EXPLORATIONS IN ROME IN THE SEASON OF 1874-75.

BY JOHN HENRY PARKER, C.B.

It would be tedious to repeat the story told to the members of the Institute last year, and which has appeared in the "Archaeological Journal," but as the greater part of the excavations that have been made during this season are in continuation of those begun in the previous year, some recapitulation is perhaps necessary. It seems better to leave the most important—those undertaken by the Government—to the last, and to begin with the minor excavations, beginning with those made under our own direction with the help of the Roman Exploration Fund, although, as the fund is very badly supported, they do not amount to much.

In the most important of them, the great prison of the time of the kings of Rome, in which Jugurtha and his companions were confined, and ultimately strangled, we have been able to do little more than keep possession of a portion of the prison and keep open the communication between it and its vestibule (called the "Prison of St. Peter"), by the subterranean passage of Etruscan character, 100 yards long, which was discovered and excavated some years since. Nothing more can be done here without more money, and there is considerable danger of the prison being wholly destroyed, as it is in the line of a proposed new street from the south end of the Corso to the Forum Romanum, a street which is much wanted, but which may be made to deviate sufficiently to spare the remains of the prison if the proprietor and tenant of it will be parties to this arrangement.

Another important discovery of ours was the site of the Porta Capena, in the short agger of Servius Tullius, from the cliff of the Cælian hill to that of the Aventine, with the earliest aqueduct, the Aqua Appia, made 300 years before the Christian era, carried across this valley on the bank. All the seven pits, each 20 ft. deep, which were dug in

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1867-68, were obliged to be filled up again, as we could not afford to buy the ground; but one of them was in public ground, by the side of the road, and this we have, with some difficulty, obtained leave to open again, and leave open for the benefit of future archaeologists, as mentioned last year. We have since made a low parapet wall to protect it and to prevent persons from falling into it. In this pit the wall of Servius Tullius is visible, and by the side of it the wall of the Aqueducts of rough concrete, with the impression of the large blocks of tufa of the upper part of the wall that had been destroyed, also visible. This is the identical pit into which Pius IX. looked down and said, "There was no denying that the wall he saw before him was a wall of Servius Tullius." And if so, the Porta Capena must have been in that part of the wall, although the Pope's Archaeological Commission had said they were insulted by its being called the Porta Capena without their opinion being asked.

We have been endeavouring to make arrangements to have more done on this line. A second of our pits was inside of the old tower of tufa, which had been one of the bastions of the Porta Capena. This is now occupied by the wine-press of the gardener, and he asks 150 napoleons for permission to move this wine-press to another room and reopen the pit and show the tufa wall. This was too much, and more than we could afford, so we were obliged to wait. This tower is close under the cliff of the Cœlian.

On the other side of the modern road, in the direction of the Aventine, we have also been in treaty with the proprietor of the ground, who is more reasonable in his demands. What we want to do here is to purchase a strip of ground on a bank of earth 20 yards wide and 100 yards long, extending from the modern road to the remains of the Piscina Publica under the Aventine. For this strip of land the proprietor asks only five francs the square yard, but even at this rate the space required would cost 200L, besides the further expense of the excavations afterwards; and this would not include the remains of the Piscina Publica of the time of Trajan, which are considerable and extensive, and would probably cost rather more than the bank, because part of it is used as a wine-cellar to a wine-shop, called "Of the Grotto" from this very circumstance,—these deep caves being good wine-cellars.
Following in the line of the Aqua Appia, passing by the ground in which is an old well that descended into that earliest aqueduct, which we had in vain asked permission to excavate, when this exploration was first begun, we have followed the northern cliff of the pseudo-Aventine to an old stone quarry under the church of S. Sabba. Here we had before found another part of this aqueduct, and have now made considerable excavations, and laid open another portion of the *specus* of the old aqueduct in parts cut out of the tufa rock, and in other parts built of the large square blocks of tufa in the style of the walls of the Kings. The President of the Institute, Lord Talbot de Malahide, who is also President of the Roman Archaeological Society, went to see these excavations, and will agree that they are of considerable interest and importance for the history of the city of Rome, and that a great deal more might be done upon that spot with advantage.

Another rather important work that has been going on was begun jointly with Mr. Pullan, after I had left Rome in the spring of 1874, as was mentioned last year. It is the opening of a subterranean passage in front of the Thermæ of Antoninus Caracalla, which is at the foot of the wall, and continues the whole length of the great central building, from north to south, and turns the corner at the south end towards the west. This has been cleared out along the whole length, and has been made a practicable passage along which many scores of persons have gone. The vaults and walls are covered with stalactite, but some mosaics have been found there, which seem to show that it was used as a passage at times, although it may also have served to carry off the surplus water from the baths. At the height of 4 ft. from the ground is a series of small triangular-headed openings on the outer side, as if to let the water rise to, and not exceed that height, and it may then have gone into a large swimming bath between the main building and the *porticus* or arcade of two storeys, under the lower arch of which there are other baths on the outer side, two of which we had excavated previously. This is all that the British and American Archaeological Society of Rome has been able to do during the season of 1874-5.

The works of the Municipality of Rome are now drawing to a close, but in continuing the great drains for the new
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city, which are 20 ft. deep, and the conduit 6 ft. high, a number of antiquities and works of ancient art have been found and preserved for the museums, of which another long catalogue is given in the "Bulletino Archeologico del Municipio," for 1874; similar to the one of which I gave an account last year, and equally important. The discovery which was made in December, 1874, of seven statues in the house of the Lamiae, near to that of Mæcenas, on the Esquiline, was really important, although the account given by the Times correspondent was exaggerated. He obtained notice of the discovery by accident, and got sight of them before any one else in Rome had heard of them. He called one of these, a Venus, equal to the finest Venus that is known; it is, however, now acknowledged not to be a Venus, but a very pretty Nymph of about sixteen or seventeen, just out of a bath. The bust of the Emperor Commodus is one of the finest busts that any of the museums possesses, and is of wonderfully fine preservation. But it is understood that the best modern sculptors, such as Mr. Storey, do not think much of the so-called Venus, or the other statues; they are not of the highest class of art.

The painted chamber which I mentioned last year as then only partially excavated, but having fresco paintings of the time of Augustus, resembling those at Prima Porta, in the house of Livia, turned out, upon further excavation, to be of considerable importance, as belonging to the house of Mæcenas. It is in the form of a small theatre, and was called by the best Roman archaeologists the Auditorium of that house. It has very much that appearance, having a semi-circular end, with what appear to be stone seats or steps, like the seats in the gallery of a theatre. But a learned German, who is also a keen observer, Herr Molhr, has shown that these steps are not all of the same height, and not convenient to sit upon, and that there are no passages for persons to go and take their seats, which are necessary in a theatre or lecture-room. The building was always lighted from above, all the windows in the walls are sham windows plastered over and painted in imitation of a garden, as if the windows were open and looked out into a beautiful garden. He came to the conclusion that this chamber was really a green-house with a glass roof to it, just like a modern green-house for the preservation of choice plants, and he has cited
a number of passages from classical authors to show that this was the practice of the ancient Romans, just as at the present day.  

This house of Mæcenas stands upon the great agger of Servius Tullius, near the south end of it, just where it turns to join the cliff of the Esquiline hill. By the side of the painted chamber just mentioned are the foundations of a great tower built of the large blocks of tufa of the wall of Servius Tullius, but this has been rebuilt. This tower was probably of great height, to judge from its foundations, and stood on very high ground. This was probably the tower from which Nero saw the burning of Rome. The house of Mæcenas was left to Augustus, and so it became Imperial property, and would come to Nero as Emperor; and we are told that the porticus of his enormous golden house extended from the Palatine to the Esquilia, that is, from the site of the present church of SS. Cosmas and Damian, on that part of the Palatine called the Velia, to the great public burial ground called the Esquilicæ. This porticus was a double arcade one upon the other, similar to the porticus of the Thermæ of Caracalla, where remains of both the lower and upper arcade can be seen. Of the porticus of Nero remains can also be traced against the cliff of the Esquiline hill at intervals all the way—the distance is just a mile—but it does not at all follow that the house or palace was of that extent; the porticus led to it from both the north and the south, and perhaps was connected with this house of Mæcenas at the south end.

The account given by Philo Judæus of his interview with the Emperor Caius, or Caligula, in the house and gardens of Mæcenas and of the Lamiaæ, identifies the ruins, lately found, with these two houses. He describes their magnificence, and says that they were just out of the city, but close to it. The house of Mæcenas was on the agger, which was the boundary, and one-half was in, and the other half out of the city, but both were half a mile within the outer agger of the Tarquins, on which the Aqueducts were carried, and the wall of Aurelian was afterwards built. Nearly all this space became subsequently great public gardens, like what Hyde Park and Kensington Gardens are to London. The ground is full of tombs, but at a considerable depth, and over them

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2 See the "Bulletino di Corrispondenza Archaeologica" for 1875.
are remains of Aqueducts, and fountains, and reservoirs of water. There are many villas within this large space, but a great part of it was open to the public. The *Nymphæum* of Alexander Severus, under the arches of which the Trophies of Marius were hung, is at one end of it, with an Aqueduct of the first century leading to it from a reservoir on the bank of the Tarquins, near the Porta Tiburtina, or the S. Lorenzo, and the fine building of the third century, called *Minerva Medica* (from a statue found there), at the other end, near the Porta Maggiore, with remains of another Aqueduct leading to this also, which is another *Nymphæum*, or "hall of fountains." Through this ground the great drains for the new city of Rome are now being made, and it is in making them that so many interesting antiquities have been brought to light. The new city was a necessity, and great credit is due to the Municipality for the care they take of the antiquities that are found. We must remember that *forty-seven thousand exiles* returned to Rome in six months after they were at liberty to do so, and many of them required houses. The Government offices for the Capital of United Italy had also to be provided, and houses found for their clerks, with their families. But the accommodation now provided, which has been calculated to hold 170,000 persons, in addition to the old city of Rome, appears to be more than sufficient for the present.

The Municipality has provided museums for the enormous quantity of works of art that have been found, and we cannot expect them to go on with excavations for archaeological objects only. The Italian Parliament has voted £2000 sterling annually for this purpose, under the direction of Signor Rosa. It was at my *suggestion* that he began these great excavations in the Colosseum, which have proved so extremely interesting. He has also been working at the south-west corner of the Palatine, between the house of Hortensius and Augustus and the wall of Roma Quadrata. Here he has found a number of bath-chambers with their *hypocausts* and arrangements for hot air, hot water, and tepid water baths. An ancient drain goes from them apparently to the old reservoir for rain-water, behind the early wall of the kings called the wall of Romulus.

The excavations in the Colosseum are almost equally im-
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important with those in the Forum Romanum, which have been going on for so many years, and are now completed as far as they can be without destroying a street and a row of houses and two churches, which stand on the eastern side of the Forum, and this is not likely to be done for some years.

In the Colosseum the excavations have been continued, and one-half of the substructure has now been cleared out. There is reason to believe that the other half is exactly the same, so that we probably can now see all that can be traced of the architectural history of this enormous building, which has always been considered as one of the wonders of the world. We may fairly assume that this is the case, because when the French Government made their excavations there in 1812 and 1813 they went to the depth of 10 ft., and at that depth found both sides exactly alike. The fine set of architectural drawings which they had made, are now in the British Museum, where I have had the opportunity of examining them carefully, and I found that they entirely confirm what I had before conjectured, and had told Signor Rosa before he began, that they had only gone down 10 ft. instead of 21 ft., the depth at which we have now found the original pavement. In all respects the French drawings are exactly the same as those that I have had made, and which have been exhibited to the members of the Institute. It is the usual custom to say that the Colosseum was all built in ten years, but no classical author mentions when it was begun, and it now seems clear that part of the substructure is older than the time of Néro, as there is an arch in a tufa wall that has been shaken by the shock of an earthquake, and supported by a brick wall of the time of Nero, and another half-arch abutting against it as a buttress to support it. There is no mistaking the long thin bricks of the time of Nero. These massive walls of large blocks of tufa are clearly the oldest walls in the building. We have no record of any amphitheatre having been built by Claudius, Tiberius, or Augustus; a very large one was built by Julius Cæsar, but this was in the Campus Martius. Another large amphitheatre was built by Scaurus in the time of Sylla, as is mentioned by Pliny, of the site of which we have no

3 Plinii Nat. Hist. xxxvi. 21, 7.
account; the upper part was of wood, but the substructure under the stage or arena was more likely to have been built of tufa, as more convenient for the purpose. The second wall of Rome, which had enclosed the two hills in one city, must have passed at the south end of the Palatine, close to this site, and would afford materials ready to hand. This wall had become quite useless and was an encumbrance, and was ready for use for this substructure, and convenient to support the wooden floor, and for grooves for the requisite lifts.

These great excavations in the Colosseum were begun in the spring of 1874 at my suggestion, as I have said, but neither at my expense nor under my direction, as the newspapers have erroneously stated from some misunderstanding of a lecture on the Colosseum by my friend Mr. Vaux. Had the works been under my direction I should certainly not have allowed the workmen to begin pulling down the walls they had excavated, calling them Frangipani walls. That family had possession of the Colosseum in the eleventh century, and the construction of that period is as different as possible from what we find here. Fortunately the Minister of Public Instruction came back to Rome in time to prevent this ignorant blunder doing any great deal of mischief; but he saw the danger that might arise in similar cases, and has now established an Archaeological Commission, consisting of the best antiquaries in Italy, with Signor Fiorelli from Pompeii at its head. An Act of Parliament has been passed making the Commission in future a department of the Government, with an office in the Piazza della Colonna, which was opened on the 10th of May, 1875.

Last year some account of the Naumachia was given, and further excavations have only confirmed what was then stated—that they were held in canals under the level of the arena, but only just below it. The arena must have been a boarded floor, which could be removed at the command of the Emperor and replaced quickly. It was covered with sand, and full of trap-doors with lifts under them, by which the wild beasts were sent up on to the stage of the

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4 I had the pleasure of seeing Signor Fiorelli the evening before I left Rome, to shake hands with him, and congratulate him on his appointment, which is an event in the archaeological world.
Theatre from their dens below, which were nearly under the *podium*. They appeared to the spectators in the galleries to leap out of the earth, as we are told by Herodian. In front of their dens, and in front of the *podium* of the lowest galleries also, is a passage between the two walls of tufa, with grooves for lifts in them. The dens are not exactly under the *podium*, but under the pathway in front of it, which is about 20 ft. wide. To these dens the animals were brought in cages from the *vivaria* outside the walls, and remained in these subterranean dens until they were wanted. In front of the dens a stream of water ran to supply the animals with water. In front of this, and just outside the first wall of the *podium*, is the first wall of tufa, 21 ft. high. In this wall are vertical grooves for the lifts, and holes or larger grooves for the counter-weights. Also, in a line with the partition, between the dens, and behind each lift, in the passage is a socket for a pivot to work in, apparently for a capstan to wind the cord upon when the lift with the cage upon it was drawn up to the top of the passage under the trap-door on the stage. The top of the cage and the trap-door were opened together by a cord from below, and the animals leapt out on to the stage or arena to the great amazement of the spectators. On one occasion we are told that a hundred lions jumped on to the stage at once, but the number is perhaps exaggerated; there are only sixty dens of the size for lions. There are also four dens for elephants, two on each side of the passage at the low level, but not under the stage. There are also sockets for pivots in other parts in great numbers; they were probably used for different purposes, perhaps some were for tying the wild beasts, as a post that turns round does not offer the same resistance as one that is fixed. Others were probably for dragging the vessels along the canals during the sham fights, or *naumachia*, which must have been river fights and not sea fights. The crews fought, and not the vessels; probably one crew tried to board the other vessel and the defenders threw them off into the water.

At the time of the dedication by Titus, in the year 80, we are told that he celebrated naval fights in the "old *naumachia*," that is the canals on this site before the Flavian emperors had built their magnificent stone corridors round the theatre of Nero with its brick
galleries. The stage and substructure were ready pro-
vided, and a considerable part of the brickwork is of the
time of Nero in various parts of the building. Two small
square chambers of his time are preserved within the stone
walls in which the brick walls are enclosed, so that the inner
half of the wall is of brick and the outer half of stone, to carry
the great superstructure. On the pavement of the central
passage, towards the south-east end of the building, is an
ancient framework of wood that appears to have been burnt,
but it is well known that the effect of extreme moisture
upon wood is the same in appearance as that of fire. Irish
bog-oak often looks as if it had been burnt, and wood taken
out from under the foundations of an Irish round tower has
had the same appearance; wood will also keep for any length
of time under water. There is an ancient Roman wooden
bridge remaining under water near Compiègne in France,
of which an account was published some years since by
M. Peigne Delacourt, with engravings. The wood in the
Colosseum must have been practically under water for many
centuries. The water has now to be pumped out by a
steam-engine to enable the excavations to be carried on;
because the great drain made to carry it off has been
stopped up from some very remote period, probably by the
mud brought in by one of the great floods. It is now
being cleared out by the men employed by the Govern-
ment, under the direction of Signor Rosa. At the entrance
to this drain, under the great passage at the south-east
end, there is an original iron grating, to prevent things
being carried off by the rush of water when it was let off
from the canals above. There are also evident marks of a
flood-gate that lifted up and down over the mouth of the
drain. The framework has all the appearance of having
been a dry-dock, or a cradle for the galleys to stand upon
when not wanted for the shows, and along the two sides of
it are pieces of marble, about a yard square, placed upright,
with a hole at the bottom to let the water run through.
These seem just suitable for the struts to keep the vessel
upright; a representation of a trireme made for Napol-
leon III., under the direction of M. Viollet-Leduc, gives the
best idea of this. In the wall on each side of this central

5 Peigne-Delacourt, Recherches sur le
lieu de la bataille d'Attilie: Paris, 1860,
4to.

6 There is an engraving of this galley
in the illustrations of the Life of Julius
Cæsar, by the Emperor Napoleon III.
passage, and of part of the framework, is a sort of gable end, evidently for great strength, which appears to have been for the purpose of fixing some machine, as a kind of crane for lifting up the galleys and putting them over into the canals prepared for them on the other side of the walls. This is conjecture only, but it seems the most probable explanation of a difficulty. The two canals already mentioned are on a higher level, 10 ft. above the level of this framework.

Among the most curious discoveries in these recent excavations of the Colosseum are the graffiti, or drawings incised in marble by the workmen of the second century; the most perfect of them is an athlete, or gladiator, a single figure standing erect with a palm branch in his right hand, supposed to be a prize man. It is singularly perfect; the lines are as sharp as if cut yesterday, and it is a valuable example of costume. The second is a group of gladiators, not so perfect, and much scribbled over, but very curious; two of the figures have arms in their hands, which shows that they were not merely wrestlers, as is commonly supposed, but fought with weapons also. The third subject is perhaps the most curious of all; it represents a hunt of wild beasts in the arena, and it will be seen that the cords by which they had been tied are still hanging on their necks. The huntsmen have spears in their hands; the upper part of the body is nude; they are clothed from the waist downwards with a tight-fitting dress, and have sandals on their feet. It is difficult to say what animals are intended; they have prominent claws and teeth, very short tails and small ears. Five animals are being hunted, and they all seem to be of the same kind.

The general history of the super-structure of the Colosseum is so well known that not much need be said about it here; all who have been to Rome have seen and admired this magnificent work, though but few had any idea that there was so much remaining underground. But in the

This will be repeated in my work on the Archaeology of Rome, now in the press, and the part containing the Colosseum is nearly ready. Photographs of all the objects mentioned in the lecture can also be had at Stanford's, Charing Cross, at one shilling each, but they may perhaps have to be ordered from Rome, where the negatives are kept. In this case at least ten days are required to obtain them.

7 I may perhaps mention that I have shown the photographs of these arrangements to M. Viollet-Leduc, who has been a friend of mine for! these thirty years, and he agrees with me that this is the most probable explanation.
course of the recent explorations several things have been brought forward and explained that were not noticed or not understood before. It is now clear that there was an awning over the heads of the spectators in the galleries, and kept at the height of 20 ft. above their heads by masts, on which it was suspended. Those at the top were known before by the corbels that supported them, and the holes through the cornice at the top of the building through which the masts passed. We have now found evidence of similar masts at the bottom, supported by corbels in front of the podium. It is probable that the cords which carried the awning were also supported by the columns on the outer edge of the upper gallery, as the distance would be too long for the cords to bear the weight with no intervening support. This awning is mentioned by Pliny as "an awning painted in imitation of the sky with stars in it over the amphitheatre of Prince Nero," showing that this was written when Nero was living. It is also mentioned by Martial.

Numerous remains of the colonnade of the upper galleries have been found; the broken columns are lying about in all directions, and have evidently fallen down from a great height; probably the result of an earthquake. Some of them were forced through thick walls in the substructure, and were found half on one side, the other half on the other side of the wall. In the excavations were also found more than a score of capitals rudely cut so as to be effective at a distance, as they were to be seen from below; and a few other capitals which are highly finished, of which two probably stood on the podium at the entrance. Two of the bases of capitals remain in the upper gallery, but the columns and capitals themselves have all been moved, none are left in their places. It is well known that the upper story was originally of wood, and that it caught fire by lightning in the time of the Emperor Macrinus. The whole of the interior of the building was so much damaged by the burning wood falling down on the lower galleries, that very extensive repairs of the whole were necessary, in addition to the re-building of the upper storey in stone. This work took thirty years, as it was being carried on through the whole of the reign of Heliogabalus and Alexander Severus, and was finished in the time of Gordianus III., of which their coins are distinct evidence. The Colosseum is represented on the reverse of
the coins of Domitian, Vespasian, Titus, Alexander Severus, and Gordianus, and no two of them are exactly alike. It seems evident that these representations were engraved from the designs of the architects before the work was actually finished, and that slight changes in the subsidiary adjuncts occurred in many instances. There is a colossal figure on some of the coins, but not one that will correspond to the great colossus of Nero, which was 120 ft. high; the one represented is not more than 50 ft. high, and is most likely intended for Gordianus himself.

Of the construction of this period we have considerable remains. The upper wall has evidently been finished in a great hurry, as we see by the hasty construction of the interior of the wall. We also there see the mode of fastening the masts on the inner side of the wall to hold them firm. There is also one bay at the west end, of which the construction is of the time of the Gordians, and different from the rest of the building. It is in the lower part on the present level of the ground. We also see on examining the walls of the corridors and galleries that piers of travertine stone have been introduced from top to bottom to carry the upper gallery when it was built of stone; these piers are cut through the brick walls everywhere from the top to the bottom, and the brick arches of construction, of which the bricks when perfect are 2 ft. square and are cut down to 3 or 4 in. (they are rather more than an inch thick). These brick arches appear to be supported by the stone piers, but are not really so; at the south-east end in two instances the travertine piers have been carried away for building purposes, and the apertures are left void, and the brick walls on either side of the apertures stand just as well without the stone pier as with it. On the ground floor the interstices between the piers of travertine are filled up with the large blocks of tufa instead of with the concrete walls faced with brick. On the southern side towards the Celian the subterranean passage that was excavated some years since, and is usually called the "passage of Commodus," has been found to turn to the east and join the other that leads into the great central passage.

8 On bad impressions of this coin of Gordianus, there appear to be two figures, one much shorter than the other, but on good impressions it is seen that the shorter figure is really the Meta Sudiana with the Colossus seen on one side of it.
It is well known that although this enormous building would hold upwards of 80,000 spectators, it could all be emptied in five minutes, owing to the excellent arrangement of the passages and stairs called the *vomitoria*. These are fully shown in some of the photographs. The finding the remains of canals for water in the substructure led also to the examination of the galleries above to search for the reservoirs which were necessary for the ready supply of water there. Remains of four of these reservoirs have been found on the level of the principal gallery; the remains are slight, but there are certain indications of reservoirs supplied by the Aqueducts. The peculiar cement used only for the Aqueducts, called by the Romans *opus signinum*, and by the modern Italians *coccio pisto* in the canals, has been found adhering to the walls of four different chambers, one on the side of the Cælian, and three on the side of the Esquiline. Shallow channels for water, about a foot deep, have also been found in several parts of the galleries on different storeys, lined with the same peculiar cement. Three Aqueducts have also been traced to the Colosseum, and there are remains of two piscinæ belonging to them at the foot of the Cælian, one of the time of Nero, the other of Alexander Severus.

It is hardly necessary to mention that the most perfect side of the Colosseum is the northern towards the Esquiline and near to the house of Nero; the side next the Cælian has had the great stone corridors carried away by the Popes to build their great Palaces,—the Venetian Palace, the Farnese Palace, the Barberini, and some others. The building was for centuries considered only as an excellent stone quarry.

The fountain called the Meta Sudans is so-called from its resemblance to the *meta* of a circus, and because the water trickled over the surface and gave the idea of "sweating." In the interior of the building the altar and the stations erected in 1750 have necessarily been removed. Some inscriptions have been found in the course of the excavations, some recently, others by the French in 1812; two of these record extensive repairs after earthquakes in the fifth and sixth centuries, and some of the brick walls are of that period. In another the word *Theatrum* is used, and not *Amphi-theatrum*. This is important, as showing that the name
was used indifferently respecting this great building; it was *Theatre* of Rome *par eminence*, just as in London we speak of *The Opera*. This has not always been observed, and some persons have objected to passages in the classics being applied to this building where the word used is "Theatrum" only.

It is the present intention of the Italian government to clear out the whole of the substructure, and then board over one half of it for the people to walk upon.

Many of the ideas in this paper are so entirely new to most people that I must expect them to meet with a good deal of opposition, and probably some ridicule, at first, until they have been examined; but the more they are examined by well-informed persons the more it will be found that the explanation here given of the result obtained by the recent excavations is the most probable one that can be given. Of course such examination can be best made on the spot; such questions can only be settled in the building itself, and I cannot expect many persons to go to Rome to examine them; but my object certainly is to ascertain the true history in all these cases; and to facilitate the examination I have caused a large number of photographs to be taken of all the most doubtful points, and have made arrangements for their sale in London at a very moderate price, so that anyone can satisfy himself by a small expenditure if there happens to be an impression of the subject in London at the moment. Oxford men can see them in the Bodleian or the Ashmolean.

9 By Mr. Stanford of Charing Cross.