

The seven Warriors.

During the thirty years war, the famous tower of Hatto, or the Mouse tower, situated in the Rhine, near Bingen, was blockaded by the Swedes and valiantly defended by seven German soldiers. The Swedes at length resolved to carry the tower by storm, and as they suffered severely in the assault they instantly put the garrison to the sword. All perished but one, who

fought his way through the host of his assailants with the design of reaching the river. Struck with the bravery of this warrior the Swedes offered to give him quarter; disdainful of their offer, however, he dashed forwards into the stream, preferring death rather than surrender. This is the scene which is so admirably represented in the design.

The Betrothed of Rheinstein.

The erection of the castle of Rheinstein dates from the 12th or the beginning of the 13th century. Its position on a lofty and precipitous rock, on the right bank of the Rhine opposite to Asmanshausen, gives it an almost unrivalled air of picturesque and wild beauty. Its name of Rheinstein, which has been known in the district from time immemorial, seems to have been derived from Rheinbotenstein; for the ancient family of Rheinboten, of Bingen, in which the hereditary office of magistrate of the town was vested, resided in this castle, built on an elevated rock over the Rhine.

The most ancient member of this family, of whom we have any knowledge, was Valbert, Vogt or Prefect of Bingen; (in old German Voit) the name of whom

occurs in 1148. Hence in the ancient records the castle is denominated, from the title or dignity of its possessors, Voitsberg, and Vogtsberg. As early, however, as the year 1209 mention is made of the last branch of this family, and in the Rhenan archives a family named Rheinstein occurs. In a document of Mentz-Rieneck a Henry of Rheinstein is mentioned; while in some ancient records of Katzenelbogen *) of 1309, we meet with the names of four brothers Sifrid, Walther, Zachir and Franco, sons of a knight Herrmann of Rheinstein. What relation this family may have had with the castle is difficult now to determine.

At about two miles distance from Rheinstein, near the small village of Drechtingshausen, are seen, on a

*) See Dab's description of the castles of Rheinstein and Reichenstein, together with the Church of St. Elizabeth.

mountain, the ruins of the castle of Reichenstein, *) which the emperor Rodolphus of Habsburg had destroyed in 1282 as being the retreat of a band of robbers; it was, however, afterwards rebuilt. Between these two castles are seen, picturesquely encircled by trees, the ruins of St. Clement's church, in which the event which forms the subject of the poem and its accompanying design is thought to have happened.

Kunz of Reichenstein, desirous of obtaining the hand of the fair heiress of Reichenstein, sent his uncle to demand her in marriage: the latter, however, finding the lady to his own taste, thought fit to appropriate the treasure to himself; and by the dazzling influence of his riches succeeded in obtaining her father's consent. The nuptial day arrived. The intended bride, with a sorrowing heart, mounted the milk-white steed which the knight Kunz had presented to her and which had been bred at his castle of Reichenstein, in order to join the train on its way to the church of St. Clement, in which the ceremonial was to take place. When arrived, however, within a short distance of the chapel her

horse, feeling himself suddenly stung by a gad-fly, took fright, and, starting forwards, overthrew the future bridegroom together with his attendants: continuing then his rapid course he bore the fair rider in safety to Reichenstein, where she was received with transport by her first and faithful lover, who, by drawing up the draw-bridge, prevented all pursuit.

The nuptials of the lovers were shortly afterwards solemnized, and the happy knight saw himself united to the lady of his love whom the peridy of his uncle had nearly robbed him of for ever.

Such is the subject of the lithographic design, which, for richness of composition and distribution of the figures, ranks among the most interesting of the collection.

The internal arrangements of the castle of Reichenstein is in the style of the middle age. The painted windows, pictures, armour, tapestry, weapons of every kind, together with a collection of antiques and different objects of art, present a faithful picture of those times, and afford the highest gratification to the eye of the connoisseur.

*) In several of the panoramic views of the Rhine this castle is erroneously designated by the name of Falkenberg.

The Rheinberger's grave.

Not far from Loreh, on the right bank of the Rhine, where the Whisper flows into this river, begins, as you ascend the stream, the valley known by the name of the Whisperthal, so celebrated for its romantic beauties. At a distance of about 9 miles from Loreh, on the summits of woody mountains, are seen the castles of

Kammerberg and Rheinberg overlooking the wild and serpentine valleys. That of Rheinberg, the more extensive of the two, and which, as well as the castle of Kammerberg, is the property of Baron Zwierlein, was built in the 13th century. Here resided the ancient Rhinegraves, the Truchsess of Rheinberg, in whom was