

accomplishing it, she instigated her husband to murder her own father; and when the deed was done, in her furious haste to clutch the crown, as the old man lay dead in her way, she ordered her horror-stricken charioteer to drive over the yet panting body. "*Supra eruentum patrem, vecta carpento consternatos equos agit*"—is the brief account of the Roman Annalist (Florus). As if the dumb brutes were more aghast at the sight than their inhuman mistress. As I have thus approached again near to the *Via Sacra*, I will ask your permission to return to it once more. It was through this street that the triumphal processions of the Roman conquerors were conducted. Horace has anticipated some such, when the Briton, until then unsubdued, should descend along the sacred way to grace in chains the chariot of some future conqueror. And this was actually realized before another century had passed away, when the noble Caractacus was led in chains before the exulting Romans. He had won a name for himself even at Rome. "*Ne Romæ quidem ignobile Caractaci nomen erat*"—as Tacitus remarks, who has described his dignified bearing on that occasion. How many other nations who bent before that haughty power, and were swallowed up in its universal sovereignty, have now ceased to exist. Victors and vanquished, all alike have perished or sunk into insignificance. But the Britons of the present day, as they tread the *Via Sacra* may contrast with pardonable pride the position of their own country with that of the great and mighty empire which then looked down upon them with scorn. When Vespasian and Titus jointly celebrated their conquests in the East, the long triumphal procession, no doubt, wound on to the Capitol through this same street. And on it, somewhere further to the east of the Forum, where the *Via Sacra* is a little higher, still stands the noble Arch of Titus, raised by the Senate to his honour, in commemoration of the capture of Jerusalem. It is in very tolerable preservation at this day. Among the many and striking architectural monuments grouped around this place, the Arch of Titus possesses a peculiar interest above them all. The sculptured marble in bas relief which adorns the lower or under side, represents the triumphal procession of which I have first spoken. There we have pictured the captive Jews who swelled the train of the conquerors, and amid the spoils borne aloft as trophies of his conquest, are seen the Golden Table and the Golden Candlestick which were found in the Temple at Jerusalem. Josephus who has very minutely described the whole pageant, mentions this fact. This candlestick, he adds, consisted of a large foot, from which there ascended a sort of pillar, and from that pillar, as from the body of a tree, there arose seven branches, the top of each branch resembling a lamp—the number seven being, as he says, in reference to the esteem in which the seventh day is held by the Jews. This description which agrees with the account of it in the book of Exodus and in Zechariah's vision of the Golden Candlestick, answers so closely to the representation of the sculptured stone, that there is just reason to believe that we have here in marble a tolerably faithful copy of the original. These holy relics were, as Josephus adds, deposited in the splendid Temple which Vespasian soon after built and dedicated to Peace, near the Forum. When Maxentius fled over the Milvian bridge, before the forces of Constantine, A. D. 312, they are said to have fallen into the Tiber and perished with him. According to Gibbon, however, the Golden Candlestick and Table remained at Rome nearly a century and a half after the victory of Constantine, and in the plunder of the city by Genseric A. D. 455, were, as he states, carried off by that barbarian to Africa, from which he again tells us they were brought back by Belisarius, after his subjugation of the Vandal Empire there, and were exhibited in the triumphal procession of the conqueror at Constantinople. It is not a little singular that these sacred remains should thus a second time have been exhibited in such a