

NOTES AND NEWS

which the backing, of Portland cement mortar (1 : 2 mix) was spread to a depth of 1 in. On this was laid a steel mesh reinforcement (B.R.C. 6 in. square mesh) and then more cement was applied, tamped well into position and screeded off level with the top of the mould.

Once this bed of cement was dry, a lid of plywood was affixed (FIG. 1, III). To reverse the floor additional cross bearers were added above and bolted to those already in position below. A longitudinal bearer to act as axle was then fixed centrally to the cross bearers on each side by steel brackets: these longitudinal bearers had special end-blocks carrying a steel trunion. Under these trunions trestles were placed at each end and the whole slab reversed by rotation (FIG. 1, IV, and PLATE XV, *b*). The longitudinal bearers were removed and the slabs (which weighed about $\frac{3}{4}$ ton) lowered to floor level by jacking down.

Next the plywood lid was removed and the p.v.c. sheet stripped off in ribbons without the use of solvent. At first solvent was tried, but it was found that a much cleaner job resulted from just ripping the sheet off in strips: it brought with it some of the residual dirt. When the loose shingle was brushed away cavities were left in the gaps in the mosaic which could be made good either with spare tesserae set in cement slurry, or with a plain surface of cement, which in turn could be later painted or left plain (FIG. 1, V).

The floor now lies in the Verulamium Museum. It is still all in one piece as its makers made it, and with the slight irregularities of its surface it lacks the smoothly artificial aspect of the normal rebuilt pavement. To its excavator it looks, in fact, like what he remembers digging up.²

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² A 16 mm. film in colour was made for the Institute of Archaeology by Mr M. B. Cookson illustrating all phases of the operations described here.

BYZANTINE EXHIBITION, 1958

An exhibition of Byzantine art is being arranged for this summer; it will open in Edinburgh on 22 August, as the principal 'Art' activity of the International Festival. After three weeks it will be transferred to the Victoria and Albert Museum in London; it will open there on 30 September and will close on 8 November.

The primary object is to give a picture of the Art of Constantinople between the foundation of the city as the capital of the Christian world in 330 and its conquest by the Turks in 1453. A few objects of early date from other places will however be included in order to bring out the essential characteristics of the Constantinopolitan style, while a number of paintings and icons of late date will also be shown, to illustrate the legacy of Byzantium after the Turkish invasions.

Objects are being loaned from museums and Cathedral Treasuries all over Europe, and will include some of the finest works that have come down to us. Especially noteworthy are pieces of silver plate from Nicosia in Cyprus, from the Constantinople Museum, and from the Hermitage Museum in Leningrad, which are not likely to have been seen by more than a very few people in western Europe owing to the inaccessibility of these places so far as the average traveller is concerned. Some fine ivories and a number of painted panels—icons—dating from the 12th and following centuries, are also coming from the U.S.S.R.; they are of outstanding interest for the same reason and also because it is there that the finest examples of these early panels are preserved. Some pieces of silver, jewellery and other notable objects which are not likely to be familiar to more than a few are also coming from Turkey.

Loans from western Europe include ivories of early date, notably Consular diptychs, as well as ones of the 10th, 11th and 12th centuries, the so-called 'Second Golden Age' of

ANTIQUITY

Byzantine art. Notable church treasures (from St Mark's at Venice, Nonantola, Capua, and elsewhere in Italy), textiles (from Belgium, Holland and France) and ivories (from Berlin, Florence, Milan and numerous museums in Germany, Italy and elsewhere) will form the bulk of the exhibition; but many of the finer Byzantine objects from the British Museum, the Victoria and Albert, and other museums and private collections in Britain are also being made available. There will also be a representative collection of Byzantine coins.

This is the first exhibition of its kind to be held on British soil and it is to be numbered amongst the very few similar enterprises that have taken place in Europe. The only other Byzantine exhibitions have indeed been that, on a fairly small scale, held at Grottaferrata in Italy in 1905, and that, on a larger scale, but including also a large number of related material from Coptic Egypt and elsewhere, which was held in Paris in 1931.

INTERNATIONAL CONGRESS OF CLASSICAL ARCHAEOLOGY

The Eighth International Congress of Classical Archaeology will open in Rome on 6 September, 1958, and will then continue in Naples from 9 to 13 September. The Secretary of the Congress, from whom all details may be obtained is Professor Pietro Romanelli, 49, Piazza San Marco, Rome. There are four post-Congress tours beginning on 14 September. Five principal subjects will be discussed at the Congress: (1) new methods in archaeological research including aerial photography and under-water archaeology; (2) new discoveries in the archaeology of Greece and the Hellenic East; (3) the archaeology of pre-Roman Italy; (4) new problems in Roman archaeology; and (5) the spread of classical civilization outside the classical world to Iberia, Britain, Central Europe, the Black Sea and the Middle and Far East.

COWA

The Council for Old World Archaeology was formed to advance the study in America of the archaeology of Europe, Africa, Asia and Oceania. It is a non-profit making corporation, control of which is vested in representatives from nine American learned societies. Itself it is not a learned society but an 'agency for service' and its aim is to publish biennially for every part of the old world a survey of current archaeological activities and a current selected and annotated bibliography. The Council has especially in mind four classes of readers: archaeologists specializing in one area or field who want to know about other areas, scholars in other related disciplines who want to know about archaeology and ancient history, ethnologists and sociologists, and intelligent laymen. Lauriston Ward is President and Editor in Chief of COWA. The expenses of the Council during its organization period have been met by gifts from individuals and by a special grant from the Wenner-Gren Foundation for Anthropological Research. The Old World has been divided into twenty-two areas, and the COWA survey and the COWA Bibliography will be issued in groups by areas, five or six areas being covered every six months. At its meeting in Madrid in 1954 the International Congress of Prehistoric and Protohistoric Sciences passed a resolution endorsing the aims of the Council for Old World Archaeology and invited the members of the Congress to co-operate with it. The first group of COWA publications is now in print and being distributed. It consists of the Survey and the Bibliography for the areas of Central Europe, Eastern Mediterranean, North-West Africa, Northern Asia, Western Asia and Indonesia. The second group (Survey and Bibliography for British Isles, European Russia, West Africa, Southern Asia and Pacific Islands) will be issued in April or May, 1958. The Council emphasizes that its available funds are not sufficient to permit any free subscriptions anywhere, or any subscriptions on the basis of the exchange of