



Volume 28

Journal of the Numismatic Association of Australia



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ISSN: 0815-998X. The Journal of the Numismatic Association of Australia is a refereed annual publication. Views expressed by the authors in this journal are their own and do not necessarily reflect those of the editors or the NAA.

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Digital preparation and layout by Openbook Howden Print & Design, St Marys, South Australia.

Front cover: Obverse die and medallion of West Australian Newspaper Award (see article "Royal Australian Institute of Architects - WA Chapter award medals")

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President's Report

Our seventh biennial international numismatic conference NAAC2017, which was held in Melbourne in October, was a great success. National Organiser Walter Bloom and the local Organizing Committee chaired by Darren Burgess put together an interesting program, one of the consequences of which was the marvellous selection of papers for this volume of the Journal.

This last year has seen the publication of Peter Lane's *The Coin Cabinet*, and the winning of the Paul Simon Memorial Award by Barrie Newman. Both Peter and Barrie are great contributors to the Association.

Our Vice-President, Darren Burgess, has advised that he won't be renominating at our coming AGM due to the pressure of work and the need to progress some NAV activities. I am grateful to Darren for all the work he puts into the NAA, in particular last year's biennial conference and the Facebook page, not to mention the steady stream of news items. In fact Darren is not completely off the hook as he has become the Victorian State Representative to the Association.

Stewart Wright of Status International has kindly offered us use of a room for the Association's AGM on Monday 16 April (commencing 1pm) at his new premises at 64 Parramatta Rd, Forest Lodge, close to the University of Sydney.

The NAA continues to enjoy sponsorship at a sustainable level, with Noble Numismatics (Gold), Coinworks, Downies (Silver), Drake Sterling, Sterling & Currency and Vintage Coins & Banknotes (Bronze) all contributing to ensure the Association's continued success. However expenses are rising and receipts are falling, even with the steady level of membership. On the positive side, many are taking out ten-year memberships.

I am appreciative of the support of Council and other NAA members throughout the year, and particularly our Secretary, Jonathan Cohen, and Treasurer, Lyn Bloom, who are pivotal in the running of the Association, and our Managing Editor, Gil Davis, for his work in producing this Volume 28 of JNAA.

Walter R Bloom

President, NAA

www.numismatics.org.au

March 2017

Editor's Note

The 28th volume of the journal is a bumper issue and my eighth as Managing Editor. There are eleven articles reflecting a remarkable range of numismatic interests. I am particularly pleased to see the balance of modern Australian and historical numismatic interests, and the excellent scholarship throughout. Many of the articles derive from presentations given at the wonderful NAA conference held in Melbourne from 21-22 October, 2017. I thank the presenters for being willing to quickly turn their talks into articles, despite the hard work this entailed, as well as the dedication of the other contributors.

This journal is the annual publication of the peak numismatic body in the country. As noted in the last volume, I have been working with the President and the Editorial Committee to ensure the standard of all articles we publish compares favourably with the best international numismatic journals. This includes a rigorous double-blind peer-review process. I thank the members of the Editorial Committee (listed below) and the two anonymous reviewers assigned to each article for their prompt and constructive help.

I also wish to express my thanks to the two key people who work quietly and efficiently behind the scenes to help me get this journal out: John O'Connor (Nobles) who proof-reads the articles, and Barrie Newman (Adelaide Mint) who carefully looks after the production process.

In this volume we have six articles on modern Australian topics. The articles by Paul Holland and Walter bloom are numismatic studies respectively of George V pennies and award medals struck by the Royal Australian Institute of Architects, WA chapter. Their treatments are exemplary demonstrations of the 'arcane art' of numismatic studies combining detailed knowledge with keen observation. These are foundational studies for others to follow. Vincent Verheyen uses his expertise in chemistry to analyse surface marks on predecimal proof coins made at the Melbourne branch of the Royal Mint. He successfully demonstrates that some of the marks result from production rather than careless handling, a finding that will have implications for collectors of proofs generally. Jeremy McEachern, Barrie Newman and David Rampling show another side of numismatics – how it can be used to inform our understanding of the past. Their entertaining articles range from illuminating the story of one of Australia's earliest dealers (Rampling on Isidore Kozminsky), to the sporting achievements of one of the country's celebrated early athletes (McEachern on Richmond 'Dick' Eve and the collection of his memorabilia in the National Sports Museum), and even the sorry tale of an 'official' fraudster who nonetheless got away with his misdeeds (Newman on a Ugandan High Commissioner).

The volume also contains five articles on matters historical. Three of them deal with iconography and make fascinating reading, especially when taken together. Bridget McClean looks at Tarentine civic coinage c. 470–450 BC. Charlotte Mann and Rachel Mansfield both deal with iconography under emperors of the Severan dynasty of Rome in the early third century AD. Charlotte deals with the imperial portraiture of Caracalla, while Rachel examines the civic coinage of the eastern city of Antipatris under Elagabalus. The results of their studies are illuminating about how important coins were for disseminating propaganda, and in turn, understanding what was important to the emperors and cities that commissioned them. Christian Cuello takes us to the world of the Visigoths, best known for sacking Rome, but also producers of coinage, some of which reside in the Australian Centre for Ancient Numismatic Studies collection at Macquarie University, which he catalogues and discusses. Finally, Frank Robinson provides a careful study of bank notes of the Empire of Brazil which will be of interest to aficionados of paper money.

There is something for everyone in this volume.

Dr Gil Davis

Managing Editor

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Uneasy lies the head: the isolated head type on Tarentine coins

Bridget McClean

Abstract

Due largely to the lack of accompanying attributes, the isolated head types that appeared on Tarentine stater issues between c. 470 and c. 450 B.C. are yet to be decisively identified as belonging to a particular figure. Isolated heads without any accompanying attributes were also a popular decorative motif in both Attic Italian imports and locally produced ware from South Italy; motifs which are directly comparable with the Tarentine numismatic imagery. Isolated heads that feature on vases without any accompanying attributes tend to be identified as non-specific individuals. However, the appearance of isolated heads in a Tarentine numismatic context suggests that the figure (or figures) to whom the head belongs was recognisable to the Tarentine locals. This is because it seems impossible that an anonymous male or female figure would have featured on their issues. Although a comparison between the vase motifs and numismatic iconography does not make it possible to identify the Tarentine head types with a particular mythical or historical figure, highlighting the similarities between the two better situates the isolated head types in their broader cultural context.

Keywords

[Taras] [Magna Graecia] [South Italian coinage] [Vase motif] [Isolated head]

Introduction

The Tarentine issues depicting an isolated head in profile enclosed within a circular line border have been the subject of much scholarly debate surrounding the identity of the figure to whom the head belongs. This type featured on the reverse of staters produced by the Spartan settlement between c. 470 and c. 450 B.C. and fractions sporadically continuing down to the 420s, as well as on gold coins of the second half of the fourth century, where the head can easily be identified as, or at least compared with similar depictions of Hera (Brauer 1986, 37-8; Fischer-Bossert 1999, 79; *HNI* 94-103). The heads of Apollo, Heracles, Athena and Zeus also appear on smaller gold denominations at this time (see *HNI* nos. 951; 984; 987; 990). Through a comparative study of the numismatic imagery and vase motifs, this paper will place the earliest stater types, produced between c. 470 and c. 450 B.C. in their cultural context. Vase motifs, comparable to the numismatic imagery, feature on both Attic Italian imports and locally produced ware from South Italy. In highlighting the problems associated with the

identification of the Tarentine head type, it will be argued that the similarities between the two visual formats suggest a connection between numismatic imagery and material culture, thereby indicating how numismatics can be used to further understand the relationship between coin imagery and cultural identity.

The Numismatic Iconography

The profile head on Tarentine issues raises two questions: firstly, whether the head is male or female, and secondly, to whom the head belongs (Evans 1889, 3 n. 5; Brauer 1986, 37-8; Cahn 1968, 70; *HNI*, 94). Although this article will be restricted to a focus on the stater types, it must be noted that fractional issues showing an isolated head were produced at Taras between c. 473 and c. 325 B.C. (*HNI* 94-8). The isolated head appeared in manifold depictions on drachms (Figure 1), litrae (Figure 2), half litrae (Vlasto no.1183), obols (Vlasto no. 1201), hemiobols (*HNI* no. 923), tritemorion (*HNI* no. 924), hemilitron (*HNI* no. 841) and possibly hexas issues (*HNI* no. 842).



Figure 1: Reverse of a Tarentine drachm c. 473 – 450 (SNG Aus., Gale pl. 10, 188).



Figure 2: Reverse of a Tarentine litra c. 470-450 (© Noble Numismatics, sale 99, lot 3294, 19 April 2012).

On the first series of stater issues – identified by Wolfgang Fischer-Bossert (1999) as Group 5 and dating to c. 470-465 B.C. (Fischer-Bossert 1999, 79)), the type shows a head in profile, facing left, enclosed within a circular line border (Figure 3).¹



Figure 3: Reverse of a Tarentine stater c. 470-465 B.C. (© Numismatica Ars Classica NAC AG, auction 82, lot no. 4, 20 May 2015).

The figure's hair is either short and secured with a taenia (Figure 4 A-B),



Figure 4: Reverse of Tarentine staters c. 470-465 B.C. (A: © Numismatica Ars Classica NAC AG, auction 40, lot no. 211, 16 May 2007; B: © Classical Numismatic Group, Inc. Triton VI, lot no. 30, 14 January 2003).

or tied to sit in the nape of the neck (Figure 5 A-B). On the issues in figure 5, beading is visible just above the base of the neck, possibly suggestive of a necklace.

¹ For the purposes of this article Fischer-Bossert's dating will be followed (see *HNI*, 14 n. 72).



Figure 5: Reverse of Tarentine staters c. 470 – 465 B.C. (A: © Classical Numismatic Group, Inc., auction 93, lot no. 12, 22 May 2013; B: © Gorny & Mosch GmbH, auction 220, lot 1051, 11 March 2014).

In the second series of issues (Fischer-Bossert's Group 7), dating to c. 465-455 B.C., only two dies survive – one depicting the head facing right, while one continues to face left (Fischer-Bossert 1999, 79). The head on the right facing die becomes more obviously feminine, with hair bound and the bun positioned above the fillet (Figure 6). The encircling border of the right facing die is dotted (figure 6). The left facing head in this group (Fischer-Bossert 1999, no. 114, R 76) closely resembles the issue in figure 1 in style, design of the hair, and border.



Figure 6: Reverse of a Tarentine stater c. 465-455 B.C. (Fischer-Bossert 1999, no. 112, R 75). © Brooke Pyke.

In the final series of stater issues (Fischer-Bossert's Group 9), which began to be produced c. 450 B.C., the isolated heads faced right (Fischer-Bossert 1999, 79). While two dies maintain the circular line border (Fischer-Bossert 1999, nos. 90 and 90' (Figure 7)), the feature is absent from one type (Figure 8). Another is enclosed within a wreath (Figure 9).



Figure 7: Reverse of a Tarentine stater c. 450 B.C. (Fischer-Bossert 1999, pl. 8, no. 131, R 90). © Brooke Pyke.



Figure 8: Reverse of a Tarentine stater c. 450 B.C.
© Classical Numismatic Group, Inc., Electronic
Auction 409, lot no. 14, 8 November 2017.



Figure 9: Reverse of a Tarentine stater c. 450 B.C.
(Fischer-Bossert 1999, pl. 8, no. 130, R 89).
© Brooke Pyke.

A.J. Evans (1889, 3) and Ross R. Holloway (1978, 38) tentatively identify the isolated heads (or some of the heads in Evans' case) on the stater issues as male and suggest that it depicts either Phalanthos or Taras. Ancient sources record that the Lacedaemonian Phalanthos was the leader of the Partheniai, a disenfranchised group of Spartans who reportedly founded the Tarentine settlement in c. 706 B.C. (Antiochus *FGrH* 555 FI 3; Diodorus Siculus, *Library*, 8.21; Strabo 6.3.2; Pausanias, 10.10.6; Cerchiai, Jannelli and Longo 2002, 144). Taras is thought to be the eponymous hero of the settlement (Antiochus *FGrH* 555 FI 3; Pausanias, 10.10.6 *cf.* Dionysus of Halicarnassus, *Roman Antiquities*, 19.1, 17.1-2; Servius *ad Virgil Aeneid* 3. 551; 6.773).

Where the head is thought to be female, it has been suggested (Evans 1889, 3, n. 5; Cahn 1968, 70; *HNI* 94) that it could belong to the nymph Satyra, mother of the hero Taras (Pausanias 10.13.10; Probus, *ad. Vergil, Georgics*, 2. 197; Kraay 1976, 175; Brauer 1986, 38; Rutter 1997, 54). H.A. Cahn (1968, 70) lists other possible female identities as Phalanthos' wife Aithra (Paus. 10.10.6); Thetis, Artemis, Aphrodite, or Persephone – the main goddesses whose cults were attested at Taras.²

Although scholarly identification of this head varies, these studies agree that the individual depicted was associated with the local cultural beliefs and/or myth history of the settlement. However, Kraay (1976, 175) notes that the absence of any additional attributes accompanying the head on Tarentine coins makes it impossible to draw decisive conclusions.

Vase Motifs and Numismatic Iconography

The depictions of isolated heads on South Italian vase painting is directly comparable to the numismatic iconography. The Apulian pelike dated to c. 370 B.C. in the Museo Provinciale at Lecce (no. 956) attributed to the Truro Painter shares similarities with the types produced in the first series of issues (e.g. Figure 3) and the left facing issue in Group 7. (CVA Lecce Museo Provinciale 2 (Italy 6) pl. 40, 12; 24; *RVAp I* 5/121, 117). The vase motif depicts the head of a woman, facing left. Her hair is bound and tied in a bun at the nape of her neck; unlike the coin type, wisps or curls escape the bun. The style of hair, straightness of the nose, thickness of the chin and small line of the mouth are features common to the left-facing depiction of the woman on both the pot and the coins.

² See also, Nafissi (2009, 247, n. 15 ff.)



Figure 10: Detail of an isolated head that appears on an Apulian amphora, Buncrana Group, c. 330 B.C., Meo-Evoli collection, L. 154, © Brooke Pyke.

The female heads shown in Figure 4 (A-B) shares features with that depicted on an Apulian amphora dating to c. 330 B.C. (Figure 10). Despite the chronological gap between the coin and the vase image in each case we see a left-facing, short haired head, wearing a hair band. The style of the eyes and overall shape of the heads are directly comparable and, additionally, the iconography of the head in Figure 4 (A) suggest some attempt has been made to depict the individual strands of hair, something which is also evident in Figure 10.

The reverse type shown in Figure 5 (B) bears a close resemblance to a female head on a dish recorded by Trendall and Alexander Cambitoglou (1991) as being ‘once on the New York market’ (Figure 11). They do have different styles of headwear, but the dotting on the hair of the coin die suggests that some attempt has been made to represent the curls (which are also apparent on the vessel’s female head).



Figure 11: Detail of a dish described by Trendall and Cambitoglou (1991, pl. IX, 3) as ‘once New York market’ © Lauren Murphy.

The right facing reverse type (Figure 6) belonging to the second series of issues, can be compared with the vase motif that appears on the Paestan bell-krater attributed to the Aphrodite Painter (Figure 12) (Heuer 2011, xxxiii). The vase motif shows the hair similarly bound and tied into a bun at the back of the woman’s head, rather than in the nape.



Figure 12: Detail of an isolated head that appears on a Paestan bell-krater, Aphrodite Painter, c. 360-350 B.C. Paestum museum no. 21481, © Brooke Pyke.

The hairstyle of the type shown in Figure 7, which belongs to the final series of stater issues, is directly comparable to a black figure style Athenian lip cup fragment found in Italy.³ The cup, now in the British Museum (no. 1836,0224.263), is attributed to the Sakonides Painter and dates to c. 575-525 B.C.⁴ The woman appears on the cup in profile, facing left. On both objects she wears a fillet, with her hair hanging down loose over her shoulders and tied again just below the neck, with her ear clearly visible. Because of the chronological gap between the coin and the lip cup and the stylistic similarities between the two, it is possible that the numismatic iconography has deliberately archaized; something which is arguably supported by the overall style of the type and considering the appearance of the other types produced in the final series of issues.

The imagery of the reverse type in Figure 8 is unique in that it is the only Tarentine type of an isolated head depicted wearing an earring and not enclosed within a border. The hair bindings and jewellery of the head shown on this coin share similarities with the Campanian lekanis lid (Capua no. 7813; CVA Capua 1 (Italy 11) pl. 49, 12,18; 23). The lekanis lid shows a female head facing right, her hair bound with a broad fillet at the front and tidied into a large bun at the back, and with her ear clearly visible. The lid dates to the late 4th century B.C., making it contemporary with the later fractional types. The reverse type shown in Figure 9 is the only wreathed issue, with a similar style of wreath encircling the female head that appears on the Apulian red-figure plate, produced between c. 330-320 B.C. (Figure 13). Although the vase image post-dates the Tarentine type shown in Figure 9, the vase imagery is contemporary with the heads that feature on fractional types (such as *HNI* no. 950, issued in c. 314 (*HNI* 99-100)). As well as this, in South Italian vase painting isolated heads often appeared accompanied by, or emerging from foliage (see Curtius 1937, 113, Jastrow 1946, 74; Schauenburg 1957, 205; Schmidt, Trendall, and Cambitoglou 1976, 39). The broad style of fillet shown on the coin type

- 3 Vases depicting this style of isolated head are mainly found in Etruria or central Italy (such as: Antikensammlungen, J12; Museo Civico, 291; British Museum, 1836.2-24.263; British Museum, 1867,0508.973) possibly suggesting that the vase motif held relevance for the non-Greek inhabitants. That the type also appears on Tarentine coins, suggests that it was also relevant to the Tarentines.
- 4 http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=399369&partId=1

can be likened to that worn by the woman on the Attic lip cup in the British Museum (no. 1836,0224.263, see note 4). The hairstyle of the coin type varies from that of the vase motif, shown turned up and tucked under the fillet, rather than hanging down over her shoulders.



Figure 13: Apulian red-figure plate, c. 330-320 B.C. © Worthington Galleries (<https://worthingtongalleries.com/shop/gorgeous-4th-century-b-c-apulian-red-figure-plate-depicting-lady-of-fashion/>).

The identity of the isolated heads that appear in South Italian vase painting is something that has also troubled scholars of South Italian vase painting (Heuer 2011, 2). The majority of scholars have identified the isolated heads on vase painting as belonging to divinities or mythological figures (see Jastrow 1946, 73-4; Trendall 1955, 104-105; Schauenburg 1957, 205; Trendall and Cambitoglou 1982, 648; Heuer 2011, 2 cf. Furtwängler 1912, 32). However, in all cases this identification was based on the accompanying attributes of the figures, such as tendrils and flowers (Curtius 1937, 113, Jastrow 1946, 74; Schauenburg 1957, 205; Schmidt, Trendall, and Cambitoglou 1976, 39), Phrygian caps (Schmidt 1975, 130-2; Kossatz-Deissmann 1990, 517-520) or wings (Smith 1976, 5, 126-132, 151-157, 185-188, 197-213, 26-261) – all of which the Tarentine coins lack.

Isolated Heads in South Italian Vase Painting

On vase painting, the choice of subject matter and style of depiction was influenced by popular taste as well as the social, cultural, and political institutions and events (Oakley 2009, 614-17). Although men also feature, the depiction of an isolated female head in profile is one of the most common decorative motifs in South Italian vase-painting, appearing as a decorative motif in just over one-third of the published corpus (Heuer 2011, 1). The discovery of kiln-dump material at the South Italian settlement of Metapontum has revealed that the Achaean settlement was a primary producer of Early Lucanian red-figure pottery (see Thorn and Glascock, 2010, 777). Although no such evidence has been discovered at Taras, the settlement is considered one of the major centres of Italiote vases (Trendall 1989, 94, 170; Schmidt 1996, 447 cf. Carpenter 2003, 5-6). It is in the region of Apulia, to which Taras belongs, and it is in Apulian

vase-painting that the isolated head motif retains the greatest longevity and popularity (Heuer 2011, 42).

It is thought that the motif was transferred from Athens to South Italy along with the red figure technique during the third quarter of the 5th century B.C. (Heuer 2011, 40; Mertens 2011, 25). Although it had appeared on vase painting produced in the Greek mainland and Aegean since the late Geometric period (Heuer 2011, 18-19), the isolated head motif only became popular in South Italian vase painting during the second quarter of the 4th century B.C. (Lehnert 2011, 45; Heuer 2011, 18, 40). This increased utilization of the isolated head motif coincided with a divergence in local styles from the Attic model thanks largely to a steady decline in Athenian exports in the aftermath of the Peloponnesian War (Trendall 1989, 17 *ff.*; Schmidt 1996, 444; Heuer 2011, 40). This decline promoted the expansion of South Italian workshops (Trendall 1989, 7; Schmidt 1996, 443; Heuer 2014, 64).⁵

In South Italy, vases depicting an isolated head, appeared in a context that referred to funerary beliefs and cult practices. Other vases employed in these contexts carried scenes of myths and legends involving death and depictions of the underworld (Heuer 2011, 18). Vases with isolated heads have been found in graves belonging to both the Greek inhabitants and native population, suggesting that the imagery had wide ranging significance to all parts of the market in Magna Graecia (Lehnert 1978, 47; Mertens 2011, 25; Heuer 2011, 1, 42). Non-Greek interest in the motif is further demonstrated by the fact that nearly three quarters of the Attic vases found in Italy come from Italic and Etruscan contexts (Heuer 2014, 63). As well as this, the majority of 4th century South Italian vases were produced and used in areas that are considered to be outside of Greek control (Heuer 2014, 63). Heuer (2011, 18-19) notes that isolated heads are absent from vases depicting comic scenes and those showing the symposium or gymnasium. The class of vase depictions that the isolated heads are absent from arguably suggest that they are deliberately removed from scenes of everyday life, perhaps because the image was in some way chthonic, or associated with a higher divine-like realm.

Although the isolated head reached its pinnacle of popularity in South Italian vase-ware after the appearance of the imagery on Tarentine coins, the appearance of an isolated head in numismatic imagery could suggest a move away from this chthonic association. The isolated head's depiction on coinage, a functional, everyday item, could indicate that the imagery possessed inherent cultural meaning, implying that its appearance in a funerary setting was an extension of this expression. The isolated head's depiction on coinage, a functional, everyday item, should indicate that the imagery possessed a complex cultural meaning which was not confined to funerary contexts.

5 Heuer (2011, 40-41) notes that the increased use of the motif in vase painting on the Greek mainland vases during the 4th century B.C. seems to have been unrelated to the use of heads on South Italian vases.

Because it is held that isolated heads on vases do not all represent the same divinity (Schmidt 1975, 131; Schauenburg 1989, 36-37), scholars who concern themselves with the identities of the isolated head motif find themselves at much the same problem as numismatists attempting to identify the Tarentine head coin type. Cambitoglou (1954, 121) and Schauenburg (1974, 149) suggest that in most cases it was probable that isolated heads were viewed as abbreviations of full figures, which did not have any religious connotations. Similarly, Trendall and Cambitoglou (1982, iii) suggest that in many cases, the isolated heads on smaller vases probably had 'no particular mythological or religious significance.' Schmidt (1975, 39; trans. Heuer 2011) similarly postulates that it is possible that 'the Apulians themselves used the motif ambiguously.'

Given that the numismatic imagery must have had a significance to the local population (Brauer 1986, 18), the appearance of the head on various Tarentine denominations for an extended period (from c. 470 B.C. until the second half of the 4th century B.C.) suggests that the isolated head held relevance to a broad social sector. The popularity of the isolated head in South Italian vase painting reflects a similar cultural significance of the motif for the South Italian inhabitants.

Conclusion

This study of the unidentified isolated head types that appeared on Tarentine stater issues between c. 470 and 450 B.C. has shown that the various types find a near identical parallel with isolated heads that feature on vases either found or made in Italy, which serves to suggest something of its identity. Despite isolated heads as vase motifs that appear without any accompanying attributes being identified as non-specific individuals, the appearance of an isolated head on various Tarentine denominations suggests that the imagery was relevant to the Tarentine locals as it seems impossible that an anonymous male or female head would be chosen as a coin type; the minters and their immediate audience must have recognized the identity of this figure. Because of the absence of any discernible attributes accompanying the isolated heads that appear on Tarentine issues it is not possible, I believe, to identify the head types with a particular mythical or historical figure. It is perhaps not possible to conclusively say that the head is always that of a woman but I believe that this is most likely, the figure is certainly female in Figures 8 and 9, both of which belong to Fischer-Bossert's Group 9. A comparison with the motif of the isolated head on South Italian vase-painting underlines the broader cultural importance of this motif. Here it appears that the head is very often that of a woman. The archaeological evidence would seem to indicate firstly that pots depicting an isolated (female) head were commonly used in a funerary context and that those involved in these rites might be either Greeks or natives. I am not suggesting that the isolated head shown on both coins and vases has the same identity. Rather, I am

pointing to the popular use of this motif in the art of the region, and suggesting that this popularity is a feature of the visual culture of the diverse inhabitants of South Italy.

Acknowledgements

This article was written while undertaking a Junior Research Fellowship at the Australian Centre for Ancient Numismatic Studies (ACANS), with funding provided by ACANS and La Trobe University.

The author would like to thank Associate Professor Kenneth Sheedy, Dr. Gillian Shepherd and the anonymous reviewers for their helpful comments and suggestions, Charlotte Mann and Lauren Murphy for their feedback and encouragement – both of whom greatly improved the final piece, Brooke Pyke and Lauren Murphy for their illustrations, and Steven Morrice for his continued patience, support and understanding.

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Bridget McClean is currently studying a Master of Arts by research at La Trobe University. Her thesis focuses on the coinage produced by the Greek settlements in Magna Graecia.

Abbreviations

CVA *Lecce* = Romanelli, Pietro 1927, *Corpus Vasorum Antiquorum: Lecce*, Museo Castromediano 2, Italy 6, Bestetti & Tumminelli, Milan.

CVA *Capua* = Mingazzini, Paolino 1935, *Corpus Vasorum Antiquorum: Capua*, Museo Campano 1, Italy 11, Libreria dello Stato, Rome.

RVAp = Trendall, A.D. and Cambitoglou, A. 1978, *The Red-Figured Vases of Apulia, Volume I*, Clarendon Press, Oxford.

HNI = Rutter, N.K., Burnett, A.M., Crawford M.H., Johnston, A.E.M., Jessop Price, M. (eds.), 2001, *Historia Numorum: Italy*, The British Museum Press, London.

Vlasto 1977 = Ravel, O.E. 1977, *Descriptive Catalogue of the Collection of Tarentine Coins Formed by M.P. Vlasto*, Obol International, Chicago.

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