

### Guidance for contributors

Papers accepted for publication in the *Antiquaries Journal* are published online as soon as the final proofs have been passed by the author(s); hence we are able to offer swift digital publication that does not depend on an annual print cycle. We can also accept papers at any time of the year, though to appear in the annual printed volume that is published in October each year, the final and complete paper must have been submitted by 31 December of the preceding year.

The content of the *Journal* is multi-disciplinary, multi-national and multi-period in approach, as befits an organisation whose worldwide Fellowship is engaged in a very broad range of research based on the study of the material remains of the past – including all aspects of history, archaeology, art and architecture, conservation, heraldry, anthropological, ecclesiastical, documentary, musical, linguistic study and landscape study.

This diversity of coverage is a primary strength of the *Journal*, and is borne of the conviction that connections and insights often result from reading about research in another field than one's own. For this reason, the *Journal* seeks a balanced mix of papers in each volume, covering all periods, from prehistory to the present day, and crossing disciplinary boundaries to demonstrate the benefits of bringing different skills and approaches to bear on the chosen topic (for

example, studies that deploy evidence based on both historical and archaeological evidence).

In particular, the Society looks for papers that take an overview of a particular period, issue or set of problems, that are based on primary research, that do not simply describe the material remains of the past, but seek to throw light on their significance and meaning by setting them within relevant contexts, and that, in asking and answering questions of importance to the discipline, make a genuine contribution to the advancement of our knowledge in the relevant field of study.

As befits a Society that has been in existence for some 300 years and whose Fellows have helped to shape their evolving disciplines, the *Journal* is also interested in papers that place people, ideas and concepts within a historical context and that examine the development of antiquarian observation and thinking within the wider topic of the history of science and the humanities, as well as the extension of antiquarianism into the fields of public heritage policy, ethics and practice.

The *Journal* offers a variety of formats for publication, from short papers of at least 1,000 words to longer papers of up to 10,000 words, as well as long and short book reviews that can also be a platform for synthesis or original thought. With the advent of online publishing, we are also able to offer the capacity for publishing appendices and data

sets that support research papers but that are too long for publication in the *Journal*.

The primary readership of the *Journal* is the Society's Fellowship, but through library exchanges and institutional sales the *Journal* reaches a diverse international readership and its readers range from academics actively involved in primary research to students and amateurs. The readers are, by definition, scholarly and well informed, but contributions need to be presented in such a way as to be accessible to those whose specialities lie in fields other than those of the author. Detailed guidance on the preparation of papers for publication and on house style (including the style of footnotes and bibliographies) can be found on Cambridge Core at <https://www.cambridge.org/core/journals/antiquaries-journal/information/instructions-contributors>

All papers submitted to the *Journal* for consideration undergo a peer-review process, and might be referred back to authors for further work, and the editors of the *Journal* have a specific brief to rework material if necessary to ensure that published papers are lucid, succinct and grammatically and syntactically correct. Authors are asked to check papers once edited to ensure that factual errors have not been introduced through this editorial process, but as some authors object to such an interventionist editorial policy, it is best to discuss specific concerns before submitting material for publication.

## Papers

The gold and garnet chain from Isenbüttel, Germany: a possible pin suite with Anglo-Saxon parallels <i>Alexandra Hilgner</i>	1
The winter camp of the Viking Great Army, AD 872–3, Torksey, Lincolnshire <i>Dawn M Hadley, FSA, and Julian D Richards, FSA, with contributions by Hannah Brown, Elizabeth Craig-Atkins, Diana Mahoney-Swales, Gareth Perry, Samantha Stein and Andrew Woods</i>	23
‘Clumsy and illogical’? Reconsidering the West Kirby hogback <i>Howard Williams, FSA</i>	69
Savaric, Glastonbury and the making of myths: a reappraisal <i>Adam Stout</i>	101
Hid in the earth and secret places: a reassessment of a hoard of later medieval gold rings and silver coins found near the River Thames <i>Eleanor R Standley</i>	117
‘Powdered with armes ymages and Angels’: an early Tudor contract for embroidered vestments <i>Cynthia Jackson</i>	143
A Jacobean antiquary reassessed: Thomas Lyte, the Lyte Genealogy and the Lyte Jewel <i>Arnold Hunt, FSA, Dora Thornton, FSA, and George Dalglish, FSA</i>	169
Post-medieval cross slabs in south-east Wales: closet Catholics or stubborn traditionalists? <i>Madeleine Gray, FSA</i>	207
Moor Park in the seventeenth century <i>Paul Drury, FSA, Sally Jeffery, FSA, and David Wrightson</i>	241
Heraldry and the architectural imagination: John Carter’s visualisation of <i>The Castle of Otranto</i> <i>Peter Lindfield</i>	291
The architectural transformation of Northumberland House under the 7th Duke of Somerset and the 1st Duke and Duchess of Northumberland, 1748–86 <i>Adriano Aymonino and Manolo Guerci</i>	315
The <i>Mercurio</i> gunflints: a techno-typological and cultural assessment <i>Paolo Biagi, Hon FSA, Elisabetta Starnini and Carlo Beltrame</i>	363
Harry Longueville Jones, FSA, medieval Paris and the heritage measures of the July Monarchy <i>Huw Pryce</i>	391
Reviews	415

*Cover image:* A reconstruction by the textile historian Cynthia Jackson of an *opus Anglicanum* cope of black and crimson velvet decorated with gold fleur-de-lis and silver scallop shells, commissioned by Sir Robert Clere from William Morton, citizen and broderer of London, in a contract dated 20 November 1495; the cope was commissioned by Sir Robert on behalf of Dame Alianore Townshend, who then bequeathed it to the parish church of St Mary, East Raynham, Norfolk, in memory of her late husband. *Watercolour:* Cynthia Jackson