

### 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 no later than 31 March of that year.

The content of the *Journal* is multi-disciplinary, multi-national and multi-period, reflecting a 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.

In particular, the *Antiquaries Journal* seeks papers that take an

overview of a specific period, issue or set of problems, that are based on primary research, and that make a genuine research contribution to their field of study.

As the primary publication of a learned society that has been in existence for over 300 years and whose Fellows have helped to shape their evolving disciplines, the *Antiquaries Journal* is also interested in papers that place people, ideas and concepts within an historical context and that examine the development of antiquarian observation and thinking within the wider spheres of the histories of science and the humanities. This includes the influence of antiquarian thought on the fields of public heritage policy, ethics and practice.

The *Journal* accepts papers of up to 10,000 words. Appendices and datasets that support research papers but which are too long for publication in the *Journal* can be published online as supplementary material.

The *Journal* reaches a diverse international readership from academics and professionals involved in primary research to students and wider public audiences. The readership is scholarly and well informed, but contributions should be presented in such a way as to be accessible to those whose specialities lie in fields other than those of the author.

All papers submitted to the *Journal* for consideration undergo an initial editorial assessment and, should they be considered suitable, are sent for peer review, following which they might be referred back to the author(s) for further work.

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>.

## Papers

- Survey and sampling at the Castle Dykes Iron Age ‘henge’, Wensleydale, North Yorkshire  
*Alex Gibson, FSA, with contributions by Wolfgang Neubauer, Sebastian Flöry, Petra Schneidhofer, Mike Allen, Emid Allison, Wendy Carruthers, Dana Challinor, Charles French, Garry Rushworth, and Alison Sheridan, FSA* 1
- Situation vacant: potter required in the newly founded Late Saxon *burh* of Newark-on-Trent, Nottinghamshire  
*Gareth J Perry* 33
- London’s waterfront 1100–1666: summary of the findings from four excavations that took place from 1974 to 1984  
*John Schofield, FSA* 63
- A medieval enamel belt or strap-fitting and its possible connection with the arms of King Henry II  
*Paul A Fox, FSA* 95
- A fountain basin sculpted by Drudus de Trivio (*fl c 1230–40*): a reconsideration  
*Elizabeth Freeman* 105
- Reconstructing the Romanesque cloister of Norwich Cathedral  
*Roland B Harris, FSA* 133
- Bishop Tunstall’s alterations to Durham Castle, 1536–48  
*Richard Pears, FSA* 161
- Exiled to Holy Trinity church, Sutton Coldfield, Warwickshire: the refugee Marian choir stalls from Worcester Cathedral  
*Nicholas Riall, FSA* 187
- ‘A desperat wepon’: re-hafted scythes at Sedgemoor, in warfare and at the Tower of London  
*Edward Impey, FSA* 225
- A fake or genuine artefact? The Parian Chronicle and perceptions of authenticity in eighteenth-century Britain  
*Peter N Lindfield, FSA* 271
- Visualising Hugh May’s Eltham Lodge  
*Paul Drury, FSA, Sally Jeffery, FSA, Pete Smith, FSA, and David Wrightson* 297
- African ivories and eighteenth-century English antiquarians  
*William Hart* 347
- Westerwald stoneware at Kelmscott Manor: Morris, pottery and the politics of production  
*Gill Chitty, FSA, and David Stocker, FSA* 363
- An Englishwoman in the Alentejo: Edith Guest and the study of Megalithism in Portugal in the 1930s  
*Ana Ávila de Melo and João Luís Cardoso* 399
- King Arthur’s round table revisited: a review of two rival interpretations of a henge monument near Penrith, in Cumbria  
*Stephen Leach* 417
- Reviews 435

Cover image: Straight-sided tankard (*humpen*) with pewter lid (KM 434) from William Morris’ collection of Westerwald stoneware at Kelmscott Manor. Photograph: Gill Chitty and David Stocker. © The Society of Antiquaries of London.