

## VI.

NOTICE OF SIX NORWEGIAN POWDER-HORNS IN THE MUSEUM,  
CARVED WITH SUBJECTS FROM THE ROMANCES OF THE CHARLE-  
MAGNE CYCLE. BY GEORGE F. BLACK, ASSISTANT IN THE MUSEUM.  
(PLATE II.)

The Powder-Horns described in the following paper, although comparatively modern, are of peculiar interest on account of the figures and inscriptions carved on them. The greater number of these figures refer to the heroes of the Charlemagne cycle of romances, the stories of whose deeds were so popular in the Middle Ages, as shown by the place which these romances have taken in the literature of Western Europe. Thus in Old French we have the *Chanson de Roland*, dating from the beginning of the eleventh century, and in the twelfth century translated into rhymed German verse by a Swabian priest. In Old English we have the stories of (1) *Roland*, (2) *Roland and Vernagu*, and (3) *Sir Otuel*, all of the fourteenth century. In Iceland and Scandinavia we have the prose romance *Karlsmagnus Saga ok Kappa hans*, dating from the thirteenth century. In the Færoe Islands we have the ballads *Carla Magnussa Dreimur* and the *Runsevals Struj* or *Roulands Qveaji*; and in Flemish a few fragments have also been discovered. In Danish we have a fifteenth century translation of the French *Chanson*, entitled *Kejser Karl Magnus*, said to be a popular book to this day. The Danish *Kæmpeviser*, or "Ballads of Champions," and the *Gamle Norske Folkeviser*, or "Old Norse Ballads," have also preserved the story of Charlemagne and his Knights in a more or less modified form, and it is from these ballads that the subjects have been selected for representation on the horns.

## DESCRIPTION OF THE HORNS.

No. 1.—This horn is the finest of all, and measures 9 inches in length. The figures are finely carved in low relief; and the whole surface of the horn is stained a dark red colour. Running round the neck of the horn is a broad band filled in with floral patterns, two dogs and four birds (fig. 1), while below the other subjects are arranged as follows:—

*Top Row.*—(1) The Temptation of Adam and Eve in the Garden of Eden. In the centre of the panel is the Tree of Knowledge, with the serpent twined round the trunk, and Adam and Eve on either side. The serpent is represented as bending down towards Eve with an apple in its mouth. Eve is shown with her right hand raised to receive the apple,



Fig. 1. Band of Floral Patterns round the top of the Horn.

while Adam stands with his arms stretched out in an attitude of deprecation (fig. 2). Inscribed vertically on the left of the panel are the words ADAM I HAVEN (Adam in the garden), and vertically on the right EVAM. (2) Samson rending the jaws of the lion, inscribed horizontally above SAMSON, and vertically on the left LØVEN (the Lion). (3) Daniel giving the ball of pitch to the dragon, inscribed DANIEL. (4, 5) Two panels, each of which contain a knight on horseback armed with sword and shield, inscribed horizontally above with their names, LANGOL and KAREL. (6, 7) Two other panels, similarly carved, with the names of the knights above, VIDRIK OG TIDRIK (Vidrik and Tidrik) (fig. 3).

*Bottom Row.*—Inscribed horizontally right round the horn are the words: HALVOR OLSSØN EGEN HAND DEN 2 APRILIS ANO 1729 (Halvor  
VOL. XXII. X

Olsson [with his] own hand [carved this horn] the 2nd April, Anno 1729). Four panels, each of which contains a knight, similar to those described above, each with his name inscribed vertically on the left hand side of the panel: OTVEL · BVRMAN · OLGER · ROLAND (figs. 2, 3).



Fig. 2. Three Panels of the Horn No. 1.

No. II.—This horn is finely carved, and is most interesting on account of the number of subjects it bears. It measures  $11\frac{1}{2}$  inches in length.<sup>1</sup>

*First Row.*—(1) The Temptation, inscribed vertically on the left ADAM I PARADI (Adam in Paradise), and vertically on the right EVA HERHOS (Eve close by). (2-4) Three small panels, each with a knight on horseback, inscribed horizontally above and below: OTEVEL DRAB DEM BEGE K : GARSIA K : KLARIS (Otuel killed them both, King Garsia and

<sup>1</sup> In a footnote to Mr Allen's paper (*ante*, p. 162) this horn is alluded to as being engraved on plate ii. of this paper. The reference should have been to figs. 4, 5, and 6.

King Claris). (5) Knight on horseback, inscribed vertically on the right TIDRIK. (6) Lion and Dragon facing each other, with their fore feet on a conical hill ; a crown above the head of the lion, and the word KRONE



Fig. 3. The other Eight Panels of the Horn No. 1.

(Crown) inscribed horizontally above. Below these panels is a band running right round the horn, and inscribed LØVEN OG DEN LEDE LINDERORMEN (The Lion and the loathly Lindenworm)<sup>1</sup> (fig. 4).

<sup>1</sup> In the old Teutonic mythology the Lindworm or Lindenworm was a dragon without wings. Grimm (*Deutsche Mythologie*, Band ii. p. 652) explains the name as meaning a glowing worm, but it may be simply from its association with the lime or linden tree.

*Second Row.*—Four panels of carving—(1, 2) Two warriors on horseback, face to face, inscribed vertically on the left of each panel BOLDVIN—ABAS. (3) Two men on foot, facing each other, inscribed vertically



Fig. 4. Upper part of Horn No. 2.

on the left ROLAND, and horizontally above FERAKVN. (4) Large panel with two warriors on horseback, face to face, and both mounting a conical hill from opposite sides inscribed vertically on the left ALKAIN,



Fig. 5. Second Row of Subjects on Horn No. 2.

and vertically over the apex TAREN (ALKAIN TAREN). Below these panels, and running right round the horn, is the inscription HER IVAAR BLAA GREVIN GONSELIN (Here Ivaar Blaa [Blue Ivar] [?here] the Count Gonselin) (fig. 5).

*Third Row.*—Fine panels of carving—(1) Warrior on foot holding a sword, inscribed vertically on the left KONG OLGER DANSK (King Olger the Dane). (2) Similar figure, inscribed vertically on the left K : BVRMAN (King Burman). (3) King David playing on the harp, inscribed vertically on the left KO : DAVE. (4) Samson and Delilah. Samson is represented seated, while Delilah stands before him offering a cup, and holding a pair of scissors behind her back ; inscribed vertically on the left SAMSON, and horizontally above the cup DALILADH. (5) Daniel and the Dragon, inscribed vertically on the left DANIEL, and horizontally above the dragon DRAKE (Dragon) ; in the field below Daniel's hand a human face appears. Running round the bottom of the horn is the inscription MAS MASSØN EGEN HAND ANNO 1697 (Mas Masson [with his] own hand, Anno 1697) (fig. 6).



Fig. 6. Bottom Row of Subjects on Horn No. 2.

No. III.—Seven and a half inches in length, flattish-oval in section, and ornamented with a double band of rope work round the top.

*Top Row.*—(1) The Temptation, inscribed vertically on the left ADAMEN, and vertically on the right EVA EN MAN. (2) Panel with knight on horseback, inscribed horizontally below ROLAN (Roland). (3) Knight on horseback, inscribed vertically on the right FERAKVND. (4) Two men standing face to face, each with his left arm stretched out as if engaged in discussion ; no inscription. (5) Knight on horseback, inscribed horizontally above ENDE (probably for ENDEL, the name of Christian knight).

*Bottom Row.*—Inscribed horizontally right round the horn is a man's

name: HABAR OLAF STRANGSØN. Five panels of carving—(1) King David playing on the harp, inscribed vertically on the left DAVE. (2–4) Three knights on horseback, with their names inscribed vertically on the left of each: OTEV (OTEVL), GARSÍ (GARSIA), KLAR (KLARIS). (5) Knight on foot, inscribed vertically on the left BVRM (BVRMAN). Round the bottom of the horn is the inscription ALAG MASSØN, EGEN HANT (Alag Masson or A. Lagmasson, [with his] own hand [carved this horn] (Plate II. fig. 1).

No. IV.—Nine inches in length. No ornamentation beyond the panels.

*Top Row.*—(1) The Temptation, inscribed vertically on the left ADAM MAN (Adam, man), and vertically on the right EVA KVINDE (Eve, woman). (2, 3) Two knights on horseback, face to face, inscribed vertically on the right of the second TIDRIG, and horizontally below the third VIDRIG. (4) Daniel and the Dragon, inscribed horizontally above DANIEL. (5) Samson and the Lion, inscribed vertically on the left SAMSON. Below on a band is inscribed KV BERGE ANO 1751.

*Bottom Row.*—Four panels of carving, each with a knight on horseback, inscribed vertically on the left of each panel: ROLAND · OTVL · BVRMAN · OLGER (Plate II. fig. 2).

No. V.—Eight and a half inches in length. This horn differs from the others in showing no scriptural subjects, and is remarkable for the number and length of the inscriptions carved on it. The horn is divided into twelve panels, arranged in four vertical rows of three each. Ten of these panels contain each a knight on horseback, and the eleventh a horse lying on its back and a man standing at its head holding a sword; while the twelfth shows a man lying on his back with his hat and sword beside him, and his horse galloping over him. Between each row of panels is a vertical band bearing an inscription, and round the bottom of the horn are four other inscriptions. Each panel is further subdivided from the others by small horizontal bands inscribed with the names of the knights, which, as far as can be made out, are as follows:—ROLAN · OLLIVER · TURPIN · HIERI · BERRING · OTTO · VALTER · SAMSON · HIERRING (Plate II. fig. 3).

The letters on the four vertical bands form one continuous inscription, which reads:—





CARVED POWDER HORNS.



DISSE KIEMPER HAVER ALLE VERET STERKE OG UDSTAT NAAR DE  
 KAMPA HIER OG VOET . . . . LIV OG . . . . HED NINGENE . . . .  
 FOR DEN KRI  
 STELIGE TRO X EFTER MIN FORNUFT OG RINGEFORSTANER OG GIORT  
 AF MIN EGEN HAN  
 TRON OLSEN: OG ER GIORT TIL KVARTERMEESTER SEN.

*Translation.*

These Champions have all been stark and hardy when they  
 fought here and enjoyed life and [fought] the heathen for the  
 Christian faith x After my skill and knowledge and worked with my  
 own hand

Tron Olsen: and he made it for his quartermaster.

The four inscriptions round the bottom seem to read :—

- (1) NAARSOM AT DLVL | UD PAA IAGTTAGHER | RENSORD ALVEI AGT. |
- (2) FORGLEN IEDINBO · | AT GJØR AEVEL · MAN · | GENEN UAAAR UD PAA · |
- (3) IAGTSETER FA | LID PAA TROLD | DOM MAGT SIN | .
- (4) GUDDER MED FORT ORNE | NAARD UDIN HANE SPENNER OF | . SEKTEVEL  
 PAA DURES | KROP::ANO 1773 |

No. VI.—Ten inches in length. This horn is much more rudely carved than the others, with the exception of No. V. It has also suffered some damage through portions of the carving chipping off, thus making it difficult to decipher the inscriptions in some places.

*First Row.*—(1) The Temptation; no inscription. (2) Panel with knight on horseback, before whom is another knight on foot, inscribed vertically on the left FERAKVN, and on the right ROLAN. (3) Two knights on horseback, face to face, inscribed vertically on the left HVMLVN, and on the right GOLIA.

*Second Row.*—Three panels of carving—(1) Knight on horseback similar to others, inscribed vertically on the left and horizontally along the top OLAF STRNGSØN (Olaf Strongson). (2) A horse with saddle on its back; above, an animal resembling a dog; behind, a man running after the horse, and holding in his hand a spear shaped like a cross; inscribed vertically on the left, and horizontally along the top with a man's name: HABAR KVNDSON. (3) Knight on horseback, inscribed vertically on the left, and horizontally along the top OLGGER DANSKE (Olger the Dane).

*Third Row.*—Double band of rope moulding running right round the horn. Below, four panels of carving—(1) Samson and Delilah.

Samson is represented with long hair, sitting on a chair, and holding out his hand to Delilah, who offers him a cup; at the back of the chair is a bird; inscribed vertically on the left SAMSON, and horizontally above the cup DAL (for DALILAH). (2) King David playing the harp, inscribed vertically on the left DAVE. (3) Daniel feeding the Dragon with the ball of pitch, inscribed vertically on the left DANIEL, and horizontally over the dragon, DRAKE (Dragon). (4) Knight on foot armed with a sword, inscribed vertically on the left BVRMAN.

No. VII.—Since this paper was communicated to the Society, the Right Hon. the Earl of Southesk has kindly forwarded another horn of this description, which his Lordship purchased at Cannes. It measures  $7\frac{1}{2}$  inches in length.

*Top Row.*—(1) The Temptation, inscribed vertically on the left ADAM I PAR (Adam in Paradise), and vertically on the right EVA EN KVIND (Eve, a woman). (2, 3) Two knights on horseback, face to face, inscribed horizontally below the first panel ROLAN, and vertically and horizontally between the panels FERACVND FALSOS (Falsest Feracund). (4, 5) Two knights on horseback, back to back. Below a band running right round the horn, bearing the names of the above two knights OLGER DANSKE OG SOLDAN BRVHER (Olger the Dane and the Sultan Bruher).

*Bottom Row.*—Four panels of carving—(1) Samson and Delilah. Samson is represented with long hair sitting on a chair, above his head a comb; before him Delilah offering him a cup; below the cup a pair of shears; inscribed vertically on the left SAMSO (for SAMSON), and vertically on the right DALILA. (2) King David playing the harp, inscribed vertically on the right DAVID. (3) Daniel feeding the Dragon with the ball of pitch, inscribed vertically on the left DANIEL. (4) Knight on foot with sword, inscribed vertically on the left BVRMAN. Below a band running round the horn inscribed EVIND KIØSTELSEN EGEN HAND A° 1[79]0 (Evind Kiostelsen [with his] own hand. Anno 1790).

Of the heroes mentioned on the horns the most conspicuous is Roland, nephew of Charlemagne, who fell at Roncesvalles, and was looked upon as the type of chivalry.

The name of Roland is usually associated (on the horns) with that of Feracund. According to the Romances, Feracund was a giant who fought

with some of the best of Charlemagne's knights and vanquished them, but was at last vanquished and killed by Roland. Although called a Saracen in the Romances, he is generally looked upon as an importation from the Celtic, and may be the same as the Feragus of the Irish tales.

In the person of Olger the Dane, two individuals appear to have become confused. In Charlemagne's time there was a Frankish chief named Othgar, who fought with the Lombards against Charlemagne in 773. He seems to have been confused with a Danish or Norse chief named Holgar or Hugler, who plundered Aix-la-Chapelle some seventy years after. Among the Danes Olger is looked upon as the champion of their country, and the belief exists that he lies sleeping somewhere ready to come forth when his country is in danger. On Lord Southesk's horn he is opposed to the Sultan Bruher.

Abas, Burman, Humlun, Garsia, Claris, are all heathens. The last two are mentioned on Mr Allen's horn as having been killed by Otuel, who was himself a Saracen, and nephew of Feracund. He was converted to Christianity by Oliver.

Oliver is another doughty hero, and brother-in-law to Roland. He seems to have been a Saracen converted to Christianity by Roland, with whom he fought an entire day, and gave Roland as much as Roland gave him—whence the proverb of "A Roland for an Oliver."

Samson is another Christian hero in the service of Charlemagne.

Turpin, who is mentioned on horn No. V., may be the bishop of that name who is stated to have fallen in the battle of Roncesvalles.

The word Alkaintaren on Mr Allen's horn seems to be a place-name, and is probably Alcantara (*Al kantarah*, Arabic for "the bridge"), an old fortified town in the province of Estremadura, in Spain. The order of Alcantara (formerly St Julian), one of the religious orders of Spanish knighthood, was founded in 1156 as a military fraternity against the Moors. In 1197, Pope Celestine III. raised it to the rank of a religious order of knighthood. Alphonso IX. having taken the town of Alcantara, ceded it in 1218 to the order of Calatrava, who some time after ceded it to the knights of St Julian. The crest of the order is a pear tree.

Karel is probably the Emperor himself, and if so it is the only instance of his occurring on the horns.

The story of Tidrik and the Lion has nothing to do with the Charlemagne Romances, but is taken from the *Vilkina Saga*. It also occurs in the Middle-High-German *Heldenbuch*, or Book of Heroes, and in the Danish *Kæmpeviser*, in which the adventure is attributed to Dietrich of Bern, instead of his grandfather Wolf-Dietrich. According to the ballad, Dietrich was on his way to Bern when he chanced to witness a combat between a lion and a linden-worm. As he bore a golden lion on his shield, he considered it his duty to assist the lion against the dragon, with the result that the dragon was killed. See Rafn, *Nordiske Kæmpe-Historier*, andet Bind.

The story of Vidrik and Tidrik is also found in the *Vilkina Saga*, and has nothing to do with the Charlemagne Romances. According to the *Saga*, Vidrik was the son of Völund the Vulcan of the Norsemen, and the Weyland Smith of the Anglo-Saxons. After his father made him a sword, which gave its owner the power of conquering all enemies, he went forth in search of adventures. He journeyed on till he reached Bern or Verona, where the great Dietrich of Bern held court, and challenged Dietrich to mortal combat. After a desperate battle, he was on the point of conquering Dietrich, when by mutual consent the battle was ended by Vidrik or Wittich becoming one of Dietrich's chosen band. In the *Nibelungenlied* Wittich is mentioned as the slayer of Nodung, son of Rüdiger Count of Bechlarn.

The story of Ivar Blaa and the Count Gonselin first occurs in the Collection of Danish *Kæmpeviser*, published in 1591. According to it, the knight Sir Gonselin challenges Sir Ivar Blaa to mortal combat, and at the first tilt Sir Ivar was thrown to the ground. A peace is then made, by Sir Ivar giving his sister in marriage to Sir Gonselin. The marriage feast is graced by the presence of a number of the heroes of northern romance, including Vidrik Veylandson, Dietrich of Bern, Olger the Dane, Old Hildebrand, Volcher the *edel spileman* of the *Nibelungenlied*, and King Siegfried, the horny.

The scriptural subjects are all taken from the Old Testament and the Apocrypha. The first is the Temptation of Adam and Eve, which, according to Mr Allen, is explained by the verse in St Paul's Epistle to the Corinthians (1 Cor. xv. 21): "For as in Adam all die, even so in Christ all live."



The second subject is Daniel feeding the Dragon with the ball of pitch. This does not occur in the Bible, but is found in the apocryphal Book of "Bel and the Dragon," verse 27: "Then Daniel took pitche, and fatto, and heare (hair), and did seethe them together, and made lumpes thereof: this he put in the dragon's mouth, and so the dragon burst in sunder." The stories of David and of Samson and Delilah are too well known to require description.