

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 Lorch, 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 Lorch, 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

vested the office of Provincial judges (Gaugraves), and in which capacity they exercised the supreme provincial jurisdiction in civil as well as in criminal matters; the former as fcoffees of the chapter of Mentz, ⁽²⁾ and the latter as holding immediately of the emperor. The archbishops of Mentz, jealous of the extensive rights and advantages enjoyed by the Rhinegraves, endeavoured by secret negotiation to restrict or suppress the charge of provincial judge; but as their efforts proved unsuccessful, Werner Archbishop of Mentz, sixty years afterwards, resolved on employing open force to get this dignity out of their hands. The Rhinegrave Sifrid, having espoused the interests of count Sponheim in a quarrel with the archbishop, laid waste the territory of the latter, closed the navigation of the Rhine, had certain merchants seized and put to death, besides committing other acts of violence. On this the Archbishop invested the castle of Rheinberg, took and destroyed it, and stripped the Rhinegraves of all the fiefs they held of Mentz. Not satisfied with this signal act of

vengeance, the chapter completed the destruction of the powerful Rhinegraves by depriving them of all their allodial possessions in the Rheingau. Soon after this they entirely left the country and established themselves in the neighbourhood of Kreutznach, where they built the castle of Rheingravenstein, of which some ruins still exist.

The ballad which is linked to this historical sketch, is, properly speaking, merely a poetical monument consecrated to the memory of the ancient family of the Rheinbergers. The forsaken mistress of one of these knights, who had been banished and afterwards fell in combatting the troops of archbishop Werner, goes in search of the solitary grave of her deceased lover, which, by the aid of a native of the district, she at last discovers. After paying this last tender tribute to his memory she retires to a convent to end her life in meditation and prayer.

The lithographic design will be best understood after a perusal of the well-written ballad which accompanies it.

²⁾ Vide Bodmann on the Antiquities of the Rheingau, (Rheinische Alterthümer. Vol. II. p. 377.

The Count Palatine, Herrmann of Staleck.

The castle of Staleck, towering from the summit of a mountain over the town of Bacharach on the Rhine, and whose ruins, even at the present day, offer an imposing aspect, is said to have been built on the site of an ancient Roman citadel.

According to records of the year 1190, its ancient name was Stalekun. For its historical details, however, the reader is referred to Widder, Vogt etc.; we shall

confine ourselves to a brief notice of one of its most ancient and illustrious possessors.

Herrmann of Staleck was distinguished as one of the most valiant knights of his time. He was nephew of the emperor Conrad III. by whom he was created Count Palatine in 1142, and who, at his departure for Palestine during the Crusade of 1148 and 1149, entrusted to him the regency of the empire. At this