

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 12<sup>th</sup> 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.