

LE MUSÉE DE L'ÉPHÈBE ET D'ARCHÉOLOGIE SOUS-MARINE
PRÉSENTE

ÉCHOS DE L'ANTIQUITÉ

AVEC

ASSASSIN'S
—CREED—

A UBISOFT ORIGINAL

EXPOSITION

8 JUILLET AU 5 NOVEMBRE 2023

MUSÉE DE L'ÉPHÈBE ET D'ARCHÉOLOGIE SOUS-MARINE, LE CAP D'AGDE



Musée
de l'Éphèbe
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Sous-Marine



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In 2007, Ubisoft released the first opus of the *Assassin's Creed*® series, which has become a flagship video game franchise, with over 200 million units sold worldwide. The series allows players to explore History using the Animus, a machine which enables a modern day character to relive the memories of his or her ancestors. The player travels to different places and times through the avatar of an Assassin, a member of a secret organization determined to fight against those who conspire to monopolize power.

One of the great strengths of the *Assassin's Creed*® brand is its ability to take us on a journey through History, and to have unique experiences such as: climbing the Parthenon, meeting Socrates or Queen Cleopatra, exploring the streets of Alexandria, or admiring its lighthouse or its library. Ubisoft's teams relied on the expertise of historians and archaeologists to recreate Ancient Greece and Ptolemaic Egypt as realistically as possible, while retaining a certain liberty in their adaptation. The catchphrase "History is our playground" became the game's motto.

Assassin's Creed® Origins takes place in 49 BCE and narrates the story of Bayek, a man determined to avenge his dead son. Unwillingly caught up in the civil war opposing Pompeio and Caesar in Egypt, Bayek and his wife Aya founded the order of "The Hidden ones", which is the embodiment of what will later become the Assassins Brotherhood. *Assassin's Creed® Odyssey* immerses the player in the middle of the Peloponnesian War. You can play as Kassandra, or as her brother Alexios – the other avatar serving as antagonist dedicated to the Cult of Kosmos. This sect has infiltrated Greek society and aims to seize power.

This exhibition allows you to contemplate archaeological objects from the musée de l'Ephebe's collections, along with historical and mythological characters from ancient Egypt and Greece, brought to life through a selection of concept arts (digital paintings) from the games *Assassin's Creed® Origins* and *Assassin's Creed® Odyssey*.

AT SEA

This gallery and its amphora illustrate the intense commercial traffic in the Mediterranean Sea. From the 8th century BCE, ships of all sizes, navigating along the coasts or sailing on the open seas, enabled ancient societies to establish a strong trading business. The great city-states had fleets that allowed them to colonise fertile territories rich in raw materials. Phocaea founded Marseille, and later Agde. The wine and oil amphorae displayed here are archaeological evidence of this intense trading and of the many ships that sank along the coastline at varying depths, between 3 and 100 meters.

The topic of shipwrecks is present in the games *Assassin's Creed® Origins* and *Assassin's Creed® Odyssey*, which offer players the possibility to explore underwater. Bayek, Kassandra and Alexios can dive into the Nile or the Aegean Sea, and once back in the 21st century the player can also go to discover Atlantis. The aquatic spaces created for these video games hold sunken wrecks and marine life, forming a rich world to explore and raising players' awareness of this natural and archaeological heritage.

The weapons shown in the gallery about navigation (Greek anchors made of basalt stone and, lead probes) document ancient naval architecture and enable the recreation of certain types of ships.

In both of the afore mentioned games, players have the opportunity to manoeuvre a trireme warship, named after its three rows of oars. Ubisoft teams took inspiration from History in order to create ships inspired by ancient models and to imagine immersive naval battles. Although cannons and gunpowder did not exist at the time, players can use arrows and javelins and moreover, the ship itself as a weapon. The ship's spur can be used to strike enemy vessels, as depicted in the illustrations of naval battles (1.5 and 1.6).

ARCHITECTURE AND THE DOMESTIC SPACE

Ubisoft teams conducted research on the materials and textures used in ancient Greece and Egypt in order to insure complete immersion when playing the games. Historical remains of columns, frescoes and cobblestones reveal much about ancient architecture and lifestyle. Ubisoft studies them for inspiration when building the game world.

At the bottom of the model of a Roman cargo ship, "Corbita", one can admire slabs and a small marble column, which probably came from Carrara in Italy. These objects are evidence of the shipping of raw materials used for the construction of sumptuous houses built in towns (*domus*) or in the countryside (*villae*), for instance at the site of Embonne, situated in the pine forest of the Cap d'Agde, near the museum.

In *Assassin's Creed® Odyssey*, cities thrive thanks to the exploitation of a raw materials. Argos, for example, is known as "The White City" because it was built almost entirely from marble found locally.

The game also reflects the social organisation of the city-states and the illustrations show clear boundaries between rich and poor districts (2.3 and 2.4). This can be seen as the player crosses muddy streets surrounded by simple single-storey houses that are then replaced by high stone structures, well-tended streets and the gardens of huge mansions.

In the classical era, houses, temples or gymnasiums were adorned with frescoes. They illustrated everything from simple scenes of everyday life to mythological tales such as the confrontation between Theseus and the Minotaur. The game *Assassin's Creed® Odyssey* gives the opportunity to admire these recreations. The mosaic *emblema* and sculpted heads present in this gallery show the quality of objects that decorated the floors or walls of these lavish residences.

ILLUSTRATIONS 2.6 AND 2.7 - THE SYMPOSION

The *symposion*, often translated as "banquet", took place in a specific room, called the *andrôn*. The *symposion* was the second part of a feast in ancient Greece. After eating their meal (*deipnon*), the guests gathered on beds (*kliné*). This was a time for drinking and lively discussions. Mo-

re than just a convivial moment, the *symposion* was also a time for enjoying entertainment which consisted mainly of poetry and music.

One can easily imagine that the Roman mosaic *emblema* would have adorned an important room in a *domus* (mansion) – perhaps the *triclinium* (reception hall), a distant descendant of the Greek *andrôn*. In this room, tableware (kraters, canthars, coupes, jugs and *lagynos*), some of which can be seen in the large showcase dedicated specifically to serving wine, would have adorned a table, bursting with a savoury dish, aimed to seduce the distinguished guests of the lord of the house.

Assassin's Creed® Odyssey features a *symposion* which is created in the game world. Playing as Kassandra or Alexios, the player is invited to the *symposion* organised by Pericles in Athens. In the sumptuous mansion of the politician, it is possible to engage in discussion with a number of emblematic figures from ancient Athens, such as the philosopher Socrates, the dramatist Sophocles, or the general Alcibiades.

The illustrations seem to bring to life the scenes described by Plato in *The Banquet*, a precious testimony to the *symposion* and to its significance in Greek life in the 5th and 4th centuries BCE.

RELIGION AND CULTS

In ancient Greece and Egypt, religion was present in all spheres of society. In Greece, it was a common foundation for many city-states. The Egyptians had a broad pantheon that they extended to the pharaohs, who were considered to be the sons of the sun's god Ra.

Egyptians and Greek people sought signs and omens from the gods to answer their questions and resolve conflicts. This central role of religion can be seen on walls and ceramic paintings portraying offerings made to honour the gods. The Greeks, from the most modest to the most powerful, sought to consult their gods, and therefore visited oracles. The Pythia was the leading oracle in ancient Greece. She told her prophecies to the lucky few who were granted an audience, often after walking for days or even weeks to the temple of Apollo in Delphi. The tripod shown in the illustrations (3.1 and 3.2) is an inseparable part of the Pythia and was directly inspired by archaeological finds, such as the one that is shown in this room.

This tripod, of Etruscan origin, (Central Italy, 5th century BCE) was an emblematic item in the art of divination. It was used to hold up cauldrons and basins, in which incense burned, the vapour of which enabled the oracle to enter into a trance and thus, communicate with the gods. It was then up to the seeker to interpret the enigmatic words of the priestess.

In addition to the official religious rituals, the game *Assassin's Creed® Odyssey* features a secret group, known as the "Cult of Kosmos". This fictional group aims to seize power and operates from its hideout beneath the temple of Apollo, shown in one of the illustrations. Followers of the Cult of Kosmos wear large black robes and masks, which have the look and feel of Greek tragedy masks. Python, the mythical serpent-like creature defeated by Apollo, shown in one of the illustrations (3.1), represents the Cult of Kosmos in the game.

MYTHOLOGY - GODS

Apollo, Athena, Zeus, Bacchus, Hercules and Silenus.... Confirmed by the mosaic *emblema* and sculpted heads in the previous room, and also by the *oenochoes* and the scales; divinities and heroic figures had a significant place in ancient societies.

Honoured daily by the Greeks through numerous rites, the gods inspired a strong ancient oral tradition. Mythological tales were at the heart of Greek society and created a bond between the city-states. The writing of ancient authors that has reached us today, such as Homer's *Iliad* and *Odyssey* or Hesiod's *Theogony*, is reflected in the architectural and decorative remains that have been discovered. They re-

veal that mythology was a source of artistic inspiration for works of art linked to trade and domestic art. Certain deities and heroes adorned items in order to illustrate the values and faculties that they symbolised.

The gods could be jealous and cruel, and the illustrations designed for the game *Assassin's Creed® Odyssey* reveal the terror inspired by the Titan Cronos and the violence of the torture endured by Tityos.

One of the *oenoches* displayed here is decorated with the face of Heracles wearing the fur of the Lion of Nemea (one of his twelve labours). Above the upper part of the lion's head, one can find a *calathos* (a wicker basket), with the profile of a woman's face the top. This face is crowned with a diadem adorned with fruit – a pomegranate – thus suggesting that this is the goddess of earth, Demeter. This representation of Heracles, a demigod, is presented as a virtuous model to male society, who would use this sort of wine jug during the *symposion*.

MYTHOLOGY - MONSTERS

In the darkness of the gallery of Eros, the Greek and later Roman god of love, some strange creatures lurk. Mythological tales are also filled with monsters that challenge the strength, wisdom and bravery of their heroes. Ubisoft's artists explored this imaginary world and came up with horrific beasts that the player faces in the games

Assassin's Creed® Odyssey and *Assassin's Creed® Origins*. Battles take place in sophisticated settings such as Daedalus' Labyrinth or the Temple of the Gorgons; and no one can escape the riddles of the ruthless Sphinx.

Numerous tales of mythological fights also mark ancient Egypt. The game *Assassin's Creed® Origins* takes the player into a clash with the gods: Sobek, the crocodile god; Sekhmet, the lion goddess of war; and Anubis, god of the dead, become "bosses"; particularly powerful enemies that are difficult to defeat. The game also features Anubis weighing the souls of the dead and the clash between Ra, the Sun God, and Apophis, the Snake of Chaos.

TRADE AND METAL WORK

The shipwrecks in the Baie de l'Amitié and the Rieu in this gallery are perfect examples of ships that enabled the redistribution of trade routes over short and medium distances, between the Mediterranean harbours and in-land locations, such as Agde, Arles and Narbonne. The city-states became part of a network of trade locations, each with its own specialisation such as gold, bronze, marble sculptures, or ceramics. This was the beginning of a dense circuit of trade routes; which the game *Assassin's Creed® Odyssey* immerses the player in during its market scenes.

Since the Neolithic period, the Languedoc coast has been specialized in copper and bronze metal work. The Musée de l'Ephèbe has a number of copper and lead ingots in its collections. Ingots are the raw materials that were essential for manufacturing statues, jewelry, tools and weapons in the Greek and Roman ancient era. The bronze kiln displayed in this gallery shows the different stages of working ingots, including casting and molding the metal.

The games *Assassin's Creed® Origins* and *Assassin's Creed® Odyssey* include many battles in which the player can use a range of weapons which were created by Ubisoft, inspired by archaeological finds and research. For instance, the illustrations depict the different types of shields used in ancient Greece, such as the bronze-plated *aspis koilé*. It is often adorned with an emblem identifying the soldier and his city-state.

Ubisoft artists also drew inspiration from the uniform worn by the hoplite (Greek soldier) in *Assassin's Creed® Odyssey*. Players can encounter a helmet of Corinthian style, topped with a crest. This plume made of horsehair could have been up to 35cm high, and its size and colour were designed to impress opponents.

FROM ALEXANDER TO CLEOPATRA

The bronze statue in this gallery has been identified as a portrait of Ptolemy XV, known as "Caesarion". It is exceptionally well made and preserved and remains one of the few known representations of this historical figure.

His parents, Cleopatra VII and Julius Caesar, were one of the most famous couples of the time. The game *Assassin's Creed® Origins* takes players back to 49 BCE, to the heart of Ptolemaic Egypt. It gives them the opportunity to witness Cleopatra and Caesar meet, interact and establish an alliance. At the time, Roman power is shaken by a civil war between the consuls Caesar and Pompey. Bayek, the hero of this game, is involved in the conflict and works alongside Caesar, who is seeking to put Cleopatra on the Pharaoh's throne. The young Caesarion also makes a small appearance in the game, placed on the Egyptian throne at the age of three, as the last heir of the Ptolemaic dynasty, founded by Alexander the Great.

The representation of Caesarion shown here is facing the statue of Alexander the Great, known as "l'Ephèbe d'Agde" presented in the next gallery. The tomb of the great conqueror is also a central feature in the game *Assassin's Creed® Origins*.

After his death in 323 BCE, Alexander was embalmed and mummified like a Pharaoh. His tomb became the subject of political conflicts and then vanished.

Ubisoft teams imagined Alexander's burial chamber, set in Alexandria, and created their depiction of it. The characters of Bayek and Aya explore it and later reveal it to Cleopatra and Caesar. Caesar confides his admiration and lifelong devotion to the Macedonian general.

LANDSCAPES AND CITIES

Representing landscapes and environments occupied by humans is very important for archaeologists. In this gallery dedicated to Protohistory, the work of an illustrator-archaeologist contributed to the presentation of the lagoon of Montpenède. The illustrator, produced panoramas of the dwellings. To do this, she relied on topographical maps, geomorphological data (research on sediments) and on archaeobotanical and carpological evidence (research on seeds). In this way she gives a hypothesis of the species present in Montpenède thousands of years ago and presents, the evolution of this landscape as affected, by Nature and human activity.

In the same way, the artistic work undertaken to create on the landscape's graphics in the *Assassin's Creed*® games enables players to imagine and explore ancient worlds in the most immersive way.

For instance the game *Assassin's Creed® Origins* recreates the Faiyum region of Lower Egypt and its fertile lands which are irrigated by the Nile.

The artists have also depicted the landscape of ancient Alexandria. Alexander the Great built the city in 332 BC and the bronze statue called "L'Ephèbe d'Agde" shown in this gallery is one of the few known representations of the Macedonian King.

The city became the administrative capital of ancient Egypt and a centre for Mediterranean trade, exporting wheat, perfumes, ointments and glassware. In *Assassin's Creed® Origins*, players can wander through the streets of Alexandria, visiting its lighthouse or its great library.

The game *Assassin's Creed® Odyssey* recreates several city-states founded along the Mediterranean coastline. Players can explore the Acropolis in Athens or Corinth, which was described by ancient texts as prosperous and opulent (an ancient Greek term "*aphneios*"). Ubisoft artists worked particularly hard on their vision of the landscape of Sparta since archaeologists and historians have not yet been able to reproduce its complete architecture using the scarce remains of this city. Ubisoft teams drew inspiration from ancient sources and archaeological and topographical research, as well as artistic licence to fill the gaps in research and knowledge and to offer players the pleasure of immersion in a digital recreation.

1.1 – Athens' harbour

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1.2 – Alexandria's harbour

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1.3 – Trireme & dolphins

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1.4 – Study of ships

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1.5 – Naval battle 1

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1.6 – Naval battle 2

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1.7 – Ship in the storm

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1.8 – Shipwreck

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1.9 – Sunken wreck

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1.10 – Submerged temple

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1.11 – Sealed entrance of the Atlantis in the antic time

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1.12 – Sealed entrance of the Atlantis today

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1.13 – Exploration of a cave in the antic time

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1.14 – Exploration of a submerged cave today

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2.1 – Study of texture and materials

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2.2 – Study for mural decorations

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2.3 – Greek villages

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2.4 – Minoan palace falling into ruins

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2.5 – Guests in the house of Pericles

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2.6 – Symposium

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3.1 – Temple of the Pythia

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3.2 – The Pythia from Delphi

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3.3 – Oracle

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3.4 – Offerings

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3.5 – Cultists of Kosmos

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3.6 – Ceremony of the Kosmos' cult

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3.7 – Priestess Mediamon

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4.1 – Cronos

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4.2 – Zeus

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4.3 – Athena

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4.4 – Poseidon

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4.5 – Tityos

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4.6 – Sisyphus

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4.7 – Temple of Medusa

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4.8 – Medusa

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4.9 – Labyrinth of the Minotaur

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4.10 – Minotaur

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4.12 – Cyclops

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4.14 – Weighing of souls

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4.15 – Apophis

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5.1 – Market of Fayoum

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5.2 – Sales street in Siwa

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5.3 – Market of Cythera

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5.4 – Athens' sales street

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5.5 – Egyptian shields

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5.6 – Greek shields

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5.7 – Egyptian weapons

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5.8 – Greek weapons

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5.1 – Greek helmet

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6.1 – City of Alexandria

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6.2 – Tomb of Alexander the Great

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6.3 – Cleopatra VII

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6.4 – Julius Caesar

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7.1 – Lower Egypt

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7.2 – Alexandria's lighthouse

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7.1- Lake Mariout

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7.2- Fayoum

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7.3- Crocodilopolis

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7.4- The Nile

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7.5- Barques et colossuses

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7.8 – The Nile & pyramids

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7.9 – Pyramids of Gizeh

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7.10 – Memphis

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7.11 – Temple of Ptah in Memphis

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7.12 – Desert

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7.13 – Sandstorm

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7.14 – Greek pennon

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7.15 – Temple of Zeus in Cyrene

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7.21 – Cephalonia

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