

## Some terracotta figurines from Lebanon in the Museo Arqueológico Nacional, Madrid

### تماثيل الطين من لبنان في المتحف الأثري الوطني، مدريد

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#### Abstract

This paper investigates five skeptical figurines from the private collection of *Tomas de Asensi y Lugar*, in the collection of the National Archeological Museum in Madrid. Asensi marked the location where he purchased these figurines in his manuscript and specifies them from Lebanon. The examination of these figurines is classified typological as "banqueter". The aim of this study is to present as possible the production center, origin and the meaning within the socio-cultural context with a wide range of iconographical and stylistically comparisons from local, Greek and Near East models.

**Key words:** Figurines, female, banqueter, *mitra*, polos, Greek, Near East figurines, Hellenistic period.

#### ملخص

هذا المقال دراسة لعدد من الدّمي الطينيّة ضمن المجموعة الخاصة «لتوماس دي أسينسي إي لوغار»، الموجودة ضمن مجموعة المتحف الأثري الوطني في مدريد. حدد أسينسي المكان الذي ابتاع هذه الدّمي الطينيّة في مخطوطته على أنّها من لبنان. الهدف من هذه الدّراسة هو محاولة لتقديم مركز إنتاج هذه الدّمي قدر الإمكان ضمن السياق

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- عالم آثار لبناني، طالب دكتوراه. تحضير رسالة الدكتوراه في الجامعة اللبنانية كلية الآداب والعلوم الإنسانية والاجتماعية، بعنوان «التابوت الروماني المحلي في لبنان: المواد والتقنيات والأيقونية». بإشراف الدكتورة زينة فاني ألبى عمل ضمن فريق المديرية العامة للآثار في صور - منذ العام 2008 وحتى تاريخه باحث ومنقب

الاجتماعي والثقافي، والايقونوغرافي وذلك من خلال مقابلتها ومقارنتها مع مجموعة واسعة من التماذج المحلية واليونانية ومن مراكز الشرق الأدنى.

**الكلمات المفاتيح:** تماثيل صغيرة، أنثى، مأدبة، ميترا، لعبة البولو، اليونانية، تماثيل الشرق الأدنى، الفترة الهلنستية

### Introduction:

The terracotta figurines addressed in this article form a part of the collection of antiquities in National Archeological Museum in Madrid which originates from the private collection of *Tomas de Asensi y lugar*. Asensi noted in his book seven Egyptian coroplastic terracotta figurines from the Phoenician city of Beirut<sup>1</sup>; whereas only five of these pieces are mentioned in this study. These five figurines are homogenous in their typology of figurines portraying a reclining female banqueter (N<sup>os</sup> 15-, Figs. 15-), and can be assigned to a period that ranges between first to second century B.C.; A brief summary of Asensi's aspects of life will be helpful to better understanding for his collection.

### Tomas de Asensi y lugar

Tomas de *Asensi y lugar* was born in Algeria in February 1811<sup>2</sup>, and died around 1875<sup>3</sup>.

He was well educated man and proficient in many languages as he was also familiar with many science and humanities Asensi was introduced to

the diplomatic career by his father, who trained him to function as a chancellor in Algiers - After that and during his life career, Tomas Asensi vacant multiple positions from 1836 to 1843 as he was appointed vice-consulin in Genoa Nice and consul of Elsener and Cette. In 1848 he was appointed Consul general to the Minister of state in Madrid and then in 1854 as deputy director of the commerce in Spain, until he was the director of commerce in Spain (1855). During his career as director of Commerce and consul he had some trades and collected archaeological pieces, his collection was exceptional because of the catalogue dated to 1875 by Asensi himself.<sup>4</sup> this catalogue included the origin, subject, measurements, description for the pieces in addition to ink drawings showing details of the objects. The collection was divided into categories (architecture and ceramics, terracotta figurines, etc.) and from different places like Asia (Persia, India, Palestine, and turkey), Africa (Egypt, Morocco, Algeria, and Tripoli, Sierra Leone) and from America.

After Asensi's death and due to financial issues his widow *Maria Del Rosario de Laiglesia*, offered the Asensi antique collection which composed of 1320<sup>5</sup> to the state in 1876<sup>6</sup> and acquired to the National Archeological Museum in Madrid.

### Catalogue

The catalogue embraces five terracotta figurines presented according to their typology. Each catalogue enters with paper catalogue number, the inv. museum number, measurements which are given in centimeters and in general are the maximum height (H), width (W), and thickness, as well to the color, condition and bibliography followed by a description. This catalogue was made by the aid of the catalogues by Laumonier (1921) and Pons (1997).

#### Type: Reclining Female.

**No 1. inv. no: MAN 3190 (Fig. 1)**

**Dimension:** H: 18 cm, W: 9 cm; thickness: 3.8 cm.

**Color:** Umber<sup>7</sup> in color or whitish gray<sup>8</sup> clay.

**Condition:** Hollowed poor neglected model, blurred. The back is flat.

**Date:** First to second century B.C.

**Bibliography:** Laumonier 1921: 112, n° 560; Pons 1997: 108, n° 25; Rada y Delgado 1883: 250.



**Fig. 1: Reclining woman with oriental coiffeur.**

Photo by: Angel Martínez Cams (Museo Arqueológico Nacional - Resultados de la búsqueda (mcu.es))

**Description:** A fully clothed female lies upon a very thin and low couch. She reclines in frontal position supporting herself on her left side. The face and torso are hardly defined. Her upper body is leaning to the left, while the head is tilting to the right. The legs are stretched one above the other, her right leg lies upon the left one. Her right arm extends and rests on the right thigh while the fore arm bends inward. The left elbow and forearm rests on a cushion<sup>9</sup>, a cup is seen in her left hand<sup>10</sup>. She wears a long chiton from which the feet protrude, were the uppermost left ankle is raised upward on the right ankle forming a fish tail form; she is probably wearing shoes. The himation pulled over the high oriental conical coiffeur and acts like a veil and falls around her torso, then wraps tight around her limbs. No signs for the folding for the himation.

**No 2. inv. no: MAN 384711 (Fig. 3)**

**Dimension:** H: 7.2 cm; W: 8.5 cm; thickness: 2.1 cm.

**Color:** Yellow<sup>12</sup> in color or white<sup>13</sup>.

**Condition:** Hollowed and blurred.

The back is flat.

**Date:** First to second century B.C.

**Bibliography:** Laumonier 1921: 112, n° 563; Pons 1997: 107, n° 21;



**Fig. 2: Reclining female with polos**

**Description:** Female in frontal position reclines on her left side on a low couch, supporting herself on a cushion. The upper body is lifted to an almost perfectly straight position. The legs slightly bend and the knees are somewhat forward. Her right hand stretches along her right side. The left elbow rests on the cushion while the forearm slightly rises holding a cup against her body.

Her face is ovoid. The eyes, nose and mouth are identified, the chin is round, and the anatomy especially the breast can be clearly seen. She wears a

V-neck, long chiton from which the feet protrude. On her head she wears wide and low polos and a beaded diadem with a himation framing her face.

**No 3. inv. no: MAN 3848 (Fig. 4)**

**Dimension:** H: 9 cm; W: 11.4 cm; thickness: 3.8 cm.

**Color:** Yellowish<sup>14</sup> in color.

**Condition:** Hollowed. No vent hole. blurred model, covered with whitish grey crust. The back is flat.

**Date:** First to second century B.C.

**Bibliography:** Laumonier 1921: 112, n° 561; Pons 1997: 108, n° 23; Iàm. LI, n° 2.



**Fig. 3: Reclining woman with high oriental coiffure.**

**Description:** Female banqueter in frontal position reclines on her left side upon a thick couch, supporting herself on a cushion, the upper body is straight. The left leg is extending while the right leg is seen in profile and bended at the knee upward. Her right elbow

rests on the right hip and the forearm extends inward, while the left elbow and forearm rests on a cushion. She holds an object in her left hand possibly a cup.

The face is ovoid; the eyes, nose and mouth are not identified, the chin is pointed. She wears a long chiton with V-neck. The feet protrude from the chiton. A himation pulled over her high conical cap which has a carved peak probably linked to a Persian style, draped over the left and right shoulders framing the upper body and arms and wrapping her lower body. The coiffeur is indistinct.

**No 4. inv. no: MAN 3850 (Figs. 56-)**

**Dimension:** H: 7.7 cm; W: 10.8 cm; thickness: 2.4 cm.

**Color:** Yellowish in color<sup>15</sup>; greyish. Traces of red color on the feet<sup>16</sup>.

**Condition:** Without vent hole. The back is flat.

**Date:** First to second century B.C.

**Bibliography:** Laumonier 1921: 112, n° 564, Pl. LI, n° 1; Pons 1997: 108, n° 24; Iàm. LI, n° 1.



Fig. 4: Reclining woman with mitra and conical cap.

**Description:** Female banqueteer reclining in frontal position on her left side, with her upper body propped upright by the left arm supporting her body on her left bended elbow. Her head is slightly tilted to the left. The legs are slightly bended with the knees forward; the feet are high. Her extended right arm rests on the right side grasping the border of the himation in her right hand. While she holds in her left hand an object probably a cup<sup>17</sup> or patera<sup>18</sup> against her body.

Her face is ovoid, the nose is wide, the mouth is small with thin lips and the chin is round; the anatomy of the breast can be clearly seen. She wears a long chiton with *échancrée* neck and a himation framing her face and apparently pulled over her headdress then fastened over the shoulders. She grips the side of the himation in her right hand thus thick horizontal folds is grasped below the hand, then the himation falls to the feet in thin folds. A belt can be seen under the breast. She wears a necklace and earrings. The hair is found as puffs over the ears and below the conical cap and sorts as a tuft under the head-band *mitra*<sup>19</sup> which ends with a boucle on each side<sup>20</sup>. she is must probably wearing shoes.

**No 5. inv. no: MAN: 384921 (Fig. 7)**

**Dimension:** H: 6.8 cm; W: 13 cm; thickness: 3.6 cm.

**Color:** Reddish<sup>22</sup> in color.

**Condition:** hollowed; The head, right shoulder and half of upper torso are missing. The rest of the body is cracked. The back is flat.

**Date:** First to second century B.C.

**Bibliography:** Laumonier 1921: 112, n<sup>o</sup> 562; Pons 1997: 107, n<sup>o</sup> 22;



**Fig. 5: Reclining woman.**

**Description:** fragment of the lower body of female banqueter, the upper body along with the head are missing. She is in reclining position on her left side upon a low couch; a thin cushion can be identified. The legs are bent together at the knee. Her right hand rests along the right side. In her left hand she holds a patera<sup>23</sup> against her body. She wears a long chiton from which the feet protrude, and most probably a himation which wraps her limbs tight thus no folds can be recognized.

#### **Analysis:**

This group constitutes one of the most common themes in coroplastic

art: the *banqueters*<sup>24</sup>. The figures are almost eroded and it's nearly impossible to define some facial features or hairdos, nonetheless we can outline some anatomical features as the breasts which are clearly emphasized in *cat. n<sup>os</sup> 2,5*. Despite that they are unified in gender and clothes (long Greek chiton with himation), they are roughly similar in their general pose. The treatment of some elements such as the posture of the upper body, the position of the legs and feet, hairdos, headpieces as well as furniture show diversity of prototypes and molds used in production.

Stylistically, in general composition, according to the gender, clothing and occasionally headpieces, these figurines are extensively documented in the coroplastic art in Hellenistic Mesopotamia were reclining banqueters are exclusively depicted as females<sup>25</sup>. While the comparison on the posture and position of the legs suggest influences from different coroplastic centers.

The tilted upper bodies with extended legs and feet like fish tail as per *cat. n<sup>o</sup> 1* (**Fig. 1**) recalls the posture of figurines from Babylon; case in point the nude figure in Louvre Museum<sup>26</sup>. Another version of the titled upper body position yet the right leg is extended forward the l. leg

as in *cat. n° 4* (**Fig. 5**) reminiscent of those of alabaster figurine from Parthian Mesopotamia especially were no couches and cushions are added to the scene<sup>27</sup>. The combination of frontal position of the upper body with straight and almost horizontal line on the shoulders along with the r. leg bended upward at the knee (**Fig. 4**), is unusual in Mesopotamia (the upper body is usually in third quarter posture) on the other hand this posture is widely detected on male banqueters from Taranto between 6<sup>th</sup> to 4<sup>th</sup> century B.C<sup>28</sup>; while the frontal position with extended legs slightly bent at the knees (**Fig. 3**), similar to those from Aegean islands like Imbros and from Eleonte<sup>29</sup>; while in *cat. n° 5* (**Fig. 7**), the upper body is missing but the position of the legs bending together at the knees, which prompts the style from Samos example the commissioner's figure<sup>30</sup>.

The position of the right hand constantly seen prolonging above the right leg whiles the left elbow always bending and resting on a cushion except for *cat. n° 4* (**Fig. 6**). The left forearm sometimes rises up to the chest as in *cat. nos 2, 4* (**Figs. 3,5**) or extends straight but in both cases holding different objects *cat. nos 1, 3, 5* (**Figs. 1,4,7**). The furniture and attributes varies from one figure to another, thus the low couches differ in style from

thin to thick mattresses, with cushion on the left side, except of one figurine (**Figs. 56-**) where no couch is added to the figure. The attributes are confined with *patera* and cups.

The styles of the hair are undistinguished in most cases except in *cat. n° 4* (**Figs. 56-**) which follows a Greek hairstyle, whereas in *cat. n° 1* (**Fig. 1**) the hairdo follows the oriental hairstyle with possible turban under the himation and though this style is not widely spread, it is attested on a stela on display in the National Museum of Beirut from Qartaba<sup>31</sup>.

Generally Greek men and women wore no headdresses<sup>32</sup> and yet the headdress was not a quotidian item<sup>33</sup> however the Asensi female reclining figurines are all veiled in himation which pulled over different headpieces. the low beaded *polos* in Greek style (**Fig. 3**), was the common headdress of banqueters and was worn by both male and female banqueters<sup>34</sup>, one of which a figurine from Corinth is said to be female banqueteer<sup>35</sup>, it represents a reclining female, wearing a light chiton and polos on her head, and holds a phiale in her left hand; and it is referred as Aphrodite and derived from Babylonian Astarte. Another female figurine from Babylon and now in the Pennsylvania Museum of Archaeology and Anthropology (B 9122)<sup>36</sup>

represents a reclining female lying on top of a low couch, wearing long light chiton and himation with polos on her head. The conical cap with carved peak (similar to Kybrasia which is a Persian style<sup>37</sup> (Fig. 4) is comparable to one fully draped female banqueter wearing a pointed cap (Kyrbasia) with curved peak on her head from Seleucia (n° 687)<sup>38</sup>, whereas the turban with a himation pulled over the head is attested locally and reminds us with the portraits from Palmyra. The conical cap like the pileus was worn in ancient Greek and varies in form amongst the different nations by whom it was adopted<sup>39</sup> along with the *mitra*, which is originated as a Near Eastern headband<sup>40</sup> (Figs. 56-).

Another version of same theme is known<sup>41</sup> from Tripoli - Lebanon and now on display in the collection of *The American University of Beirut Archaeological Museum*. What is interesting of this figurine lies not only in its singularity as the only known example of the banqueter type known in Lebanon, but also its gender as male, and the treatment of the posture and the position of the right arm which is now curved inward, furthermore the attributes in both hands: a *rhyton* in the right hand, and possibly a pet in the left one. However, this statuette does not provide us with further information

concerning female banqueters except that banqueter theme was not confined with female gender but also as male figures, following the majority of Greek models, which are usually depicted as males<sup>42</sup>.

In comparison with other pieces apparent from Lebanon was a terracotta figurine collected by Dosseur, Fernand-Henri and Darasse-Dosseur, Marie and now held by Louvre Museum, Department of Oriental Antiquities (AO 1584)<sup>43</sup> however not exposed; This figurine dated back to 800500-. The uniqueness of this piece is that it illustrates a reclining woman stretched on a high banquet in frontal position on a high bed; both legs extended above each other while her right hand stretched over the right leg; while the other is bended resting the elbow on a cushion while holding an object or a pet in her hand. The face is in frontal position but eroded; we can still see traces earring in front the hair which falls down to the shoulders. in front her legs a child also reclining and tilting to the left supporting his weight on the left elbow. Double reclining figures is not an outlandish motif as it is attested on sarcophagi from Lebanon as the limestone sarcophagus from Déde.

One more alabaster figurine was discovered in Phoenicia 305224-



B.C. held now by Louvre Museum but not exposed (AO 24597)<sup>44</sup> also demonstrates a reclining woman with feminine features and pleated himation. Most probably wearing a long sleeve dress. The body is in a frontal position. The right feet are bended upward at the level of the knee while the right hand extended over the right leg. The weight of the upper body is rested on the left elbow whereas the arm extended in front the chest while the palm of the hand and the fingers are clearly carved as though she is holding an object.

Regardless to the scarceness of comparable terracotta figurines of banqueter theme from Lebanon, the banquet scenes and banqueters are found generously on stones and across periods. One of many, a well-known banqueting scene depicted on the long side of Ahiram sarcophagus<sup>45</sup> from Byblos dated back to 850 B.C.; another familiar scene dated to about 430 B.C. shows a banqueter holding a huge horn cup in his right hand on the small side of Sarcophagus of Satrap of Sidon<sup>46</sup> now in Istanbul Archeological Museum. Alternative scene from Saida is attested on a painted Funerary stela of Robia<sup>47</sup> in National Museum of Beirut who lived sometime from second to first century B.C. Numerous banqueting scenes correspondingly with funerary iconography are verified on reliefs and

sarcophagi from the roman period, hence these representations were mainly male banqueters accompanied by a female (reclined or seated at the end of the couch for example the sarcophagi from Tyre, Rachaya and Nebi Shit<sup>48</sup>) except of one unique banquet scene representing a female banqueter reclining on a high legged bed on the long side of a marble sarcophagus from Beirut<sup>49</sup> on display in the National Museum of Beirut.

There is a major debate to the function of this terracotta banqueter's (male/female). Many unanswered questions remain regarding the significant cult of their presence. These types of banqueters, which could be interpreted in a variety of ways, is more significant if it can be related to the specific context and associated material, which is unfortunately unknown for this group. Some indications point to its interpretation as a cultic banquets designating to worship god and goddess, or heroized the dead or heroes, this depends on whether the terracotta is considered religious or funerary banquets<sup>50</sup>. Hence the veiling is indicative to special occasions and the polos considered as attribute to the mother goddesses and related to fertility cult, in Greek art, or worn by the cult devotees of both gender<sup>51</sup>. Whereas the *mitra* is also

often worn by the wine god Dionysus and considered as a recurrent element in the iconography of deities involved in erotic scenes or passion scenes<sup>52</sup>, in addition to the attributes held by the banqueters especially cups, *patera* and both are related to libation; It is therefore most probably these representations of female banqueters can belong to either divinities or mortal women as devotees, priestess participating in ritual symposia;

### Conclusion

At the end of this reading we must take note to the diversity of these figurines in their style and fabric despite they belong to the same type. In consequence these figurines assemble a combination of inspired regional iconography. The assessment of the terracotta to the geographical area is based on stylistic and clay analysis, regardless of no clay analysis according to fabric color (especially the reclining figures) we can doubt about the Egyptian coroplastic center theory; it is nearly impossible to link

these figurines to specific coroplastic centers with the wide circulation of the molds, typologies and figures among ancient production centers. What is more interesting is the rareness of terracotta reclining figures comparisons from Egypt except from one terracotta figurine from Memphis from the collection of Fouquet representing a female reclining on a high four legged bed, and probably referred as Isis, and was related to sacred meal ritual<sup>53</sup>, in spite of that this theme was well known in Egypt since the half of the third millennium B.C. and attested frequently on many funerary steles. The iconographical and stylistic analysis of these figures shows a combination of influences, styles and techniques from different centers, a clay analysis is the affirmative answer related to production centers to know whether these pieces were taken from their origin country and purchased by antiquity dealers in Beirut where Asensi bought them, or if these pieces were imported from ancient times and subsequently used by locals.

### Notes:

1- Laumonier 1921: 111.

2- Yanes 1995: 5.

3- Yanes 1995: 7.

4- Yanes 1995: 7.

5- Sanchez 1993: 362.

6- Yanes 1995: 5; Sanchez 1993: 362.

7- Pons 1997: 108, n° 25.

8- Laumonier 1921: 112, n° 560.

9- Laumonier 1921: 112.

10- Pons 1997: 108, n° 25.

11- This figurine is noted under the inv. n° 3849. in *the Catalogue du terres-cuites du musée Archéologique du Madrid* by **Laumonier, A. 1921** (Paris).

12- Pons 1997: 107, n° 21.

- 13- Laumonier 1921: 112, n° 563.  
 14- Pons 1997: 108, n° 23.  
 15- Pons 1997: 108, n° 24.  
 16- Laumonier 1921: 112, n° 564.  
 17- Pons 1997: 108, n° 24.  
 18- Laumonier 1921: 112, n° 564.  
 19- Laumonier 1921: 112, n° 564.  
 20- Winter 1903: 207, n° 2.  
 21- This figurine is noted under the inv. n° 3847, in the *Catalogue du terres-cuites du musée Archéologique du Madrid* by Laumonier, A. 1921 (Paris).  
 22- Laumonier 1921: 112, n° 562.  
 23- Laumonier 1921: 112, n° 562.  
 24- The earliest banquet scene is attested in Mesopotamia in Assyrian art, while the oldest terracotta production centers was in Southern Ionia, perhaps Samos or Miletus in second half of the sixth century B.C., for the origin and history of banquets and banqueters, see, J.-M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIIe au IVe siècle avant J.-C.*, (Rome, 1982); Balty, Greenberg 2004: 215-297; Langin-Hooper 2007: 152;  
 25- The reclining figurine from Mesopotamia can be nude, fully or partly wrapped; for the reclining figurines in Mesopotamia, see E.D.V. Buren, *Clay figurines of Babylonia and Assyria* 16 (Great Britain, 1930); W. Ingen, *Figurines from Seleucia on the Tigris: discovered by the expeditions conducted by the University of Michigan with the cooperation of the Toledo Museum of Art and the Cleveland Museum of Art, 1927-1932*, (Ann Harbor, 1939); K, Karvonen-Kannas, *The Seleucid and Parthian terracotta figurines from Babylon: in the Iraq Museum, the British Museum and the Louvre* (Firenze, 1995); S. Langin-Hooper, *Figurines in Hellenistic Babylonia: Miniaturization and Cultural Hybridity* (Cambridge, 2020). Langin-Hooper 2007: 152 ; Heuzey 1883: 3, Figs 2-4, Pl. 3 n° 2, 3, 4;  
 26- Heuzey 1883: 3, Pl. 3, Fig. 3.  
 27- For comparison, see Evans, Kevorkain 2000: 118, Fig. 90;  
 28- Besques 1954: 61, Pl. XLII, B401-B404, 63, Pl. XLIII, B415-B416; Ferruzza 2016: 215, Fig. 1, 216, Fig. 7.  
 29- Besques 1954: 33, Pl. XXIV, B190, 47, Pl. XXXII, B293-B293.  
 30- Benzec 2010: 25-41;  
 31- Doumet-Serhal, *et al.*, 1998: 145, 188, n° 94; Gatier 2005: 77-89;  
 32- Benda-Weber 2014: 96.  
 33- Müller 1915: 81-84; Ridgway 1993: 173-Nr 4.65; Şare-Ağtürk 2014: 51.  
 34- For banqueter with polos, see Davidson 1952: 36, n°s 164-165, 37, n°s 171, 177, Pl. 12, 48, n°s 301, 303, Pl. 25; Stillwell 1952: 104-112, Pls. 18, n°s xiv,3, 5, 19-23, n° xiv, 25.  
 35- Richardson 1989: 215; Robinson 1906: 168-170, Pl. XII, 20;  
 36- Legrain 1930: n° B9122; Langin-Hooper 2020: 239, Fig. 5.19a, b.  
 37- Benda-Weber 2014: 104-105.  
 38- Ingen 1939: 159, n° 687, Pl. XLV, 325.  
 39- Mollet 1987: 256.  
 40- Benda-Weber 2014: 99-100, Fig. 3.  
 41- The AUB, from J. Rouvier Collection represents a fully dapped male figure representing a reclining banqueter in frontal position. He lies upon a couch, supporting himself upon his left elbow. His left forearm is raised towards his chest; he holds an animal (perhaps a goat) in his left hand. The right arm is extended inward towards the left leg; he is holding a horn cup perhaps a rhyton in his right hand. The legs are extended. The head is covered with a diadem. The hair is finely grooved over the forehead and over the ears. The face is ovoid, the eyes, nose and mouth can be clearly seen. He is wearing a long pleated chiton with a high round neck and long sleeves. The pleats are vertical on the chest. The himation drapes over the shoulders and wraps the upper body as diagonal pleats can be seen on the sleeves and around the waist. The feet can be seen as a protrusion from the long chiton.  
 For this figurine see, N. Khadra, 2021: *The Terracotta Figurines from the J. Rouvier Collection at the American University of Beirut Archaeological Museum (AUB)*.  
 42- For the handmade male banqueters, see Stillwell 1952: 54-55, Pl. 8; B.-M. Kingsley, *The terracottas of the Tarantine Greeks* (The J. Paul Getty Museum 1976). For mold made banqueter, see Walters 1903: 61, n° A403, 91, n° B113, 117, n°s B262-263, 147, n°s B452-455, C540, 374, n° D460, 375, n° D467; Breitenstein 1941: 26, n° 248, Pl. 26, 41 n° 370, Pl. 44, 71, n° 669, Pl. 82; Davidson 1952: 16, n° 15,18, 35, n°s 154-159, Pl. 11, 36, 37, n°s 171-177, Pl. 12, 47, n°s 291-296, Pl. 24-25, 48, Pl. 25-26, 49, n° 307, Pl.26; Higgins 1954: 313, n° 1155, Pl. 158; Besques 1954: 61, n°s B401-B404, 62-65, n°s B433-435, Pl. XLII, XLIII, 83, n°s C7, Pl. LVI, 95, n°s C70-C71,

- Pl. LXVII; Invernizzi 1970-1971: 325-389; Ghirshman 1962a:106, Fig.121b; Curtis 1989: 60, Fig. 72; Merker 2000: 65-68, 106, n<sup>os</sup> C210-213, 107,108, n<sup>os</sup> C224-C226, Pls. 18-19; Merker 2003: 223-345; Curtis 2000b: Pl.7; Messina 2007a: 183, 185, cat.101; Bencze 2010: 25-41; Tolun 2015: 375-383; Karageorghis, V. Merker, G.S. Mertens, J.R. 2016: 194, cat. 327; Ferruzza 2016: 51, 67, 77-78, 215, Fig. 1, 216, Figs. 4.7, 217, n<sup>o</sup> 59, 218, n<sup>o</sup> 121; For reclining figurines molds, see Stillwell 1948: 84-85,105 n<sup>os</sup> 56-60, Pls. 38-40 xiv13; Kingsley 1979: 201-220;
- 43- <https://collections.louvre.fr/ark:/53355/cl010125527>
- 44- <https://collections.louvre.fr/ark:/53355/cl0101049199>
- 45- Dussaud 1930:164-187; Dentzer 1982:31-32, Fig. 26. For bibliography, see Dentzer 1982: 32n113.
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- 47- Jidejian 1971: 151.
- 48- For the sarcophagus from Tyre, see M. Chéhab, Sarcophages á reliefs de Tyr, *Bulletin du Musée de Beyrouth* 21 (Paris 1968); M. Chéhab, Fouilles de Tyr, la nécropole II, description des fouilles, *Bulletin du Musée de Beyrouth* 34 (Paris 1984); M. Chéhab, Fouilles de Tyr, la nécropole III, description des fouilles, *Bulletin du Musée de Beyrouth* 35 (Paris 1985). For sarcophagus from Rachaya, see Z. Fani, Trois nouveaux exemples de banqueteurs, *Bulletin d'Archéologie et d'Architecture Libanaise* 12 (2008), p: 265-269. For sarcophagus from Nebi Shit, see Z. Fani, Le sarcophage du Nebi Shit dans la région de l'Hermon, *Tempora* 16-17 (2005-2006.), p: 81- 98.
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