

rente, à la façon dont l'archéozoologie peut enrichir notre connaissance du sacrifice grec, et notamment à la question du caractère nécessairement sacré ou non de la viande dans la Grèce antique : les témoignages de la consommation, dans des sanctuaires, d'animaux qui ne sont généralement pas considérés comme propres à être sacrifiés, comme le chien, invitent par exemple à accorder une plus grande importance au matériel archéozoologique dans les recherches sur les notions de sacré et de profane. En guise de conclusion, Stella Georgoudi, Véronique Mehl et Francis Prost rappellent que l'archéozoologie nous offre une vision différente des autres sources, qui taisent certaines pratiques rituelles, et que cette discipline est par là même la seule susceptible d'apporter des contributions nouvelles à notre connaissance du sacrifice grec, à condition qu'une telle étude se fasse d'une manière pluridisciplinaire. On ne peut qu'espérer que l'appel collectif que constitue ce volume sera entendu et que l'archéozoologie trouvera la place qu'elle mérite au sein de l'étude des cultures antiques.

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Elizabeth P. BAUGHAN, *Couched in Death: Klinai and Identity in Anatolia and Beyond*. Madison, The University of Wisconsin Press, 2013. 1 vol., XVII-487 p., 11 pl. coul., 168 fig. n/b, (WISCONSIN STUDIES IN CLASSICS). Prix : 65 \$ (relié). ISBN 978-0-299-29180-8.

A stone or rock-cut couch for burial is a common installation of monumental tombs in the ancient Mediterranean world throughout antiquity. The design and arrangement of such couches often recall the actual luxurious wooden couches (*klinai*) used by the living for banqueting and/or sleeping, two activities that feature prominently in ancient conceptions of death and the rituals surrounding it. In this book, Elizabeth Baughan explores why, when and how *klinai* came to be used in tombs and what meaning they held, based on her systematic study –the first of its kind– of the earliest occurring *kline*-tombs in sixth- and fifth-century BC Anatolia. Since this burial type was so popular during the period of Achaemenid rule in Anatolia, and commonly assumed to have been introduced to the region by the Persians, study of the funerary *klinai* naturally leads Baughan into investigating what they can reveal about the cultural identity of the tomb owners and Persian-Anatolian social and cultural interaction. Furthermore, the study necessarily requires an examination of actual *klinai* used in non-funerary contexts (e.g. feasting, sleeping, etc.), in which Baughan employs and masters a wide range of iconographical, archaeological and literary evidence. For this reason, the volume is useful to a scholarly audience with wide-ranging interests, whether they be ancient furniture, banqueting, funerary art and architecture or Anatolian-Persian cultural relations. The book is divided into five chapters, preceded by a substantial introduction that outlines the aims of the study, sets the geographical and cultural contexts, synthesises previous scholarship and explains the theoretical approaches. Baughan highlights the novelty of her interpretative approach, in which spatial and visual representations are associated and the funerary context of the couches brought to the fore. Chapter 1 provides a comprehensive introduction to Archaic and Classical Greek *klinai*, determining their many functions and tracing their stylistic development through archaeological remains and

their representation in Greek vase painting. Baughan argues for an East Greek origin for the two principal *kline* types (“Type A” and “Type B”) around the turn of the sixth century B.C., emphasising the important role Ionia played in the development of the symposion. At the end of the chapter, reference is made to Plato’s use of the *kline* as an exemplum in his treatise on ideal forms and *mimesis* in the *Republic*, mostly likely because of its variety in both use and representation. This enriches the reader’s understanding of the multifunctionality of this piece of furniture and the subsequent difficulties involved in its interpretation in visual representations and ultimately in the tomb chambers. In Chapter 2, a new synthesis of sixth- and fifth-century BC Anatolian *kline*-tombs is offered, based on new and unpublished material. The form and arrangement of the funerary *klinai* are examined in order to determine any stylistic development –a challenging task given the lack of absolute dating material from the oft-looted tombs. The patterns that emerge are summarised in a useful chart (p. 163, Fig. 114) that attempts to order the *klinai* in a timeline based on datable material, despite the existence of much variation. In this chapter, Baughan considers the possible meanings that stone and rock-cut funerary couches carried, under the premise that they should be considered as representational– i.e. imitating the original wooden *klinai*. This, she believes, gives them a symbolic quality that may outweigh their function. While the function of burial installations in tombs is perhaps downplayed too much in favour of symbolism, Baughan’s conclusions that the funerary *kline* at once symbolised the luxurious banquets enjoyed in life and the eternal feast possibly enjoyed in the afterlife (as well as alluding to the actual funeral feasts), together with the concept of eternal rest and *prothesis*, are significant. As she correctly states, the very multifunctionality of this furniture made it appropriate for use in the funerary context. We should also consider the possibly intentional ambiguity intended. The origins of the *kline*-tomb are explored in Chapter 3. Baughan refutes the theory that this tomb type emerged after the Persian conquest of Anatolia (c. 545 BC), arguing instead that funerary *klinai*, which appear in the region prior to the conquest, have western Anatolian origins. She convincingly argues that the concepts that coalesce in the *kline*-tomb, such as bed-burials and funerary banqueting, pre-existed in the area and evolved from earlier traditions. These ideas corresponded with the new trend of the reclining banquet that seems to have emerged in Syro-Phoenicia in the 9th or 8th century BC and was transmitted to the Greek world via Lydia. While it is clear that reclining while dining came to be a custom of the elite, and carried connotations of luxury, Baughan’s arguments that this practice evolved from a context of luxury rather than a nomadic lifestyle, as previously argued by J.-M. Dentzer, are not so convincing. She maintains that eating while reclining is not a natural or practical posture, so must have been a fashion adopted by the elite, who had the time to relax and enjoy long feasts. However, such a viewpoint is subjective and does not take into account modern parallels of reclining on mattresses in a dining context in contemporary Near Eastern cultures, where the posture is considered comfortable and where it is a normal daily activity. While the chapter is the most comprehensive of the book, it could have been enhanced by a discussion of Persian funerary traditions which may have further strengthened her arguments for Anatolian origins. Chapter 4 then proceeds to question why *kline*-tombs and the image of the reclining banqueteer were so popular in Anatolia during the period of Persian control through a

consideration of Persian-Anatolian cultural and social relations. Baughan argues that the interaction that ensued between these two cultures resulted in a unique Persian-Anatolian expression of identity in the funerary sphere among the elite. The conclusions in Chapter 5 aptly consider the legacy of the *kline*-tomb, first exploring the relationship between Anatolian and Macedonian funerary *klinai*. According to Baughan, Macedonian tombs were inspired by Anatolian ones, but also comprised their own distinct traditions that developed locally. Discussion of the Macedonian funerary *klinai* is rightly included here since, as Baughan emphasises, the Macedonian tomb tradition was important in the spread of this type of burial installation across the Mediterranean. However, at this point it would have been fruitful to consider the funerary *klinai* of the Hellenistic and Roman worlds, particularly the well-known examples in Alexandria and Jerusalem. A more detailed discussion of these later tombs would have enhanced what is already a comprehensive and impressive study. Instead the chapter finishes with a brief look at modern parallels to couches and funerary couches – in Victorian furnishings and papal funerary sculpture of the Renaissance. The chronological order of these sections is somewhat puzzling, as the most modern examples are considered first and the section concludes with discussion of the dying Buddha in Gandharan art and funerary couches from 6th and 7th century AD China. Yet they are useful for enhancing understanding of the ancient couches. The book at times still has the feel of the dissertation upon which it was based – such as the lengthy footnotes and detailed catalogues (“Anatolian Tombs with Funerary Beds or Couches” and “List of Vases Cited in the Text”) provided at the end of the volume. The reader may also find the numerous sections and sub-sections within chapters excessive and somewhat distracting to the flow of the argument, while the logic of their ordering is not altogether clear. But overall Baughan should be praised for her comprehensive treatment of the subject and for dealing with a broad range of material and issues. The themes explored are thought provoking and this work provides new angles for future research on Anatolian funerary architecture, *klinae*, banqueting and Anatolian-Persian cultural identity.

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Anne COULIÉ, *La céramique grecque aux époques géométrique et orientalisante (XI^e-VI^e siècle av. J.-C.). La céramique grecque, I*. Paris, A. et J. Picard, 2013, 304 p., 39 pl. couleurs, 279 figs. (COLLECTION MANUELS D'ART ET D'ARCHÉOLOGIE ANTIQUES). Prix : 88 €. ISBN 978-2-7084-0926-2.

Depuis la seconde édition de l'œuvre magistrale de N. Coldstream, *Greek Geometric Pottery: A Survey of Ten Local Styles* (2008), on ne possédait pas de volume en langue française consacré à cette période importante de l'art grec ni d'une étude approfondie de la céramique orientalisante. L'ouvrage publié par Anne Coulié vient combler cette lacune. Organisé en six chapitres, le volume présente les différentes productions céramiques du monde grec du XI^e au début du VI^e siècle av. J.-C. par ordre chronologique et régional. L'auteur offre un traitement global qui prend en compte les formes, les techniques et les décors mais aussi les contextes archéologiques et les questions de diffusion et de clientèle. Les deux premiers chapitres s'ouvrent respectivement sur « La céramique de l'Âge du Fer en Grèce. XI^e-VIII^e siècle