was buried in the north side of the Curch ith green field."

A comparison of these passages with the description of the Green Chapel in the poem will reveal what I believe to be a striking analogy:

Denne he chaunged his cher, þe chapel to seche;  
 He sez non suche in no syde, & selly hym þoʒt,  
 Sone a lyttel on a launde, a lawe as hit were;  
 A balʒ berʒ, bi a bonke, þe brymme by-syde,  
 Bi a forʒ of a flode, þat ferked þare;  
 Þe borne blubred þer-inne, as hit boyled hade.  
 Þe knyʒt kacheʒ his caple, & cum to þe lawe  
 Liftes down lufflyly & at a lynde tacheʒ  
 Þe rayne, & his riche (bridle), with a roʒe braunche;  
 Denne he boʒeʒ to þe berʒ, aboute hit he walkes,  
 Debatande with hym-self, quat hit be myʒt.  
 Hit hade a hole on þe ende, & on ayþer syde,  
 ouer-grownen with gresse in glodes ay where,  
 al watʒ holʒ in-with, nobut an olde caue,  
 Or a creuisse of an olde cragge."

("Then he changed his cheer, the chapel to seek; he saw none such on no side, and strange it seemed to him, soon a little in a clearing, a mound as it were; a round burh, by a bank, the river beside, by a ford of a flood, that ran there; the burn blubbered therein, as if it had boiled. The knight reins up his horse, and came to the mount, lights down lovingly, and at a lime-tree fastens the rein, and his rich bridle with a rough branch; then he goes to the burh, about it he walks, debating with himself,

what it might be. It had a hole on the end, and on either side, and overgrown with grass in tufts everywhere, and all was hollow within, merely an old cave, or a fissure of an old crag.")

When the author says it was "nobut an old cave," he might be writing in Cumberland to-day. It may be noticed also that the Grene Chapel had "a hole at the end, and one on either side." This seems to correspond with the three caverns described by Mr. Heelis.

Further, Mr. Heelis conjectures that "Isis parlis" may be derived from "Kaisar" and "parlieux." I am not an etymologist; but I venture to suggest that "Isis parlis" may be a corruption of "Siege perilous." That Sir Gawayne regarded the Green Chapel in this light is clear from the poem:

" Wel bisemeþ þe wyze wruxled in grene  
 Dele here his deuocion, on þe deueles wyse;  
 Now I fele hit is þe fende, in my fyue wyttes.  
 Þis is a chapel of meschaunce . . .  
 Hit is þe corsesdest kyrk, at euer I com inne ! "

(" Well beseems it the wight clad in green to practise here his devotion, on the Devil's wise; now I feel it is the fiend, in my five wits. This is a chapel of mischance, . . . it is the cursedest kirk, that ever I came in.")

Perhaps the most curious fact about Isis parlis, however, is that one of caverns is commonly called "Sir Hugh's Parlour." Of course, Sir Hugh is by tradition Sir Hugh Caesario, the giant who is buried in Penrith churchyard. But it is at least an astonishing coincidence that, if we identify Isis Parlis with the Grene Chapel, then, according to one theory, the author who described it was Sir Hugh of Eglintoun, or Huchown of the Awle Ryale. The Giant Hugh Cesario bears a marked resemblance to the Green Knight; but the name of the poet may have been transferred to the dwelling of the elvish man in his poem.

It must always be remembered that the ascription of

“ Sir Gawayne and the Grene Knight ” to Sir Hew of Eglintoun, or Huchown of the Awle Ryale, is not proved. It is merely a hypothesis. The hypothesis has been defended with much ingenuity by Mr. George Neilson; and it was put forward by Guest in his “ English Rhythms.” Guest based his argument primarily on the fact that at the head of the MS. a hand of the fifteenth century has written “ Hugo de.” But, even if this stands for the author of the poem, and not the owner of the MS., “ Hugo de ” is not necessarily “ Hugo de Eglintoun.” Of course, Sir Hew of Eglintoun was a famous poet and man of mark; but it is quite permissible for us to find any candidate for the authorship of “ Sir Gawayne and the Grene Knight,” and of the “ Awntyrs of Arthur at the Tarn Wathelyn ” on the Cumbrian side of the Border, if we can do so. The question is still open.

It is a little curious, though perhaps nothing more, that mention is made of a “ Hugh le Harpur ” as juror to an inquisition held at Penrith “ the twelfth year of King Edward the son of King Edward,” i.e. 1319 (*Trans.* N.S. Vol. xi, 1911, Art. “ Inglewood Forest, Part VII ”, by Mr. F. H. M. Parker, M.A.). This inquisition, moreover, relates to the flight of the men of Galloway into Inglewood Forest, with their cattle, before the onset of Robert Bruce in 1301. The poem, the “ Awntyrs of Arthur,” narrates a fight between Sir Gawayne and Sir Galeroun of Galloway at Randulf Seat in Inglewood Forest; and at the conclusion of the combat Sir Gawayne, though victor, magnanimously yields his lands in Galloway to Sir Galeroun and, at King Arthur’s behest, takes others in compensation in the South of England and in Ireland. What little I have to remark on the “ Awntyrs of Arthur ” may be said here. It is that the sentiment of the poem does not seem to lie on the side of Galloway, as some critics assert in support of Sir Hew of Eglintoun’s authorship. Secondly, it would be much more natural for a Cumberland man to have

written on such an incident in such a scene than for a Scot. Thirdly, Mr. Neilson's argument that Sir Hew may have seen Tarn Wadling when David II's army invaded England, seems to me puerile. Of course, he *may*, just as he may during his journeys to and from Windsor. But a Cumbrian who lived, say, in Penrith would know the Tarn as of native right. Tarn Wathelyn, therefore, would seem the preserve of neighbouring bards; unless indeed we are to conclude that only a Scot would have chosen such a ludicrous sheet of water for his poem, when he had all the lakes from which to make his choice.

With regard to Hugh le Harpur, there is a further point to be made. Bishop Percy, in his "Essay on Ancient Minstrels," has shewn that every noble household, as well as the king's, had its minstrel. Hugh le Harpur may, therefore, have been attached to the Cliffords at Brougham or the Dacres at Dacre, or any other great man. It should be observed, too, that the master of the king's minstrels was termed the King of the Minstrels, and the title "King of the North" is applied to a minstrel, as to one of the Heralds. Indeed, the minstrel and herald were originally one person. In this fact may have originated the name "Huchown of the Awle Ryale,"—the King's minstrel, not his justiciar. In default of evidence, however, nothing can be pronounced with certainty on these matters.

It should further be observed that Dunbar mentions one "Clerk of Tranent," to whom he ascribes a poem, "The adventures of Sir Gawaine."\* No one, however, knows who Clerk, or the clerk, of Tranent was. It has sometimes been supposed that this poem was the "Antyrs of Arthur at the Tarn Wathelyn"; but Clerk of Tranent is only a name to us.

To sum up, a Cumbrian will naturally incline to attribute, with Professor Gollancz, a Cumbrian authorship

\* "Clerk of Tranent eik he has tane  
That maid the anteris of Gawan." (Lament).

to that magnificent poem of the northern moors, "Sir Gawayne and the Grene Knight." But a tribute should be paid to the late Mr. Neilson. He has made out a strong case for the identification of Huchown of the Awle Ryale with Sir Hew of Eglintoun; and if his zeal has led him to overstep the mark, no other candidate has so clear a title to the claim. But that is not to say that Sir Hew of Eglintoun wrote the Cumbrian poems. Personally, I feel that he did not. But, at any rate, here, as the "Cambridge History" remarks, is a mystery.\* And I hope that Huchown of the Awle Ryale has not been rendered less mysterious by this paper. If he inhabited Sir Hugh's Parlour on the side of the Eamont, is buried in Penrith Churchyard, could walk off with his head in his hand, was a giant of portentous height and himself wrote his own poems with his Giant's Thumb, so much the better. We shall then have in Cumberland a mystical poet fit to set beside that Thomas the Rhymer in Scotland, who was carried off to Elfinland as he lay on Huntlie bank by a "ladye bright,"—

"O they rade on, and farther on;  
The steed gaed swifter than the wind;  
Until they reach'd a desert wide,  
And living land was left behind."

#### NOTE.

It is apposite to remark that, in the "Parzival" of Wolfram von Eschenbach, the Suabian poet of the first half of the thirteenth century, is introduced a Red Knight, who is King of Cumberland. This is Ither of Gaheviers.

\* In "The Giant's Thumb" (Trans. N.S. 1920) the late Mr. W. G. Collingwood identifies Hugh or Owen Caesarius with Owen king of Strathclyde, whose city was Penrith; and "Caesarius" he explains as meaning, "of Roman extraction." Possibly "of the Awle Ryale" is a translation of "Caesarius," and "Huchown of the Awle Ryale" = Hugh Caesarius. The hero of the poem, i.e. Hugh Caesarius, has then been transformed into the author, i.e. "Huchown of the Awle Ryale." Conversely, Thomas the Rymer, the poet, was made the hero of a mythical poem by a subsequent bard.

He, also, is an opponent of the Knights of the Round Table, and has bereft them of a goblet. If, then, he may be taken as a prototype or brother of the Green Knight, the kinship or analogy would confirm the argument that the Green Knight also hailed from Cumberland.

Wolfram von Eschenbach's description of the Red Knight has thus been translated by Miss Jessie . LWeston:

“ All dazzling red was his armour, the eye from its glow  
gleamed red;

Red was his horse swift-footed, and the plumes that  
should deck its head,

Of samite red its covering; redder than flame his shield;  
Fair-fashioned and red his surcoat; and the spear that  
his hand would wield

Was red, yea, the shaft and the iron; and red at the  
knight's desire

Was his sword, yet the blade's fair keenness was not  
dimmed by the raging fire.

And the King of Cumberland, stately, in his mailed hand  
did hold

A goblet, with skill engraven, and wrought of the good  
red gold—

From the Table Round had he reft it—all red was his  
shining hair

Yet white was his skin, and kindly his speech to the lad  
and fair.”

(Parzival. Book III. Gurnemanz, 11550-559).