

son-in-law of Augustus, and one of the most popular men of his day—a rare distinction to have been at once the favorite of an emperor and of the people. He was more fortunate still in being immortalized by both Virgil and Horace. The latter addressed to him one of his odes, commemorating his naval and military glory; and the other has placed on his brows an unfading naval crown. Horace, too, has recorded the fluttering applause with which his appearance in public was greeted. He was not only popular in his lifetime, but secured the posthumous favor of the people by leaving to them his baths which lay behind the Pantheon. That building is a rotunda in form. The dome, which has always been greatly admired, was open at the top; and exposed as it is thus to the weather, its great preservation is still more surprising. Its magnificent portico—the “Porticus Agrippa” which Horace speaks of—is considered the perfection of architectural skill. This building now contains the tombs of several eminent artists, and among these that of Raphael, the first of modern painters, on which is inscribed the well known epitaph of Cardinal Bembo—

“ Ille hic est Raphael, timuit, quo sospite, vinci
Rerum magna parens, et, moriente, mori.”

—The boldness of the expression may be pardoned when applied to such a genius; but Pope has made it simply ridiculous by transferring it to Sir Godfrey Kneller, a painter of very moderate dimensions and of no genius at all. The translation of our poet is, however, very close to the original—

“ Living, great Nature feared he might outvie
Her works—and dying, fears herself may die.”

—Below the Pantheon, and near the Ghetto or Jews' Quarter, one of the most squalid parts of the city, was the theatre of Balbus. He had been questor in Spain, from which he returned rich with the plunder of those provincials. To gratify Augustus, who was intent on beautifying the city, he laid out part of his ill-gotten wealth on building at his own expense this theatre, remarkable for containing then four pillars of onyx. On its ruins were erected the Cenci palace, to which belongs the dark and dreadful story which has thrown so deep a shade over that house, and to which the genius of Shelley has in our time imparted such a terrible interest.

Following the course of the river downwards we come to the “Ponte di Quattro Capi,” where stands the four-headed Janus—whence its name: it was formerly the Pons Fabricius, mentioned by Horace.* In front of the bridge, on the left bank of the river, are the ruins of the theatre of Marcellus, and the portico of Octavia, which Augustus built, and dedicated, the last to his sister and the former to her son, whom he had himself adopted and destined to be his successor; but a higher destiny overruled it, and the much-loved youth found an early tomb, before them both, in the great mausoleum of the Emperor, already noticed, in the Campus Martius on the banks of the Tiber. Virgil alludes to this in those exquisitely beautiful lines which at once saddened and soothed the disconsolate mother as he recited them before her. The marble monument, with the remains which they covered, have long mouldered in the

* It rested at one end on the Island of the Tiber, on which stood the ancient temple of Esculapius—the legend connected with it may be found in Ovid, *Metam.* xv., who has followed pretty closely the account which we have in Livy.