

Conrad Bayer of Boppard.

The lords Bayer of Boppard, whose male line became extinct in 1598, were descended from an ancient and illustrious family in the neighbourhood of the Rhine. The knight Conrad Bayer of Boppard was greatly distinguished for his heroic valor at the siege of Ptolemais, at which he bore the banner of the Templars. (Beauséant.)

The ancient nunnery of Marienberg, situated on a mountain close to Boppard, was founded, and richly endowed, in 1123, by the lords of this family. The legend relates, that, the knight Bayer of Boppard, having violated the faith which he had sworn to his mistress, the latter, disguised in the armor of her brother, chal-

lenged her lover to single combat, hoping to perish by the hand of him whose heart she now no longer possessed. Her wish was accomplished. Sinking beneath the blows of her perfidious lover, she fell expiring at his feet. On removing the helmet of his vanquished antagonist, Conrad was struck with horror and contrition at beholding the features of her who had once been so dear to him. This is the moment chosen by the artist, and which he has portrayed with such truth, that the whole romantic tale of the ballad is told at once.

The Templars of Lahneck.

The castle of Lahneck, the beautiful ruins of which are still seen on a steep, coniform mountain near Oberlahnstein, at the confluence of the Lahn and Rhine, belonged in the 14th century to the chapter of Mentz.

According to an ancient tradition, the castle of Lahneck was once in the possession of the Templars,

and laid waste in 1312, when the extermination of this order was carried on with so much inhumanity. We learn from an historical source, that after their expulsion from France, the Templars maintained themselves for some time afterwards in the electorates of Mentz and Treves, where they were in possession of vast domains.*)

*) Harro, Geschichte von Deutschland, Vol. IV, p. 470.

It is also known that Peter of Aichspalt, Archbishop of Mentz, had formed the design of expelling them from his territory. Philip the Fair, the most cruel of their persecutors, in like manner invited Henry VII., emperor of Germany, to make common cause with him against the order; an appeal which the latter seemed at first disposed to listen to, though he was afterwards actuated by more humane sentiments.

The vallant resistance which the Templars offered to the imperialists, who besieged the castle of Lahneck, forms the subject of the beautiful ballad which has

supplied the artist with materials for a most exquisite composition. The last of the Templars, whom the besiegers sword had spared, on perceiving the hostile chief, seizes him by the body and plunges with him from the draw-bridge into the moat. This is the moment represented in the design and which is given with striking fidelity; exciting our admiration of the veteran warrior, who prefers to share the fate of his brothers in arms rather than owe his life to the clemency of a victorious enemy.

St. Adelaide.

At a short distance from Bonn, on the right bank of the Rhine receding from the river, is situated the once celebrated Benedictine Abbey of Vilich, founded by Meginzog, Count of Guelder, and Gerberga his wife, in 985. The pious Adelaide, their daughter, was the first abbess of this convent. According to the legend, this saint, by giving a slap on the cheek to those nuns whose voices were not clear could convert them into excellent singers. The ballad which the authoress has cleverly ingrafted on this popular tradition has found a worthy *pendant* in the interesting sketch which accompanies it.

A young nun is perceived whose devotions are interrupted on seeing a youthful stranger, standing opposite, and whom she soon recognises to be her former lover. The unsteady voice and bad singing of the nun vexes the abbess so much that she gives her a slap on the cheek by which she is miraculously converted into a most perfect singer. The distribution of the figures in the lithographic design is admirably conceived, and the whole is well worthy of being reproduced on a larger scale.