

23. NOTES

1. The alignment of the Antonine Wall across Croy Hill is approximately north-east by south-west. However, for ease of reference and visualisation of relative locations, given that all structures attached to the rear of the Wall are rectangular, it was assumed to run east/west during the excavation, and this principle has been maintained in the text throughout this report.
2. The scale on Macdonald's reconstructed plan (1932: fig 13) is incorrect by a factor of 100% compared to the overall site plan (1932: pl X), but when corrected would convert to dimensions of at least 69m by 46m (0.32ha). The maximum dimensions of the annexe/extension are 61m by 59m, which also gives an area of 0.32 ha, when allowance is made for the irregular north-east angle.
3. It was noted that the fragile charcoal remains degraded with each cleaning, so that by the time they were drawn (Illus 3.4) the planks appeared slightly narrower and less regular than when first seen (Illus 3.5).
4. Specific page numbers for subsequent references to structural details at these sites will not be provided to avoid cluttering the text with undue repetition of references to the same reports.
5. I am grateful to Dr Matt Symonds for this observation.
6. Dr Swan later expressed doubts about the identification because of the absence of associated pottery, though re-emphasised the clear evidence of local manufacture apparent in the character of some of the pottery from the site (1999: 455–6).
7. Unfortunately, during the first stage of excavation the bottom of the pit was incorrectly identified. This was subsequently rectified when the remainder of the pit was emptied, but as a result the bottom 0.4m was omitted from the section drawing. The profile line in Illus 5.17 does not replicate the line of the section.
8. I owe the latter suggestion to the late Dr Vivien Swan.
9. I am grateful to Prof. Lawrence Keppie for making available a copy of an original site plan in order to correct the dimensions of the kiln recorded incorrectly in the published report (Keppie 1985: 60).
10. The early 18th-century antiquarian records of the discovery of several inscriptions, funerary sculpture and other Roman architectural stonework at Shirva, some 1.5km east of Auchendavy, clearly indicate that they had been re-used in another structure which is now generally identified as a late Iron Age souterrain (Keppie 1998: 15–18, 67–8, 93–4 and 113–18). The presence among the finds of a building inscription by a detachment of legio II Augusta makes clear that they must have come from a nearby fort and its cemetery. Auchendavy is here preferred, as a second tombstone of legio II Augusta is recorded from the fort itself (RIB I: 2179) and Shirva is slightly closer to it than it is to Bar Hill. Moreover, the type of sandstone used in the gravestones from Shirva most closely resembles that of a group of altars from Auchendavy (RIB I: 2174–8), while the column base recovered is different in style from those found in the well at Bar Hill (Keppie 1998: 68).
11. These are specifically recorded in the site supervisor's notes but, unfortunately cannot now be located.
12. It is possible to make about 30 sharp impressions from a plaster mould before its surface becomes increasingly blurred. After about 100 applications the mould is no longer usable.
13. For considerations of the intended purpose and interpretation of masks, see Bieber 1930: 2070–2120; Brein & Sauer 2001: 4f and 7–15; Cain 1988: 107–190; Rose 2012: 55; Summerer 1999: 79–81.
14. The miniature masks from this region remain unconsidered because they constitute a separate group both in terms of function and chronology (see Rose 2003).

15. The mask was completely reconstructed on the basis of several fragments and is on display in the museum of the Archaeological Park Xanten (APX). The inventory numbers are C 07190; C 7389; and C 7484.
16. The early reference to the Wilderspool mask refers to an analogous example from Colchester (Kendrick 1874: 13), but there is no other record of its existence and the brief description refers to the eyes being closed, so that it may have been part of a head pot rather than a mask.
17. Several fragments are preserved which allow us to gain quite a good impression of its appearance. For this reason the whole series is named after the find from Baldock. The remains of several different masks of this series are preserved, however none of them is complete. The series is usually considered to have been produced in Nijmegen, but might also have been produced at Cologne (Rose 2006: 38–9). The place of production cannot be determined for certain even for the mask from Baldock. The material used with its light pink fabric fits well visually with local production at Nijmegen. On the other hand, three nose fragments are known that are products from the Cologne workshops, most probably from the same mould (Rose 2006: cat 59–61, pl 4 f; arachne.dainst.org/entity/1091760; arachne.dainst.org/entity/1091761; arachne.dainst.org/entity/1091762).
18. Hartley and Fitts (1988: 59) even propose that the horned mask from Catterick may have represented one of the Brigantian gods. I was not able to investigate the mask from Wilderspool comprehensively because it is in the display of the Warrington Museum and Art Gallery.
19. D = Figure-type in Déchelette 1904.
20. All cross-references to specific mortaria refer to the archive number in Table 12.2.
21. PB is grateful to David Breeze for drawing this reference to his attention.
22. Two further sherds, recorded in the supervisor's notes as having been recovered from a shallow scoop (RAQ) adjacent to a road drainage ditch, have since been lost.
23. Thanks are due to Dr Bill Boyd for the advice on the stratigraphy of the curves.