

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 September 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 organization 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 Journals Online journals service at <http://assets.cambridge.org/ANT/ANTifc.pdf>.

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.

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Cover image: the Emperor Constantine at what has become known as the battle of the Milvian Bridge, a key moment in the Legend of the True Cross as depicted in early thirteenth-century wall paintings in Claverley church, Shropshire.
Photograph: Christopher Barrett