ARCHAEOLOGICAL FIELD RECORD

Site Reference: CG-24/7
Prepared by: Field Director, Central Greece Archaeological Survey
Status: PRELIMINARY – subject to revision as work continues

Date:	18/05/2024
Context:	CG-24/7 – CTX-11
Chamber:	Inner Cave
Page:	1 of 1
Recorder:	A. K.

Light levels low.

Used LED panel scale.

Soil very dry; minimal disturb-ance.

Temp. 18.2°C

RH 52%

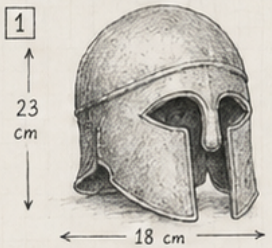
Scale used for sketches: 1 cm ≠ 1 square

North ↑

The following objects have been identified within the sealed cave at site CG-24/7. All items remain *in situ* pending full photographic and positional recording. Condition assessments are provisional.

MILITARY EQUIPMENT

1



Bronze helmet (Corinthian type). Substantially intact. Some distortion to the cheek guards. Patinated. Height 23 cm; width 18 cm. Very good condition.

2



Bronze shield boss (central boss only; wooden facing and leather rim have not survived). Diameter 90 cm. Patinated. Very good condition.

3



Iron spear tip. Length 28 cm. Leaf-shaped. Corroded. Fair condition.

4



Iron spear butt-spike (socketed). Heavily corroded. Poor condition.

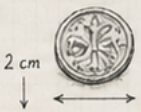
5



Short iron sword (xiphos type). Blade partially preserved; hilt not survived. Length (preserved) 31 cm. Corroded. Poor condition.

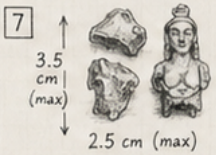
PERSONAL OBJECTS

6



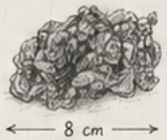
Small bronze disc, possibly a coin or token. Diameter 2 cm. Patinated. Possible coin; uncertain. Fair condition.

7



Figurine fragments (two pieces). Possibly clay or faience. Height (max) 3.5 cm; width (max) 2.5 cm. Fragmentary. Uncertain if from figurine. Poor condition.

8



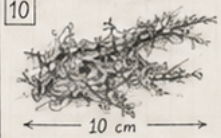
Object of unknown type and material. Resinous/degraded mass with organic impressions. Length 8 cm. Uncertain. Poor condition.

9



Small ceramic oil flask (lekythos). Intact. Decorated with a simple geometric pattern. Height 9.5 cm; diameter 4.5 cm. Good condition.

10



Possible remains of a wreath or garland – fragmentary organic material with seeds/stems and plant matter. Length (max) 10 cm. Uncertain. Poor condition; very degraded.

PLAN VIEW – BODY

(approximate position)



NB: Not to scale. Chamber outline approximate.

PHOTOS (to be taken)

- Overall of skeleton (vertical)
- Each object in situ (scale + arrow)
- Detail shots (textures/corrosion)
- 3D photogrammetry (if time allows)

SAMPLES

- Soil near mouth (for micro)
- Organic from chest object (if possible – use tweezers)
- Plant material (if any left)
- Residue sample (spear tip)

CONSERVATION NOTES

- Do not consolidate metal in situ.
- Keep soil moisture stable.
- Pack artefacts individually
- Further in situ recording.

NEXT STEPS

- Finish full plan + photographic record.
- Consider micro-excavation around find/trace areas.
- Expand sediment sampling.
- Further analysis of organic remains (if any).

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and Interpretation

RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-01 | **Date:**

BRONZE HELMET *Corinthian type*



Material:
Bronze

Period:
Classical Greek
(5th century BCE)

Condition:
Substantially intact.
Some distortion to
cheek guards.

Find location:
Approximately 30 cm
to the right of the skull.
Not on the head.

Recording status:
Preliminary

LOCATION IN CAVE (Plan view)



Skeleton in foetal position. Helmet found approx. 30 cm to the right of the skull.

N

WHAT WE KNOW

The Corinthian helmet was the **standard hoplite helmet** of the classical period, cast in a single piece of bronze and designed to cover the entire face except for the eyes and mouth. It offered **significant protection** but **severely limited hearing and peripheral vision** — a deliberate trade, since the phalanx formation made individual awareness less important than collective protection.

This helmet is **substantially intact**, with some distortion to the cheek guards.

It was found approximately thirty centimetres from the skull, to the right side — **not on the head**.

WHAT WE ARE STILL ASKING

Why was the helmet not on his head when he died?

Was it removed deliberately — by him, or by someone else?

Does its position suggest he was resting, or that someone arranged him after death?

The inventory cannot answer these questions. The exhibition will need to acknowledge them.

Prepared by: Curatorial Research Unit **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser **Status:** Preliminary – for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-02 | **Date:**

BRONZE SHIELD BOSS *from a hoplite shield*



Material:
Bronze

Period:
Classical Greek
(5th century BCE)

Condition:
Central bronze boss survives; wooden facing and leather rim have decayed. Patinated. Very good condition.

Find location:
To the left of the body.

Recording status:
Preliminary

LOCATION IN CAVE *(Plan view)*



WHAT WE KNOW

The hoplite shield — the *aspis* — was the defining piece of equipment of Greek citizen-soldiers. The central bronze boss is all that survives here; the wooden facing and leather rim have decayed.

A full aspis weighed between six and eight kilograms and was carried on the left arm, with a leather strap at the elbow and a grip at the rim.

The shield was not merely personal protection — in the phalanx formation, each soldier's shield protected the soldier to their left.

To abandon your shield was a serious act of cowardice in Greek civic culture. The phrase *come back with your shield, or on it* is associated with Spartan mothers.

WHAT WE ARE STILL ASKING

The shield was found to the left of the body. Is that consistent with how a soldier at rest would place it, or does it suggest something else?

We do not know.

Prepared by: Curatorial Research Unit | **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser

Status: Preliminary — for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-03/04 | **Date:**

IRON SPEAR TIP AND SAUROTER

parts of a hoplite spear (doru)



Material:
Iron

Period:
Classical Greek
(5th century BCE)

Condition:
Spear tip corroded, fair condition. Sauroter heavily corroded, poor condition.

Find location:
Parallel to the body, on the right; sauroter at the feet.

Recording status:
Preliminary

LOCATION IN CAVE *(Plan view)*



WHAT WE KNOW

The hoplite spear — the *doru* — was the primary weapon of the phalanx, typically between two and three metres long.

The iron tip (found parallel to the body, to the right) was used for thrusting in formation. The sauroter — the bronze or iron butt-spike at the other end — served as a counterbalance and as a secondary weapon if the shaft broke. It could also be driven into the ground to brace the spear.

Both tip and sauroter show significant corrosion, which is consistent with long burial in a sealed environment.

WHAT WE ARE STILL ASKING

The spear shaft has not survived — wood rarely does over two millennia. The tip and sauroter are all that remain.

Does the position of the tip, parallel to the body, suggest the spear was placed deliberately alongside him? Or is this simply where it fell?

Prepared by: Curatorial Research Unit | **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser **Status:** Preliminary — for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-05 | **Date:**

SHORT IRON SWORD *xiphos type*



Material:
Iron.

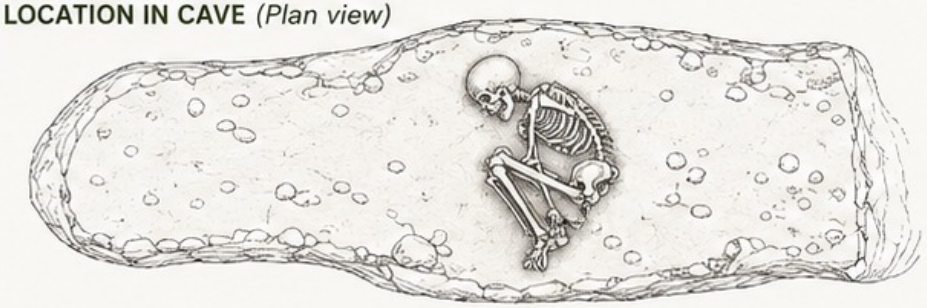
Period:
Classical Greek
(5th century BCE).

Condition:
Blade partially preserved; the handle has not survived.
Corroded.
Poor condition.

Find location:
Beneath the right hand.

Recording status:
Preliminary.

LOCATION IN CAVE *(Plan view)*



WHAT WE KNOW

The *xiphos* was a short, double-edged iron sword used as a secondary weapon when the spear was lost or broken. It was typically between forty-five and sixty centimetres long.

The blade here is partially preserved; the handle has not survived.

It was found beneath the right hand — a placement that has been noted specifically by the field director.

WHAT WE ARE STILL ASKING

The sword beneath the right hand is a detail the field director has flagged.

Is this consistent with how a soldier died — still holding his weapon — or does it suggest the sword was placed there deliberately?

The exhibition will need to address this honestly.

Prepared by: Curatorial Research Unit | **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser | **Status:** Preliminary — for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-06 | **Date:**

SMALL BRONZE DISC *possibly a coin or token*



Material:
Bronze

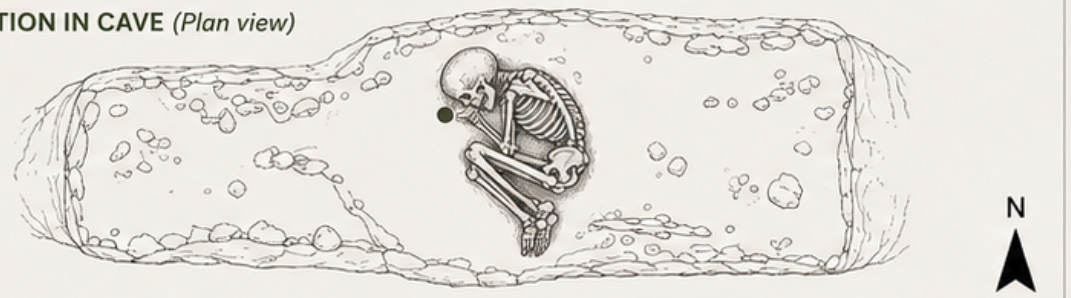
Period:
Classical Greek,
5th century BCE

Condition:
Worn; markings
unclear

Find location:
Near the mouth

Recording status:
Preliminary

LOCATION IN CAVE *(Plan view)*



WHAT WE KNOW

The disc is approximately two centimetres in diameter, with markings that are currently unclear. It was found near the mouth.

In some ancient Greek funerary traditions, a coin was placed in or near the mouth of the dead. This is sometimes interpreted as payment for Charon, the ferryman believed to carry souls across the river into the underworld.

The field director has stated only that this object may be consistent with ritual practice. It has not yet been positively identified as a coin.

WHAT WE ARE STILL ASKING

Is this a coin, a token, or another kind of personal object?

If it was connected with funerary ritual, who placed it near the mouth?

Was it placed before the soldier entered the cave, after his death, or by the soldier himself?

The evidence does not yet allow us to answer these questions.

Prepared by: Curatorial Research Unit | **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser | **Status:** Preliminary — for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-07 | **Date:**

FRAGMENTARY CLAY FIGURINE

deity unidentified



Material:
Fired clay

Period:
Classical Greek,
5th century BCE

Condition:
Fragmentary;
fewer than half
the pieces survive

Find location:
Near the left hand

Recording status:
Preliminary

LOCATION IN CAVE *(Plan view)*



WHAT WE KNOW

Small clay figurines of gods and goddesses were common in ancient Greek life. They could be used in household worship, presented as offerings, or carried as expressions of protection and devotion.

Only fragments survive from this figurine, and fewer than half of the original pieces appear to be present. The deity cannot be identified from the surviving material.

The fragments were found near the soldier's left hand.

WHAT WE ARE STILL ASKING

Which deity did the figurine represent?

Was it carried for protection, devotion, family tradition, or another reason?

Did the soldier hold it as he entered the cave, or was it placed beside him by someone else?

Without the missing pieces, its precise meaning may remain unknown.

Prepared by: Curatorial Research Unit | **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser **Status:** Preliminary — for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-09 | **Date:**

SMALL CERAMIC OIL FLASK *lekythos with geometric decoration*



Material:
Ceramic

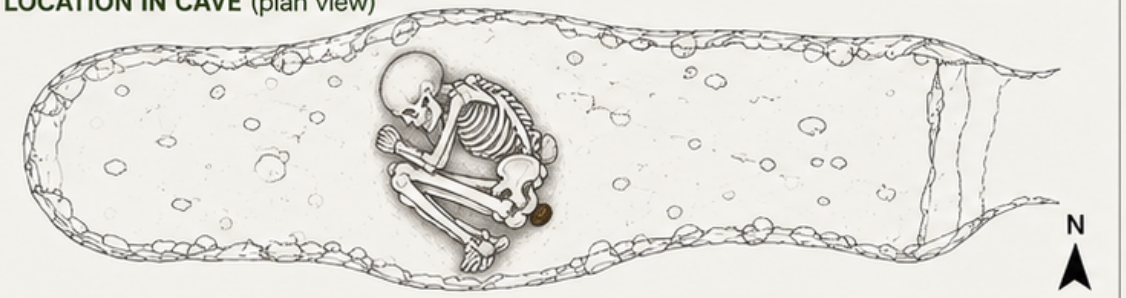
Period:
Classical Greek

Condition:
Intact;
minor surface wear

Find location:
Near the right knee

Recording status:
Preliminary

LOCATION IN CAVE (plan view)



WHAT WE KNOW

The lekythos was a small vessel used to hold olive oil. Oil could be used for personal grooming, anointing the body, maintaining equipment and religious ritual.

Lekythoi were also associated with burial practice and offerings to the dead.

This example is intact and decorated with a simple geometric pattern. It was found near the soldier's right knee.

WHAT WE ARE STILL ASKING

What did the flask originally contain?

Was it carried by the soldier for everyday use, religious practice or preparation for burial?

Why has this fragile object survived intact?

Was it placed carefully beside him by another person?

The object's form is identifiable, but its role in this cave remains uncertain.

Prepared by: Curatorial Research Unit **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser **Status:** Preliminary — for internal exhibition development only

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RESEARCH BRIEF

Site: CG-24/7 | **Object ref:** ME-10 | **Date:**

POSSIBLE WREATH REMAINS

fragmentary organic material



Material:
Organic plant matter

Period:
Identification pending

Condition:
Highly degraded and fragmentary

Find location:
Near the head

Recording status:
Speculative

LOCATION IN CAVE *(Plan view)*



WHAT WE KNOW

Fragmentary organic material was found close to the soldier's head.

The material appears consistent with dried plant matter, but its poor condition prevents confident identification.

Wreaths and garlands had several meanings in ancient Greek society. They could be connected with religious ceremonies, athletic or military honour, celebration, and the treatment of the dead.

The field director describes the identification as speculative at this stage.

WHAT WE ARE STILL ASKING

Is this material genuinely part of a wreath or garland?

What species of plant was used?

Was it an award, a religious object, a personal gift or part of a burial ritual?

Was it worn by the soldier, carried by him, or placed near his head after death?

Until specialist analysis is complete, the exhibition must not present it confidently as a wreath.

Prepared by: Curatorial Research Unit | **Sources consulted:** Field Inventory CG-24/7 | Collections Database | Archaeological Adviser **Status:** Preliminary — organic analysis pending

Sparta and the Making of a Warrior

In the ancient Greek world, no city was more feared or more admired than Sparta. While Athens was known for its philosophers, its playwrights, and its democratic assembly, Sparta was known for something else entirely: its soldiers. To be Spartan was to be, above all else, a warrior - and the making of that warrior began at birth.

When a Spartan child was born, it was examined by the city's elders. A child judged strong enough was allowed to live and to be raised as a Spartan. A child judged too weak was left on the hillside. This was not considered cruel by the Spartans. It was considered necessary. Sparta could not afford weakness.

At the age of seven, Spartan boys were taken from their families and entered the agoge - the city's system of military training and education. They lived together in groups, slept on rushes they had cut themselves, and were given barely enough food to survive. They were expected to supplement their rations by stealing - and punished not for stealing, but for being caught. The agoge was not designed to make boys comfortable. It was designed to make them hard.

The training lasted until the age of eighteen, when a young man faced the most important test of his life. He was sent alone into the countryside with nothing - no food, no shelter, no weapons. He was expected to survive by his own skill and cunning, living off the land and avoiding detection. Only those who returned were considered ready to take their place in the phalanx. This ritual was called the krypteia.

Spartan women occupied a position unlike women anywhere else in the ancient Greek world. While Athenian women were largely confined to the home, Spartan women ran, wrestled, and trained alongside the young men. They managed the estates while their husbands were at war. They were expected to be strong - because strong mothers produced strong soldiers. When a Spartan mother sent her son to battle, she was said to have handed him his shield with the words: come back with it, or on it.

To be Spartan was to belong entirely to the city. Your body, your training, your courage, your death - all of these were owed to Sparta. In return, Sparta gave you something no other city could offer: the certainty that you would be remembered. A Spartan who died in battle was buried with his name on the stone. That was not common in the ancient world. Most soldiers - most people - disappeared without a trace. The Spartans believed that a good death was the only monument a person needed.

Athens and the Making of a Citizen

In the ancient Greek world, no city was more celebrated for its ideas than Athens. While Sparta was known for its warriors, Athens was known for something else entirely: its citizens. To be Athenian was to be, above all else, a participant in public life - and the making of that participant began in childhood.

Athenian boys were educated at home until the age of six or seven, when they were sent to school. Unlike Sparta, where the city took control of a child's upbringing, Athenian education remained in the hands of the family. Boys learned to read and write, to play music, and to develop the physical strength that would make them useful soldiers. They were trained to argue, to persuade, and to speak in public - skills that would matter as much as physical courage in Athenian life.

At the heart of Athens was the agora - the public square where citizens gathered to trade, to meet, and above all to talk. It was in the agora that democracy was practised and debated. Every male citizen of Athens had the right to speak in the assembly and to vote on the decisions that shaped the city. That right was not merely permitted - it was expected. A citizen who took no part in public life was regarded with suspicion.

Athenian soldiers - hoplites, like those of every other Greek city - were citizen-soldiers. They fought because the city needed them to, and they returned home when the fighting was done. Unlike Spartan soldiers, who belonged entirely to the state, Athenian soldiers retained their individual lives, their families, and their property. The city asked for their courage. It did not ask for everything.

Athenian society was not equal. Women played no part in public or political life. Enslaved people - who made up a significant portion of the population - had no rights at all. The democracy that Athens celebrated was available only to free male citizens. That limitation is part of the honest account of what Athens was.

Prepared by the Museum Research Department for Exhibition Team CG-24/7

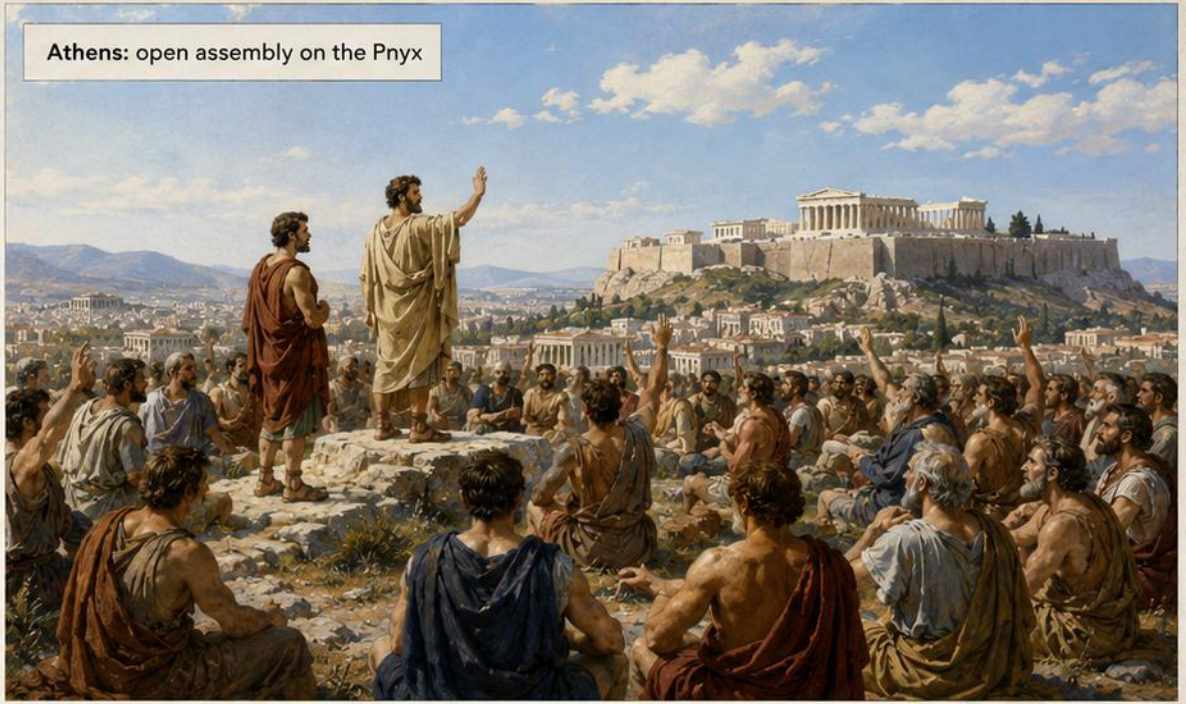
Legacy Area: Democracy and Citizenship

In the fifth century BCE, Athens and Sparta offered very different answers to the question of who should govern a city. In Sparta, political power rested largely with a small group of kings, elders and officials. Ordinary Spartan citizens had only a limited role in shaping decisions. Athens developed a more direct form of democracy, in which male citizens met, debated and voted on the laws and policies of the city.

The Athenian assembly — the *ekklesia* — met on the Pnyx, a hillside open to the sky. Any free male citizen could attend, speak and vote. In Athens, citizenship involved public participation: a citizen was expected not only to fight for the city when required, but also to argue, listen, judge and help decide its future. The word *democracy* is Greek: *demos*, the people; *kratos*, power.

This idea did not remain confined to Athens. Although modern democracies are very different, their parliaments, assemblies and voting systems still carry traces of the Athenian belief that citizens should have a voice in government.

The contrast with Sparta should not make Athens appear entirely free or equal. Athenian democracy excluded women, enslaved people and those who were not citizens by birth. Most people living in Athens could neither speak nor vote in the assembly. The *demos* did not mean everyone.



Athens: open assembly on the Pnyx

Sparta: power held by kings, elders and officials

Ordinary citizens have a limited role in political decisions.



NOTES FOR EXHIBITION TEAM
Use this material to shape narrative, interactives and interpretation. Ensure balance, historical accuracy and inclusive language.

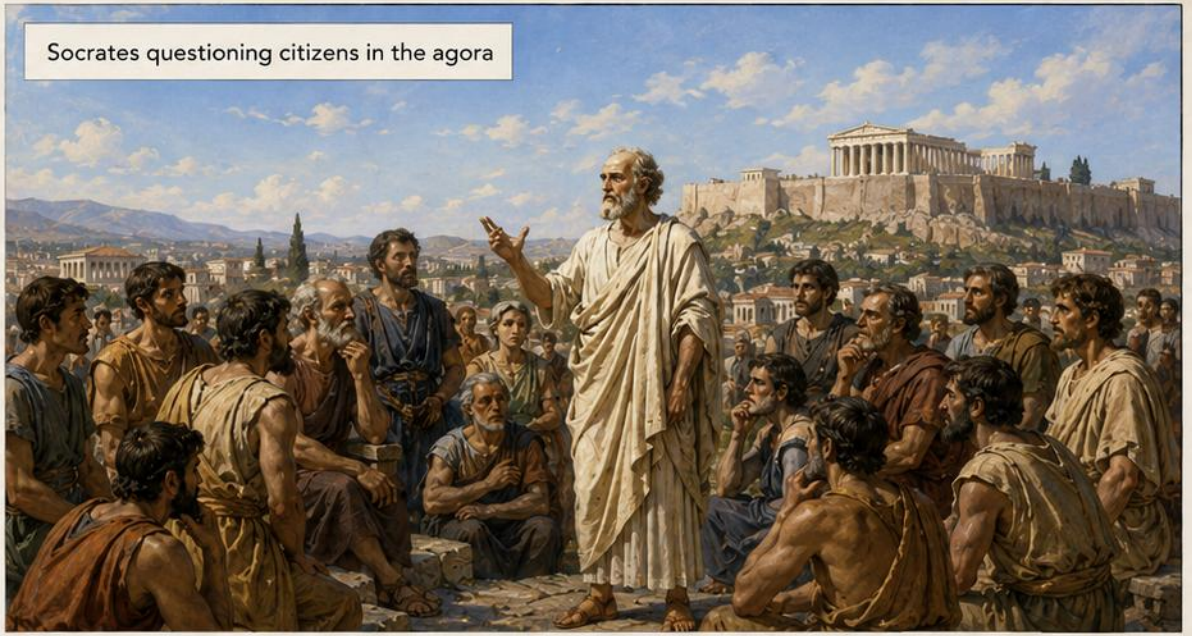
Prepared by the Museum Research Department for Exhibition Team CG-24/7

Legacy Area: Philosophy and Public Reasoning

Ancient Greece produced something that had not existed before in quite this form: a tradition of asking questions in public, rigorously, and following the argument wherever it led. Socrates walked the agora — the marketplaze and civic heart of Athens — and asked questions of anyone who would engage with him. He did not lecture. He questioned. What is courage? What is justice? What do we actually know, as opposed to what we merely believe?

His student Plato, and Plato's student Aristotle, built on that questioning tradition to produce bodies of thought that shaped science, ethics, politics, and the theory of knowledge for two thousand years. The medieval universities of Europe taught Aristotle. The scientific method carries the inheritance of Greek reasoning. So does the practice of asking what a word really means before using it.

The tradition is also humbling. Socrates was tried and executed by the Athenian democracy for corrupting the young and failing to honour the gods. The city that invented public reasoning also silenced its most famous practitioner.



Socrates questioning citizens in the agora

The trial of Socrates

The Athenian democracy that fostered public debate also judged Socrates and found him guilty.

Public reasoning exists within real political communities, with all their strengths and contradictions.



LEGACY AREA:

THEATRE AND STORYTELLING

In the ancient Greek world, stories were one of the main ways people understood their gods, their heroes and themselves.

HOMER

The first storytellers

Poets recited long epics about the Trojan War and the journeys that followed it.

The two greatest were the Iliad and the Odyssey.

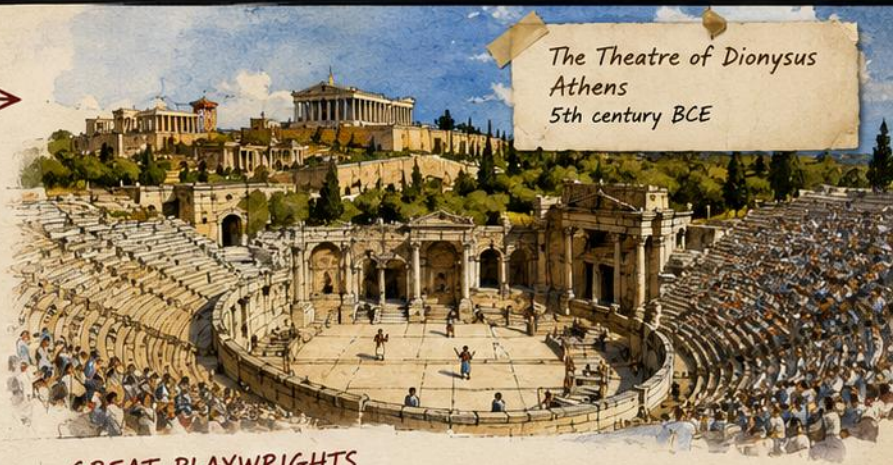


From myth to the stage

In the fifth century BCE, the Athenians transformed the rich tradition of myth into public theatre.

Playwrights competed during great festivals before thousands of citizens.

Tragedy and comedy developed as distinct forms.



The Theatre of Dionysus
Athens
5th century BCE

THE ILIAD

The final years of the Trojan War.

A story of anger, honour, loyalty and loss.



THE ODYSSEY

Odysseus' long struggle to return home.

Ten years. Many dangers. A difficult homecoming.



FESTIVALS IN HONOUR OF DIONYSUS

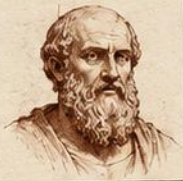
The city gathered not just to be entertained, but to think together.

The audience was the city.



GREAT PLAYWRIGHTS

AESCHYLUS



SOPHOCLES



EURIPIDES



They retold familiar myths—but questioned the heroes and explored the consequences of their choices.

ODYSSEUS: A COMPLEX HERO

- ✓ Clever and resourceful
- ✓ Faces gods, monsters and temptations
- ✓ Escapes the Cyclops
- ✓ Resists the Sirens
- ✓ Survives shipwreck and hardship
- ✓ Returns to a changed home

Not just a warrior—but a storyteller, a deceiver, a husband, a father, a survivor.

His journey asks questions about identity, loyalty, courage and the meaning of home.



TRAGEDY AND COMEDY



Two sides of the human experience.

MORE THAN ENTERTAINMENT

Greek theatre was a public way of examining difficult questions:

- What makes someone heroic?
- Can cleverness become dishonesty?
- Which duty matters most when family, city and consciences pull in different directions?

The stories of Odysseus and the other heroes survived because each generation found new meanings in them.



QUESTIONS FOR THE TEAM

- What do the epics and plays tell us about the values and worries of Greek society?
- How might a soldier-citizen have experienced these stories in festivals and theatres?
- What do visitors today connect with in these stories—and what does that reveal about us?

Prepared by the Museum Research Department for Exhibition Team CG-24/7

Legacy Area: Competitive Sport and the Games

Every four years, athletes and spectators travelled from across the Greek world to Olympia for a religious festival held in honour of Zeus. The earliest recorded Games, traditionally dated to 776 BCE, consisted of a single short foot race. Over time, the programme expanded and the festival grew from one day to five.

Events included several running races: the short *stadion*, the longer *diaulos* and *dolichos*, and a race in which competitors carried shields and wore armour. Athletes also competed in wrestling, boxing and the *pankration*, a fierce contest combining wrestling and striking. The pentathlon included running, jumping, discus, javelin and wrestling. Horse and chariot races took place in the hippodrome, while religious processions, sacrifices and feasting remained central to the festival.

Competitors were generally freeborn Greek males. Women did not compete in the main athletic events, although a woman could be declared an Olympic victor if she owned the horses that won a chariot race. The Spartan princess Kyniska became the first recorded female Olympic champion in this way. Women also held a separate festival at Olympia in honour of Hera.

The victors received no gold medals. Their official prize was a wreath of wild olive, but victory brought lasting fame to the athlete, his family and his city. Some champions became legendary. Milo of Croton won the Olympic wrestling contest six times, while Leonidas of Rhodes achieved twelve victories in running events. Their names were remembered for centuries as examples of extraordinary strength, discipline and endurance.

During the festival, a sacred truce was announced to allow athletes and pilgrims to travel safely. The Games did not end Greek rivalries, but for a few days competition replaced warfare, and excellence in sport became an offering to the gods.

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Olympia: ritual gathering in honour of Zeus

Qualification

The Olympic Games were prestigious but not open to everyone. Competitors were mainly freeborn Greek males. Women were excluded from the main events, though Kyniska could be declared a victor as the owner of the winning horses in a chariot race. The festival expressed honour, status and Greek identity, but not equal participation.



Stadion race: athletes at the start

NOTES FOR EXHIBITION TEAM

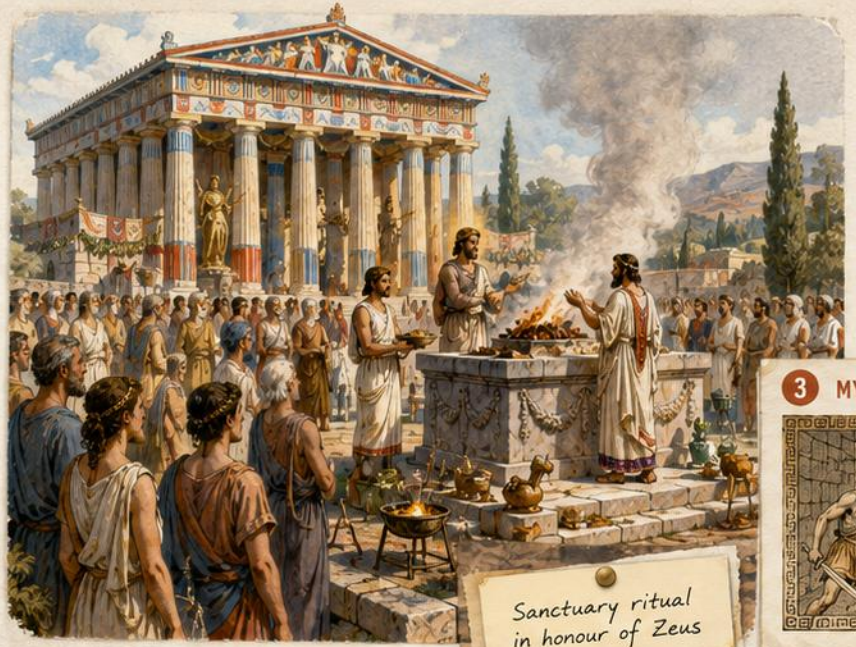
Use this material to shape narrative, interpretation and discussion. | Ensure balance, historical accuracy and caution in claims.

LEGACY AREA:

Religious Practice and Belief

The ancient Greeks understood the world as shaped by powerful gods who behaved in recognisably human ways. The gods loved, argued, deceived, competed and took revenge.

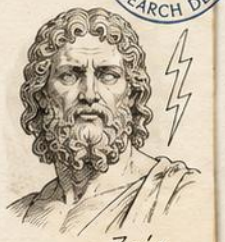
MOUSEION · RESEARCH DEPT.



Sanctuary ritual in honour of Zeus

1 THE OLYMPIAN GODS

- Zeus – king of the gods and ruler of the sky.
- Hera – his wife and queen of the gods.
- Poseidon – lord of the sea and earthquakes.
- Hades – ruler of the underworld.
- Athena – goddess of wisdom and protection.
- Apollo – god of prophecy, music and healing.
- Ares – god of war and violence.
- Aphrodite – goddess of love and desire.



Zeús

Divine family feuds shaped many myths.

2 GODS AND HUMANS

- The gods intervened in wars, journeys, marriages and family disputes.
- Athena guided Odysseus; Poseidon opposed him.
- Zeus was linked with justice, oaths and hospitality.



Athena Polias

3 MYTHS AND LEGENDS



- Theseus and the Minotaur – the hero's courage in the labyrinth.
- Heracles – labours and endurance.
- Perseus – slayer of monsters.

Myths explored punishment, power, courage and the consequences of divine and human actions.

4 RITUAL, OFFERINGS AND OMENS

- Sacrifices and offerings honoured the gods and sought their favour.
- Oracles and omens were used to guide decisions, especially in times of uncertainty.
- A soldier might carry a figurine, amulet or small offering connected to a protective deity.

Objects could be tokens of devotion, protection or gratitude. →

FIGURINE FRAGMENT



Terracotta female figure (prob. goddess)
H. 7.2 cm
From Boeotia
4th c. BCE

WREATH (BRONZE)



Bronze leaf wreath
Votive offering
5th–4th c. BCE

LEKYTHOS (OIL VESSEL)



White-ground lekythos with palmette
H. 13.6 cm
Attica
4th c. BCE

5 DEATH AND THE AFTERLIFE

- Burial practices reflected belief in the underworld.
- A coin placed near the mouth may relate to Charon, ferryman of the dead.
- Practices varied across regions and periods.

COIN (OBOL)



Silver obol of Aegina c. 450–400 BCE
Possible use as funerary coin (Charon's obol).



CAUTION

Greek belief was not a single fixed system.

Rituals and interpretations varied across regions and periods.

Museum claims about the soldier's objects must remain cautious and use language of possibility.

FOR THE TEAM →

- Does this briefing change what we might say about the soldier's objects?
- Which interpretations can the exhibition present as possibilities rather than conclusions?
- Which objects or stories are most important to visitors' understanding of Greek belief and practice?
- What language and labels will help us communicate uncertainty well and avoid overstatement?

CATALOGUE REF.
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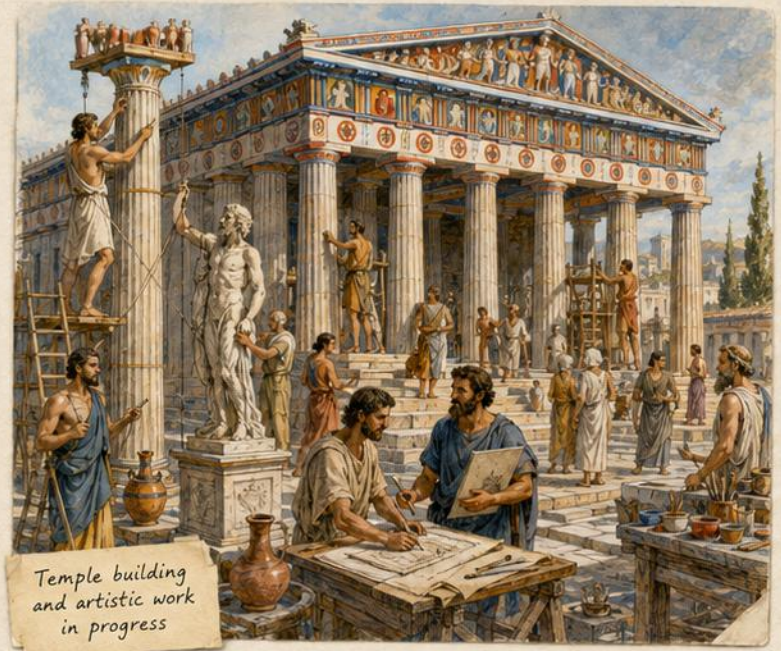
LEGACY AREA:
Architecture, Art, and Aesthetic Legacy

The ancient Greeks developed ideas about art and architecture that influenced buildings for more than 2,000 years. Greek architects used careful measurements, symmetry and proportion to make buildings appear balanced, strong and beautiful.

1 COLUMN ORDERS

Doric columns are plain and sturdy; Ionic columns are slimmer and have curled volutes; Corinthian columns are more decorative with carved leaves.

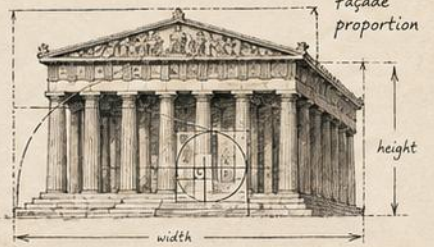




Temple building and artistic work in progress

2 PROPORTION AND DESIGN

Greek architects valued symmetry and proportional relationships. The Parthenon in Athens is a classic example. Some historians link it to the Golden Section, but the extent of deliberate use is debated.





Architect in discussion

3 SCULPTURE AND POTTERY

The Greeks created sculptures showing idealised human bodies and painted pottery with stories of gods, heroes, war and everyday life.





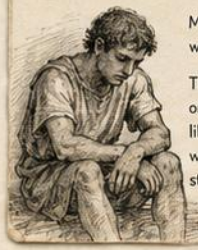
4 FROM ANTIQUITY TO TODAY

These forms still influence museums, banks, universities and government buildings.



Greek ideas adapted and reused across centuries.

5 COMPLICATIONS AND LIMITS



Most surviving objects belonged to wealthy or powerful people.

The possessions and stories of ordinary people, including soldiers like the young man in the cave, were less likely to survive or be studied.

Our understanding of the past is shaped by what survives—and by whose stories were recorded.

6 EVIDENCE FROM THE CAVE

LEKYTHOS (PLAIN)



Plain lekythos with geometric pattern.
H. 17.2 cm
From cave context.
ca. 5th c. BCE

FIGURINE FRAGMENT



Fragmentary figurine of standing figure.
H. 7.8 cm
From cave context.
ca. 5th c. BCE

SPEAR TIP (IRON)



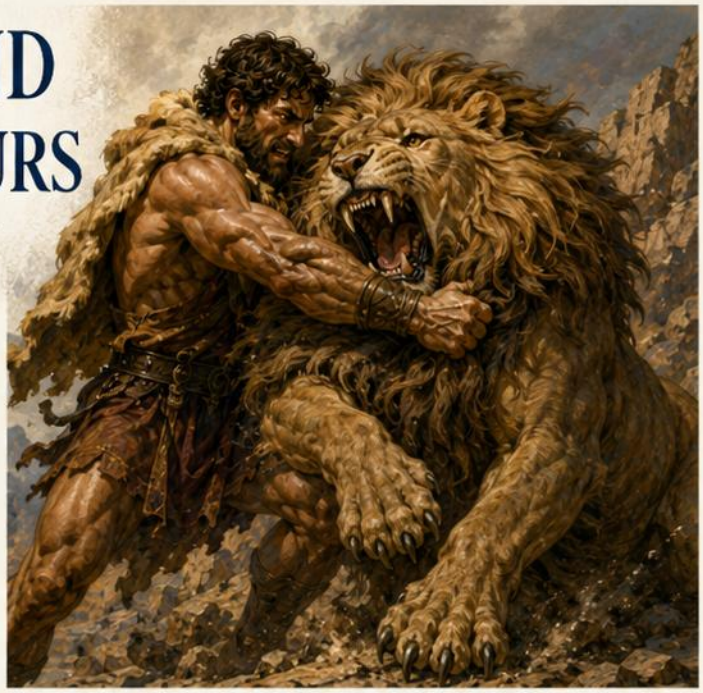
Corroded iron spear tip.
L. 18.6 cm
From cave context.
ca. 5th c. BCE

FOR THE TEAM →

- What does it mean to display plain cave objects inside a building whose architecture still carries Greek influence?
- Which parts of Greek aesthetic legacy are visible in the museum itself?
- How can the exhibition avoid focusing only on elite art and architecture?
- Which claims about continuity should be made confidently, and which need qualification?

CATALOGUE REF.
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HERACLES AND THE TWELVE LABOURS



Heracles was the strongest hero in Greece, but he was forced to serve King Eurystheus and complete twelve dangerous tasks.

First, he killed the Nemean Lion, whose skin could not be pierced by weapons. He then fought the Hydra, a monster that grew two new heads whenever one was cut off. He captured the Ceryneian Hind, trapped a wild boar and cleaned the enormous stables of King Augeas by diverting two rivers through them.



Heracles also defeated dangerous birds, captured a powerful bull, tamed man-eating horses and brought back the belt of Queen Hippolyta. He took cattle from the giant Geryon, collected golden apples guarded by a dragon and, finally, travelled into the Underworld to capture Cerberus, its three-headed guard dog.

Some labours required strength, but others demanded courage, patience and clever thinking.

After years of struggle, Heracles completed every task and became the most celebrated of all Greek heroes.





ICARUS
AT THE MOMENT BEFORE THE FALL



Daedalus was a brilliant inventor imprisoned on the island of Crete with his son, Icarus. Since escape by land or sea was impossible, Daedalus built two pairs of wings from feathers, thread and wax.

Before they left, he warned Icarus carefully. ‘Do not fly too low,’ he said, ‘or the sea will soak the feathers. Do not fly too high, or the sun will melt the wax.’



At first, Icarus followed his father across the sea. Then the joy of flying filled him. He rose higher, enjoying the wind and the warmth of the sun.

Far below, Daedalus shouted for him to come down, but Icarus barely heard.

Then a feather drifted past his face.

The wax holding his wings together had begun to soften. More feathers loosened and spun away into the sky.

For one terrible moment, Icarus looked down at the distant sea and understood that he had flown too high.





JASON AND THE GOLDEN FLEECE



Jason's uncle, Pelias, had stolen the throne that belonged to Jason's family. Pelias promised to return it if Jason could bring him the Golden Fleece, a magical treasure kept in the distant land of Colchis.

Jason gathered a group of heroes called the Argonauts and sailed with them aboard the ship *Argo*. Their journey was filled with storms, monsters and dangerous strangers.



When Jason reached Colchis, King Aeëtes refused to hand over the Fleece. He ordered Jason to complete impossible tasks, including controlling fire-breathing bulls and planting a field with dragon's teeth, from which armed warriors sprang.

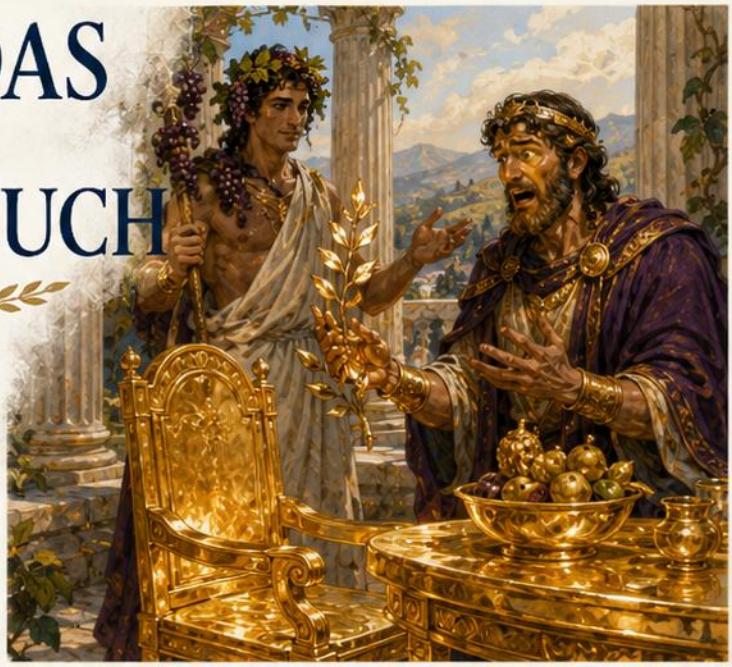
The king's daughter, Medea, fell in love with Jason and used her knowledge of magic to help him. She also helped him put the dragon guarding the Fleece to sleep.

Jason took the Golden Fleece and escaped with Medea. However, although he won his prize, his later betrayal of Medea brought terrible consequences.





King Midas and the Golden Touch



King Midas loved gold more than anything else. When he helped one of the followers of the god Dionysus, the god offered to grant him a wish.

Midas asked that everything he touched should turn to gold.



At first, he was delighted. He touched a chair, a table and a branch, and each became solid gold. He believed he was now the richest king in the world.

Soon, however, the gift became a curse. When Midas tried to eat, his bread turned to gold. His water became metal before he could drink it. Worst of all, when his daughter ran to embrace him, she became a golden statue.

Midas realised how foolish he had been. He begged Dionysus to remove the power.



The god told him to wash in the River Pactolus. The golden touch disappeared, and his daughter was restored. Midas had learned that love and life were worth far more than wealth.

PANDORA'S BOX



Zeus, king of the gods, was angry because Prometheus had stolen fire and given it to humans. He decided to punish humanity by creating Pandora, the first woman.

The gods gave Pandora many gifts. Aphrodite gave her beauty, Athena taught her practical skills, and Hermes gave her curiosity, Zeus then sent her to earth with a sealed jar and warned her never to open it.



For a time, Pandora obeyed. But she could not stop wondering what was hidden inside. At last, she lifted the lid.

Immediately, terrible things escaped into the world: sickness, cruelty, jealousy, greed, sadness and fear. Pandora tried to close the jar, but it was too late.

Then she heard a small voice from inside. She opened the lid once more, and hope flew out.

Although suffering had entered the world, hope remained to help people endure difficult times and believe that life could improve.





PERSEUS AND MEDUSA



King Polydectes wanted Perseus out of the way, so he ordered him to bring back the head of Medusa. She was a terrifying Gorgon with snakes instead of hair, Anyone who looked directly at her was turned to stone.

The gods decided to help Perseus, Athena gave him a polished shield, Hermes gave him a sharp sword, and he also received winged sandals, a magical bag and a helmet that made him invisible.



Perseus entered Medusa's cave while she slept. Stone statues surrounded him: the remains of people who had looked into her eyes.

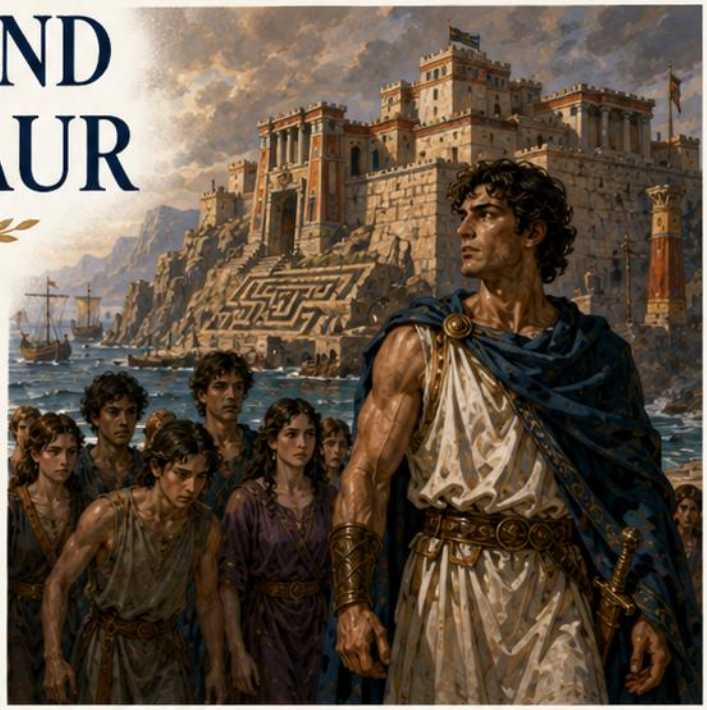
To avoid Medusa's gaze, Perseus watched her reflection in Athena's shield. Moving carefully backwards, he raised his sword and cut off her head. He placed it inside the magical bag before her sisters could catch him.

Later, Perseus used Medusa's head to defeat his enemies. At last, he gave it to Athena, who fixed it to her shield.





THESEUS AND THE MINOTAUR



Every nine years, Athens was forced to send seven boys and seven girls to the island of Crete. There they were shut inside the Labyrinth, an enormous maze built beneath the palace of King Minos. At its centre lived the Minotaur, a terrifying creature with the body of a man and the head of a bull.

Theseus, the son of the king of Athens, volunteered to go. He promised to kill the Minotaur and end the cruel punishment.



When he reached Crete, King Minos's daughter, Ariadne, decided to help him. She gave Theseus a sword and a ball of thread. He tied one end at the entrance and unwound it as he travelled deeper into the maze.

Theseus found the Minotaur and killed it after a fierce struggle. He then followed the thread back through the darkness and led the young Athenians to safety.

