

The Rhenan nymph Lurley, according to the vulgar tradition, became enamoured of a youthful warrior of the district. The beautiful lithographic sketch represents the son of the Count Palatine Albert pursuing a roebuck, which he had just before struck with his dart, into the purlieu of the Naiad, who suddenly appears and takes the wounded animal under her protection. Struck with the appearance of the young palatine she conceives a passion for him and invites him to share her chrysal throne beneath the waters of the Rhine. The youthful warrior whose heart is already devoted

to a terrestrial beauty, incurs, by his refusal, the anger of the nymph, who causes him to be hurried away by the impetuous waves to her subteraquean palace. The tender emotion, however, which rekindles within her saves him from her meditated vengeance. She orders him to be borne back to the upper world where, after a long and anxious search, he is discovered by his father and his mistress placidly sleeping on the bank of the river. Marner, a troubadour and contemporary of the celebrated Meissen, surnamed Fraencloh, makes mention of Lurley as early as the 13th century.

The miraculous tomb of St. Goar.

The holy hermit and early propagator of the Christian faith Goar lived in the time of Sigebert, king of Austrasia, by whom he was invited to the archiepiscopal see of Treves; he preferred, however, the obscurity of an ascetic life and died in 611 at the place where afterwards was built the neat little town which bears his name.

On the banks of the Rhine, between the towns of St. Goar and Oberwesel, is seen a square cavity in a rock which is still called St. Goar's bed. The memory of this pious anchorite deserves to be held in veneration; for he not merely preached the word of God, but exemplified in himself the duties of christian charity

and hospitality; he rescued many a bark-founded wanderer, and frequently acted himself as pilot across the whirlpool known at present by the name of St. Goar's bank. The religious enthusiasm of those days did not stop with merely honoring the memory of this worthy hermit — it attributed to his bones the power of working miracles. The vaults of a monastery soon rose over his grave, to which, for several centuries, numerous trains of pilgrims resorted. The convent was soon enriched by considerable donations, which enabled its monks to exercise at all times the duties of hospitality towards pilgrims and travellers. *)

According to an ancient legend the reconciliation

*) Detailed accounts of this monastery as well as of the ancient quaint ceremonies of initiation, etc. will be found in a work on the antiquities of the Rhine. (*Antiquities of the Rhine*, p. 701) in that of Vogt on the history and traditions of the Rhine, (*Rheinische Geschichte und Sagen*; Vol. III. p. 160) and in Schreiber's *Traveller's Manual of the Rhine*. (Handbook for Rheinarbeiter; p. 346.)

of Pepin and Charles, the sons of Charlemagne, was effected at the miraculous tomb of St. Gaar. The accompanying design represents Charles entering the chapel at the moment when his brother Pepin was kneeling in supplication that the animosity between them might cease, and that his brother's heart might be inclined to seek a reconciliation. This silent prayer of Pepin's is, by a miracle, conveyed to the ear of his brother Charles, who is so touched by it that he instantly forgets his former enmity and falls in token of reconciliation into his brother's arms. The attitude

of Pepin, in prayer, is beautifully conceived in the design.

With reference to the agreement of the legend with historical facts, it may be added, that Charlemagne caused his three sons Charles, Pepin, and Louis to repair to Thionville (Dietenhofen), where, in the presence of the estates of the empire, he assigned to each, those kingdoms they were to succeed to after his death (806). Charles and Pepin, however died before him, (810, 811.) and Louis le Débonnaire, who succeeded him in 814, inherited the whole of his father's vast dominions.

The two Brothers.

On the right bank of the Rhine, above the ancient convent of Bornhofen, towards the summit of the mountain, are seen the ruins of the castles of Sternberg and Liebenstein, or the two brothers, separated from each other by a lofty wall.

Various traditions exist of two brothers who are thought to have dwelt in these castles. According to one of these legends, both were deeply enamoured of a beautiful young lady, by whom, each thought himself no less loved in return. Neither being willing to renounce his pretensions to her hand, they resolved that a mortal combat should decide which of them should possess her.

Both, however, perished in the furious conflict which ensued, whilst the heart of the object of their

love remained insensible to every emotion of tenderness for either. The ardor of their passion, visible even in their last convulsive movements, was extinguished only by the hand of death. The expression of impassioned feeling in the features of the rival brothers, so exquisitely depicted in the design, renders this one of the most beautiful of the collection.

The existence of a noble family of the name of Sternberg in the 12th century is confirmed by various ancient records, Gottschalk's work on the ancient castles of Germany, (Gottschalks Ritterburgen und Burgeschlösser Deutschlands, vol. 5) and that of Vogt, (Rheinische Geschichten, vol. 3) furnish the most interesting details concerning the history of these two castles.