117) m. Amitissa (Ἀμιτίσσα; 599 n.C; Station C; Apollo D), a chief town (660 inh.) of the eparchy of Parnassos and the seat of a bishop, is better remembered by its medieval name of Salona. It is well situated at the n.w. end of the Krasis Plain on the first slope of the Lyconian mountains. In antiquity it was the capital of the Ozolian Locri. The ruined Frankish Castle, or Frouion (1205), has three encampments, partly built on the walls of the ancient Acropolis. Amitissa survivals include the remains of a large and Classical quadrangle, which was situated on the Hellenistic polygonal masonry, some reused, and of two towers. There are also a cemetery of the lower part is ancient and the upper part medieval, two ruined churches, and a circular keep. At the s. foot of the castle are a fine arched Turkish fountain and the 12C church of the Sotiros.

Amphiessos was denounced by Aeschylos in 339 n.C. for violating the Krasis Plain. The Amphiessian League appealed to Philip of Macedon, who, not good use of the opportunity, invaded Greece and destroyed Amphiessos. The city was rebuilt and fortified. 300 hoplites in the war against Brunnos in 279 B.C. Destroyed again, by the Bulgars in the middle ages, it was repopulated by the Franks, who renamed it Amphiessos. The Picene Amenocourt Varous of Amphiessos was a feudatory of the kings of Salona. In 1131 the Catalan Roger Desaures, and the title of count, which passed in 1335 to Alfonso Frederick of Aragon. In 1372 Salona fell to the Turks.

From Amphiessos to Ballyl (Lamia). 22 m., asphalt road with sharp winding ascent and descent of the Pass of Geras (2555 ft), celebrated for its heroic deeds in 1828 by Odyssey. Androuson, with 180 Greeks, against 3000 Turks. = From Zovos and these via Ballyl to Lamia, see Rte 44.

To Naupaktos and Meloni, see Rte 55.

46 DELPHI

Approaches and hotels, see Rte 45. A hurried visit to the site can be made in 3 h. A reasonable tour requires at least two days. See Athens, issued war against the Krasis, and there a confederacy of 12 towns, of which contained various city-states, large and small, all of which had equal voice in it, whatever their importance outside. Both Athens and Sparta were members of the league, but they in theory no more authority in it than some ancient states that happened to be members. This rudimentary United States, including Thessalia, Euboea, Ionia, and Achaea.

**DELPHI (Δήλοι; Delphi), transformed by the excavations of excavation skill since it disappointed Byron and Barry, is by common consent the most spectacularly ancient site in Greece and the one which is the most aesthetically and most powerfully evokes the Classical past. The antiquity of Delphi was regarded as the centre of the world. The twin Phaedristae ('Shining Rocks'), so called because they shone like the bright light, which constitute a tremendous precipice 800–1000 ft high. The two rocks are called Phaedrius ('Roseate'), ancient Nauplia; from the rock, Phlebohaktas ('Passionate'), ancient Hympia) of Delphi was used to hurl those found guilty of sacrilege. The cleft between the two rocks, hollowed out by cascades from the upper plateau is continued by the s. by a line of ravines, by which the waters flow into the Pleistos. To the w. the rocky spur of Mt. Ay, Ilias (2297 ft) completes the theatre and setting. On the s. Delphi is bounded by the ravine of the river Pleistos, beyond which is the barrier of Mt. Kirby. The site is in effect a fall of great fragments of rock from Parnassos and serious landslides, endangering the safety of the monuments. The view down the sanctuary to Itea, with its myriad olive-trees, is not the least of the delight which make Delphi the goal of countless excursions every day of the library. The natural features of the site, in the centre of the world, with its sacred groves, labyrinths and temples, in a theatre of religious activities, have given to Delphi its mysterious and sacred character. In the beginning it was dedicated to Mother Earth and Poseidon, and was called Pytho, the name by which it was known in Homer (Iliad IX, 458; Odyssey VIII, 80). It had an oracle where the Oracle was located near the cave of the serpent Pytho, son of Mother Earth. At an early date this oracle was colonized by settlers from Iolkos, which was situated on the hill above it, but in the territory of Krasis and therefore partially outside the city. The introduction into Krasis from Cete of the cult of Apollo Delphinios, an idol daily worshipped in the form of a dolphin, led to the introduction of his name to Pytho, which then changed its name to Delpoi. Hesiod referred to the holy of Pytho. The sanctuary of Pytho Apollo. Later other gods were associated with the sanctuary; these included Dionysos and Poseidon Pronios. The Pythian Games, one of the four great national Greek festivals, were instituted in honour of Athena and Leto, and at first were held every eight years (see below). The Delphi oracle, whose efficiency was fostered by its priestly administrators, had fallen over the whole world, and the festival attracted competitors and visitors from all the Greek states. After the Dorian invasion (c. 1100 n.C.) the sanctuary became a centre of the Amphiessan League. This was by false etymology supposed to have been founded by Amphiessan, but really only means the league of the land in a particular locality. The league was composed of twelve tribes, each of which contained various city-states, large and small, all of which had equal voice in it, whatever their importance outside. Both Athens and Sparta were members of the league, but they in theory no more authority in it than some ancient states that happened to be members. This rudimentary United States, including Thessalia, Euboea, Ionia, and Achaea.
was confirmed in the Peace of Nicias (421 B.C.). In 371 the temple was
destroyed, this time by an earthquake, and it was again rebuilt, by
intervention of Thibon. In 336 the Phocians, who had, on the
occasion of the Third Sacred War, during which Phocaeans temporarily became part of
the Achaean League, rose against the Persians in 480. They were repulsed in the
same manner. This operation was celebrated by the Pythian Games, which
were held under the auspices of Athens (see above). In the imperial period, the games
reverted to eight years.

The French archaeologist Pliney the Younger excavated the site in 1838. He was
accompanied by a letter from Napoleon, who succeeded to a degree
contrasted here, by a letter from Napoleon, who succeeded to a degree
contrasted here, and then by a letter from M. de Sully in 1860. Fouquet and others did some preliminary
work but the actual survey was begun by the French School, under the leadership
of M. de Sully in 1860. The work was not started until 1891. Since then it
has continued, but not ceased. The figures on the plan correspond with those of the
programme, with the exception of the Propylaea, which was
not included in the excavations.

The remains of the ancient city of Ephesus, nearly a mile to the s. of the Sanctuary.
We begin our visit to the attractive town of Marmara, where the Delphians worshipped as Athena
(Priestess of the Temple), or, by a play upon words, as Athena
(Providence). Some of the finest sculptures found here are in
the collection of the Museum. The precise location of the炬
is not known to the entrance on
the upper terrace s. of the gate supported the small "Propylaea"
with two buildings! was the Persians, who with the Achaean League,
whose capital was in 1884 B.C. The other may have been dedicated to the
saviours of the city at the time of the onset of the Gauls in 279 B.C. An inscription on the
wall of the temple indicates that the "Panathenaic Athena Hygeia" and the
"Temple of Athena Hygeia
declaraed in 1440, by the site of the temple
the excavations of 1922 revealed the existence of a
early settlement (found in the Museum). We immediately
continue the remains of the OL TEMPEL OF ATHENA PONIA." This was a
is a dialect of the Ionian, was cut through the gateway, nothing the huge lintel on the ground,
washed the oldest part of the sanctuary, dedicated to Apollo
in 1440. The site of a still older edifice (7C) from which capitals survive. The
temple was damaged in 480 B.C. by the fall of rocks that crushed the
capital of the temple, its ruin was completed by the earthquake in 371.
Fifteen columns and the stylobate had been brought to light when in 1905
an earthquake demolished all but three of the columns.

The pedestal of the propylic was occupied by three buildings. A Doric
temple (460-460 B.C.) of marble, built on a low stone foundation.
The Achaean Treasury of Massalia, in white, stood at 540 B.C. in Parian
marble, was of remarkably fine workmanship, recalling the Treasury
of the Naxians. The third building, a Pentelic marble temple, of the early 4C., was one of the finest in Delphi. Its dedication
purpose is unknown. It has a circular peristyle of 20 slender Doric
columns on a platform of three steps. Three columns of their own
were re-erected in 1918. The cornice and metopes have been
replaced by replicas from the best surviving fragments. The entrance to
the circular cela was on the s. The paved interior was decorated with
trilingual half-columns. To the w. of the Tholos c. 360 B.C. rose the
TEMPLE OF ATHENA PONTIA, a severe prostyle edifice having a
crass of six columns of the Doric order. Beyond this temple, and
partly built over it, is an earlier rectangular building (5C), probably
the Doric temple's temple.

To the N.W. of Marmara are the remains of the Gymnasium, originally
"Sacred enclosure" from the 4C. B.C., but rebuilt by the Romans. The slope of the
ground necessitated its arrangement on different levels. On the upper
level north of the temple are the remains of the "Propylaia", consisting of a great outer
courtyard with a monumental entrance of Doric columns, and a smaller inner
court with a colonnaded staircase and a temple-like structure. To the e.
were added a Doric temple (460-460 B.C.) with a colonnaded
portico and a temple-like structure. To the e.
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portico and the remains of a "Propylaia", consisting of a great outer
courtyard with a monumental entrance of Doric columns, and a smaller inner
court with a colonnaded staircase and a temple-like structure. To the e.
level was the Ystos, or covered colonnade, where the athletes prayed in bad weather, with a parallel track in the open air. The lower terraces were occupied by the Palaestra. This is divided into the Palaestra praes, a court 45 ft square surrounded by a colonnade on all four sides, the Baths, comprising a circular (cold) bath 30 ft in diameter and 20 ft deep, and, in the retaining wall at the back, a series of douche baths. The hot baths, N. of the court, are a Roman addition. A column base outside the walls bears the names of Byron and Hobhouse.

We return to the road. A short way farther up is a sharp bend on the ravine separating the two Phaedriades. Here is the celebrated Castalian Fountain (1765 ft.). By this spring Apollo planted a Cult of the laurel he had brought from Tempe (see Rte. 17). The base of the statue of Ge, the goddess of Earth, shows that the spring was an early focus of cult-worship.

In this spring all who came to Delphi for any religious object whatever had to purify themselves. The bathing of the hair seems to have been the principal part of the ceremony and is one attributed to the god himself. Musers, however, bathed the whole body. The fancy which animated poetic inspiration so the worship of the Castalian fountain was an invention of the Roman poets. The fountain we see today is of Roman or Hellenistic date.

The spring was ornamented with a frieze of seven marble statues. The six figures seen in its arch were for votive offerings; in the largest of them a column base once stood as the altar of a Byzantine chapel. The water was collected in a long narrow reservoir (30 ft by 3½ ft) which fed seven jets (holes still visible). These jets fell into a rectangular court, 30 ft by 10 ft, reached by rock-sawah steps. The overflow from the fountain joins the water of the gorge dividing the Parnassus, which plunges into a deep rocky grotto, to join the Panthos flowing in the Leukynchos valley far below. An Archaic square fountain house, discovered in 1857, is nearer the road.

A wide, paved path leads to the main entrance of the PYTHIAN SANCTUARY AND MUSEUM. Admission 30 dr. 7.30-7.30 am. Sun & Sat. 10-1, 3-6. On Tues (museum closed) adm. 7.50 dr.

The Sanctuary may also be entered at the top near the Stadium. This entrance near which are fine views both down into the Sanctuary and across the Gulf of Corinth, is suggested at the N. of the village; it is recommended to those unwilling to climb, but a car is advisable to reach it.

The PYTHIAN SANCTUARY, or Temenos of Apollo, like the more extensive Altis at Olympia, was an enclosure containing many monuments besides the temple. This sacred precinct was situated on a rising ground above the town. It was surrounded by the usual Peribleptos or enclosure wall, with several gates. Its shape is that of an irregular quadrangle or trapezium, and it measures about 200 yds by 140. The S. wall is built of squared blocks and dates from the 5C B.C.; the W. and N. walls, which are polygonal, from the 6C; while the splendid E. wall was rebuilt in the 4C, on the old foundations by the architect Agathon. The steepness of the slope necessitated terraces, running S.E., and the provision of a separate platform for each building. The terraces, each having a gate on either side, were intersected by the Sacred Way, which wound up from the main entrance, at the S.E., to the N.W. corner.

From the main entrance modern steps lead to a paved rectangular Square, which was enclosed by Roman porticos and doubtless used as a market-place for the sale of religious objects. Five steps lead up to the Main Gate, 12 ft wide, through which we enter the Sacred Way. This is 12-16 ft wide, and was paved in the Roman period with slabs taken from near-by buildings. Most of this makeshift pavement is intact.
The Sacred Way was adorned on either side with the votive monuments that are a feature of the precinct.

Immediately within the gate, to the right, stood the **Bull of Cloeon** (Pl. 1). The base, which we see, supported a bronze bull by Theopompos of Argos, dedicated c. 480 B.C. from the proceeds of a catch of the species. Next, beyond a flight of steps, are the **Offerings of the Arcadians** (Fig. 1). The line of bases supported nine bronze statues of Ateniote Arcadian heroes. They were erected to commemorate a successful invasion of Laconia in 369 B.C. and placed, out of bravado, facing an ancient Lacedaemonian monument, insult being added to injury by the ageing sculptor Antiphilos (comp. below). The **Bast (Pl. 3)** bore a statue of Philopoemen. The grandiose **Monument of the Athenians** (dedicated by the Spartan Lycurger in 403 B.C. after he had crushed the Athenians at Aegospotami), held 37 bronze statues of gods and Spartan admirals, made by nine Peloponnesian sculptors including Antiphalos of Argos. The inscriptions from the statues of Lysander and Arachus, verse composed by Ion of Smyrna, have been recovered.

Until 1958 it was commonly accepted that the large rectangular exedra behind the Arcadian bases was Lycurger’s monument though there have been attempts recently to place it on the east side of the Sacred Way (Pl. 6). On the north side was the **Offering of Marathon** dedicated by the Athenians 30 years in the battle in honour of Miltiades. The long base supported 16 statues, the original ones by Phidias, according to Pausanias.

We pass between two semicircular exedrae, both dedicated by the Argives, that to the left erected in honour of the **Epicers** (Pl. 8), the successors of the Seven gods of Olympus. To the right the **Kings of Argos** (Pl. 9) was added in the foundation of Messene, and its position near to the Spartan offering would not have gone unnoticed. This exedra was to bear 20 statues, the early kings and heroes of Argos. Ten statues only were filling the w. quadrant; their bases have been restored to place. The adjacent square niche is covered with personal decrees.

To the left four plinths survive, three of them with inscriptions, from the **Offerings of the Tarassitai** (Pl. 10); the statues were by Ageladas of Argos. Beyond is the first of the many Treasures we shall encounter. These served much the same purpose as those at Olympia; in them were stored smaller votive offerings, vases, etc., and here important documents were recorded. The **Treasury of the Sikyonians** (Pl. 11). An Doric entablement in antis, was built about the beginning of the 5C in place of those raised by Kleisthenes after the First Sacred War. In the foundations were used remains of two older buildings, a tholos of 13 columns (c. 580 B.C.) and a rectangular monument of 14 columns surmounted by a roof, perhaps designed to shelter the chariot of Kleisthenes; thus belong the metopes in the museum.

Opposite, to the right, behind unidentified bases, are some confused foundations of an unidentified Ateniote Treasury. Another destroyed Treasury (Pl. 12) was perhaps that of the Megarians.

The **Treasury of the Sipions** (Pl. IV) the massive foundations of which we now pass, was built in 526-525 B.C. with a tithie of the profit from the gold mines of Siphnos and was intended to surpass in splendour the existing treasuries at Delphi. It was an Ionic temple in antis, with two columns in the form of Caryatids between the anteae. Fragments of the Caryatids were found on the site (now in the museum). The frieze was sculpted in Parian marble ran round the temple (also in the museum).

The Sacred Way now, at an altitude of 1835 ft., describes a semicircle round the n. Prominent on the left is the **Treasury of the Athenians** (Pl. XI), built just after 490 B.C. with a tithie of the spoils of Marathon. The French School, aided by a large grant from the municipium of Athens, re-erected the building in 1904-06. The scattered stones put back in their proper places (more than four-fifths of the building have been found), though the foundations had to be re-adjusted to the columns supplied. This Doric building is distyle in antis, and 33 ft. by 20. It stands on a terrace ending in a triangular front and reached by a staircase from the Sacred Way. The tripylon, interpreted as the exploits of Herakles and of Theseus, the originals in the Museum, the sculptures in situ being casts in arbitrary plaster.

The walls are covered with more than 120 inscriptions. Many of them, decorated with figures, refer to the Athenian Pythian, or special embassy (comp. p. 77); others record the hymic decrees in favour of the Athenians, decrees of the Amphiktyons at Philopseis, two **Hymns to Apollo**, with the musical notation in letters above the text. On the s. terrace a triangular space on the south displays the trophies of Marathon with the dedication "The Athenians to Apollo for the spoils of the Medes after the battle of Marathon". The front is a Dorian copy of the damaged original.

The foundations of the Sacred Way must be located the **Treasury of the Smyrniote** (Pl. 13), which (true to form) was erected here after the Athenian expedition had to be abandoned. This part of the sanctuary was dug into by a Christian cemetery, leaving surviving foundation blocks mark the spot. Adjacent are the foundations of the **Treasury of the Naxians** (Pl. XXV), built in Parian marble before the capture of Delphi in 344 B.C. by the Persians. A lateral road leads to the Treasury of the Athenians (Pl. VIII), probably of mid-5C date.

The **Baulisthlon** (Pl. XXVI), seat of the Delphic senate, was a plain rectangular building. Higher up is the **Sanctuary of Earth** or of the **Themis** (Pl. 16), part of which was destroyed to make way for the new retaining wall. This is a circle of rocks surrounding a natural shaft in the ground, and is the site (or one of them) of the primitive oracle of Ge-Themis, guarded by the serpent Python. One of the rocks, supported by modern masonry, was the **Rock of the Sibyl** (Pl. 17) on whose site according to ancient local tradition, the sibyl Herophile prophesied. Another rock supported a statue of Leto; on a third was the **Monument of the Naxians** (Pl. 18) dedicated c. 570 B.C. This was an Ionic column with 44 fluting, over 30 ft high, surmounted by a sphinx (now in the museum). The lower part of the column is in situ. An inscription of 322 B.C. on the base records to the Naxians the right of Promatoeia.

A little higher up the Sacred Way crosses the **Threshing Floor** (Halos), a circular place 50 ft in diameter, surrounded by seats. Here was presented every seven years the Septerion, a morality play celebrating the death of Python. To the n. was the **Stoa of the Athenians** (Pl. 23), dedicated after the end of the Persian Wars. A three-stepped foundation, basement supported a colonnade, 98 ft long and 13 ft deep, consisting of
8 tonic columns in Parian marble, set 13 ft apart. The architecture on the wood, as well as the roof, which leaned against the wall of the terrace. On the top step of the basement is an Archaic inscription recording the Athenian dedication of tables (from the postumous death of Socrates). The names of the heroes were thrown by Xerxes the Macedonian upon the Hellespont and figureheads on the ships.

Beneath the Byzantine paving in front of the portico was found a large number of ivory, gold, and bronze votive objects, which had been damaged in a fire mid-5th c. and deliberately buried. A lane branches off to the right into the peristyle, on the right (of this lane) is the Temple of Apollo (Pl. XXIV), ascribed to Herodotus of Kypselos. It was not the oldest, richest, or most beautiful of the buildings of this kind, thanks to the generosity of the kings of the city (Opposite). It is the remains of two destroyed temples (Pl. XVI, XVI) and the present restoration (Pl. XIV). Outside the gate to the N., are Roman baths, probably

The Sacred Way now descends another curve to the X; then below to the right of the remarkable POLYHEDRAL WALL, which supports the platform on which stands the Temple of Apollo, built in irregularly placed triangular blocks with carved joints, a style unique to Delphi, having the double practical and aesthetic advantage of strength in seismic shocks without appearing to be a rigid barrier to the sanctuary.

The wall, the first excavations at Delphi, follows the irregularities of the ground, its height varies from 6 to 12 ft., and its total length from 4,000 to 270 ft. The dressed face of the wall was covered in the 2 c. B.C.—1 C. A.D., inscriptions of every kind, more than 900 having been found. Along the base of rough-hewn blocks project in their natural condition. The blocks of the wall were joined by double T-clamps run with a bond. Towards the E., inscriptions are particularly numerous. Records, public and private, important or trivial, are all mixed together; they relate above all to the manipulation of money and constitute an invaluable record of Delphic families and events.

The Sacred Way here about 20 ft wide and well paved, climbs steeply. On the right is the site of the Temple of Plato (Pl. 2). The circular pedestal has been re-erected. This offering was dedicated by the Greeks from the spoils of Plataea (Paus. X, 13, 9). On the stone base was a gilt bronze pedestal about 14 ft high, consisting of 3 intertwined serpents, on which were engraved the names of the 31 citizens contributing to the victory. It was carried off by Constantine the Great and still reposes in a mutilated state in the ancient Hippodrome at Istanbul. The three serpent heads supported a golden tripod, which was seized by the Phocians after 356 B.C.

At the top of this slope we come to the so-called Crossroads of the Tripods, where stand the bases of long vanished votive offerings. The most notable were the Tripods of Gelon and Hiero (Pl. 16), of Syracuse, and of their brothers. The offering which commemorates Gelo’s victory at Himera over the Carthaginians in 481 B.C., comprises four monuments supporting golden tripods and Victories, weighted 50 talents in all. The earliest of the groups to be lost was the tripod in 353 B.C. the Phocians needed funds for the Sacred Way. The Temple of the Sirens, in front, adorned with a bull, bears an honorific decree in favor of a citizen of Kletor in Arcadia. The base adjoining that of the tripod on the left is that of the Achaicus Column with the dancing girls, now in the museum.

Before entering the temple terrace, we may visit a group of buildings to the O. our right, adjacent to the Platane Tripod, is the rectangular platform of a Chthonic Temple of the Dioscuri (Pl. 28), dedicated to the Rhodians. A detailed examination of its contents (see B.C. 1953) of the carvings into which the hooves of the quadriga fitter lies suggests some connection with the modern shrine of the Temple of Apollo (Pl. 38). The Sacred Way turns S. and becomes the upper walk of the temple (1140 ft). In front of the entrance to the E. is the Great Altar of Apollo (Pl. 31) a rectangular structure with steps in black and white dedicated by the Chians in gratitude for their deliverance from Xerxes. It is not known whether the sanctuary, which has been robbed of its marble sculptures, was the temple of the original altar and its temple extends an esplanade bearing bases of other temples. The altar itself stood a golden statue of Eumenes II (Pl. 32). A big statue (Pl. 35) bore perhaps the Apollo Sibatellus; there follow the four bases (Pl. 34) of the Phallic of Aristine and the base of the Palm-tree of the Temple of Zeus, dedicated by the Eumenes after victory of 468 B.C. behind the temple rises a false Monument of Praxiteles II (Pl. 33), king of Biga (182-140), which is no longer in its original position.

Temple of Apollo, reduced before the restorations of 1939-41 to its foundations, rests on its S. side on the living rock, on the N. side on a huge substructure of irregular courses nearly 200 ft long and 10 ft high. The foundations consist of two concentric rectangles, outer supporting the peristyle and the inner the skelp. The stylophoros on the three steps of fine bluish local limestone, has been partially restored and many of the pavement blocks returned to their places. The remaining column of the 4th-century marble and the others have been restored to their sides so that the building, even in its ruin, once again dominates the sanctuary as it should. A stone ramp leads up to the entrance of the temple on the E., thought to extend beyond the Colonnades.

The temple was the usual Doric peripteral hexastyle, 197 ft by 72 ft, with 6 stuccoed poros columns at the ends and 15 on the sides. Both pronaoi and opisthodomos had 2 columns between anteae. The architecture was decorated with shields captured from the Persians at Plataea and from the Gauls (e. and w. sides). Some of the statues of marble have been discovered, but not a fragment of the pedimental sculptures described by Pausanias. Earthquakes and systematic spoliation have left practically nothing of the sculptures, so that we know nothing with certainty about the arrangement of the Adytos, or inner shrine. The temple was an underground chamber, in which were the Omphalos and the Oracular Chasm.
To the W. of the temple are the foundations of a Roman building (41) in which was found the statue of Athena, now in the museum. From the angle of the temple we may descend past the House of the Pelasgi (P. L.) to the theater (PL 25). In the S. corner was probably the Odeum of the Maidens (PL XXVII), erected to commemorate their victories at Sigea. Below the theater ramp led to the monumental entrance to the Temple of Athena (PL 23).

The Sacred Way was protected above the Temple of Apollo, by a retaining wall, called the Icsegon, constructed c. 355 B.C. of material from the Alkmeneion temple. This was examined by a School during the 1930-57 excavations. At the N. angle of the way was the Offering of Poiozalo, which was buried in a cistern (PL 37, B.C.) and from which the celebrated Charioteer was recovered. Adjoining the w. is the Lion Hunt of Alexander the Great (PL 6B), a large rectangular exedra of dressed stones.

An epigram on the back wall has established the identity of this exedra as a mausoleum described by Pausanias and Plutarch. It was dedicated in 330 B.C. to King Skopas, who had saved the life of Alexander the Great during a storm on the Nile. A bronze group by Lysippos and Leochares represented the king (comp. also the mosaic at Pella).

We Mount a Roman staircase to the *Theatre, one of the best preserved in Greece, built in the 4th cent. and restored by Eumenes II in 310 B.C. by Skopas, who had saved the life of Alexander the Great during a storm on the Nile. A bronze group by Lysippos and Leochares represented the king (comp. also the mosaic at Pella).

The stage building and the Alexander exedra are the best preserved in Greece, built in the 4th cent. and restored by Eumenes II in 310 B.C. by Skopas, who had saved the life of Alexander the Great during a storm on the Nile. A bronze group by Lysippos and Leochares represented the king (comp. also the mosaic at Pella).

Several necropoleis were near the theatre, and the Odeum of the Paphlagonians (PL 34). A spring rises from a rock 50 yds. S. The Pythians drank the water of this spring before prophesying. Two stages of the Kenos Fountain, one Classical, the other Archaic, have been discovered between the theatre and the stadium. Further E. of the theatre was the Leucophares (PL 45). This was a public bath dedicated to the Kenosians. The building formed a rectangle 62 ft. by 32, with a door in the middle of the N. side. The water is fed by the Pege of the stadium. The building was originally a public bath, and the door was the entrance to the street.

A path winds up from the diazoma of the theatre to (5 min.) the Stadium. This was situated in the highest part of the site (2116 ft). The S. side is hewn out of the rock. The E. side was artificially supported, and recent excavations have added a new view of the massive supporting blocks of Classical masonry (54 B.C.). Four pillars remain of the stadium, and the excavation revealed the remains of a Roman triumphal arch (18 ft.) which decorated the S. entrance of the stadium. The arch to the west of the stadium (320 ft.) has the name of the gods preserved on the inscription.

The **Museum (adm. included; closed Tues.) rebuilt in 1959-61 and admirably arranged, is especially rich in Archaic sculpture from the temples. The free-standing works may be compared with that at the Acropolis, while the relief sculpture ranks with the Aegina marbles in the British Museum.

**Parthenon:** A pediment mosaic (4 C. A.D.) depicting animals and birds—We enter, and ascend the stair to the FIRST FLOOR, which is open to the public. The Parthenon is the most important building in Greece, and its history dates back to the 6th cent. B.C. The temple was dedicated to Athena Parthenos, the patroness of Athens, and is considered one of the finest examples of ancient architecture. The temple was constructed during the reign of Pericles in the 5th cent. B.C. and is regarded as one of the Seven Wonders of the Ancient World. The Parthenon is also known for its pediments, which are decorated with magnificent sculptures of gods and goddesses. The most famous of these sculptures are the Frieze, which depicts the Labors of Hercules and the Metopes, which illustrate scenes from Greek mythology.

**Athenian Triumphal Arch:** This impressive structure is located at the entrance of the stadium and was probably constructed to celebrate a victory in a battle. The arch is composed of three tiers, with each tier containing a series of columns. The arch was designed to be a symbol of victory and an inspiration to future generations. The Roman Emperor Nero is said to have used the arch as a practice ground for his chariot races.

**Dionysus Temple:** This temple was dedicated to the god of wine and fertility and is located near the Acropolis. The temple was constructed during the 5th cent. B.C. and is considered one of the finest examples of ancient architecture. The temple is known for its exquisite columns, which are decorated with intricate carvings of gods and goddesses. The temple was used for religious ceremonies and was also a popular gathering place for the people of Athens.

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To the W. of the temple are the foundations of a Roman building, in which was found the statue of Antinous, now in the museum. From the angle of the temple we may descend past the House of the Pythia (Pl. 16) to the S. walk (Pl. 28). In the S.E. corner was probably the Offering of the Maenads of Naukratis (Pl. XIX), erected to commemorate their victory at Sparta below the temple ramp was the monument of Aeimilli Paulus (Pl. 26).

The Sacred Way was protected above the Temple of Apollo by retaining walls, called the Ischeion, constructed c. 356 B.C. of stone material from the Alkmeneum temple. This was examined by the School during the 1950-57 excavations. At the N.W. angle of the temple was the Offering of Polyxenos, which was buried in some catacombs (? 373 B.C.) and from which the celebrated Charitee was recovered. Adjoining on the W. is the Lion Hunt of Alexander the Great (Pl. 43), a large rectangular exedra of dressed stones.

An epigram on the back wall has established the identity of this exedra as a monument described by Play and Putrac. It was dedicated in 320 B.C. to Alexander the Great, who had saved the life of Ptolemy II in 331 B.C., and by the Romans. The Cæcum was contained in a parallelogram 100 m. broad. The S. and W. sides of the Cæcum, or supporting wall, coincide with the line of the peribolos. The 35 tiers of seats were divided into 2 unessential sections by a paved Díaomma or landing (28 in the lower and 7 in the upper). The seats were of marble from the temple of Asclepius. The Orchestra was paved with polygonal slabs and measured 60 ft. across. It was surrounded by an enclosed colonnade. The front of the Stage (Pl. 43) was adorned with a frieze in relief depicting the Labours of Heracles (now in the museum). There is a fine view of the sanctuary from the top of the theatre (1935 ft).

Between the stage buildings and the Alexander exedra a pathway runs E. leading to the Ischeion, passing at a semicircular exedra (Pl. 41). Beyond is the Monument of the Thessalians (Pl. 40), a rectangular exedra dedicated by the Naukrati who as hieronomin represented Thessaly in 336-332 at the Amphitheatre of Alexandria, over which he presided. On a platform 40 ft. long stood statues of his house; inscriptions remain in situ and the statues are the Ischye of the Knidos (Pl. 45). This was a club-house dedicated by the Knidos c. 450 B.C. The building formed a rectangle 62 ft. by 32, with a door in the middle of the S. side. The wall of unbaked brick, rested on a wall of poros. The wooden roof was framed by 3 wooden pillars. The club was adorned by Polygostios with paintings described in detail by Pausanias.

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**Museum (adm. included; closed Tues.).** rebuilt in 1959-61 and newly arranged, is especially rich in Cretan sculpture from the Acropolis, and particularly well connected with that in the Acropolis Museum, while the relief sculpture ranks with the Aegina marbles in importance.

**Terrace:** Sarcophagus of Meleager, recovered by Capodistrias; a decorated and a panelled mosaic (4 C. A. D.) depicting animals and birds. -- We enter, ascend the stair (r.) to the LANDING, where stands the Ophianos, sculptured stone found in the S. wall of the Temple of Apollo and possibly believed to mark the spot where the eagles of Zeus met at the close of the known world. The poor frieze of the Labours of Herakles (C. A. D.) on the left wall is from the prosenium of the theatre.

**Room 1 (Hall of the Bronze Shields).** On the walls, heavy bronze shields of Cretan or Hittite style; in the centre, small bronze Kouns (Barbali; c. 650 B.C.); Griffin; Cauldon on marble stand (7 C. re-used).

**Room 2 (Hall of the Sipiosan Treasury).** Displayed are the East Pediment of the temple of **Frieze**, a caryatid with polychromatic figured decoration, and part of the doorway with admirable lapis and palmette ornament. In addition the hall contains the winged **Sphinx** of the Mosaicists (same work of 570-560 B.C.), and another caryatid head with leaves, of unknown provenance, once thought to have belonged to the Treasury of Knidos.

The East Pediment represents the dispute between Herakles and Apollo over the Delphic tripod. -- The **Frieze**, in a natural Archaic style, foreshadows its architectural quality that of the Parthenon nearly a century later. The horses are especially spirited, and the fallen corpse almost natural in position. The four men have no narrative continuity, and are members of the Assembly of Gods. The men and horses are heroiic heroes fighting over the body of Patroclus. The N. side shows nine groups of Gods in battle with the Giants, grouped round three chariots. The names were painted at the bottom of the composition after the other. The "Triumphant Arch" which decorated the S.E. entrance of the temple was by Herodes Atticus. The **Track** was then established on the Acropolis (800 ft). Both starting-point (Aphides) and finishing line had stone walls with posts separating the 17 or 18 runners. --- Along side had 12 tiers of seats; 13 staircases divided it into 12 blocks. A rectangular tribune, on which are benches for the stand of the President or President of the games. The W. end had the traditional semicircular shape (unlike the Olympiad and at Epidaurus). Here were 6 tiers of seats divided into 4 classes. The S. long side had only 9 tiers of seats, accommodation for 7000 spectators.

The Stadium, to the W., on the slope of Mt. Ayion Ilia (2297 ft), the Field of Marathon, the sole fortification of Delphi, was built in 355 B.C. as a mark of honor by the Lydians (of Amphiara). The hill again saw fighting in the civil war. -- To the S. of the stadium are the exciting floors and tombs, and the field of the West Necropolis. Sepulchral relics of every age from the Mycenaean period have been found in this region. The Chapel of Ay. Ilia, on the S. of the Sanctuary and the village, stands on a rectangular platform built of ancient stones. This was the site of the Synedration or place of the Synedration of ancient Delphi, reconstructed by Hadrian for the Aphajectrical League. The spot called the "Sacred Way" was afterwards given to a suburb which came into existence at a later time. -- Above the chapel is an interesting tomb and, S. of it, the House of the French School. Below this is a sepulchral crypt. -- Just S. of the stadium.

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master of ancient vases. The eloquent of Cynide and the death of Epialtes is well preserved. The S. and W. sides believed to be by a different sculptor and fragmentary.

Room 3. Two *Kouroi, erected to commemorate Cenebs and his son, who were called to the heavens by the gods of the Heraion in Argos as a reward for yielding themselves to their mother's choice. The statues, which are mentioned by Herodotus, mark the transition between the Dorealian and true Archaic styles (? 582 B.C.). Fine marbles from the Treasury of Sikyon (second quarter of 6th B.C.). This Sikyonian work, in yellow limestone, is very carefully executed but in condition.


Room 4 contains 24 surviving metopes (some very fragmentary) of 30, from the Athenian Treasury. Good authorities place the stylistically (moulding of stomach muscles) in the days of Keles (510-500 B.C.) or earlier, but the expressive *Heads of the figures have been thought to confirm Pausanias' contention in the temple, was dedicated after Marathon. The metopes represent episodes in the labours of Heracles (n. and w. sides); the exploits of Theseus (s. side); and the Battle of the Amazons (w. side). The best specimens of these labours are the Arcadian Stag, Theseus, and the Bulls of Marathon.

In Rooms 5 and 6 are preserved pedimental figures from the Acropolis hall. These figures have unfinished backs, but the arms and faces are firm and to the tympanum. Some traces of color are visible. Lion's head spouts; Nike; acrotères; and other fragmentary inscriptions. Two bronzes of a period may be noted: (R.5) Paktak, player; (R.6) Two athletes.

The Inscriptions concern the history of the temple: lists of subscribers to the rebuilding; dedications; also, with musical notation, Hymns to Apollo composed in the 4th century B.C.

Room 7. Grave stele; bronze kalpis (early 4th B.C.); fragments of the coffered ceiling from the peristyle of the Tholos; archaic altar stand; head of Dionysos. —In Room 8 are Metopes, fragments from the Tholos.

Room 9 contains sculpture of the 4th B.C. Left to right: Fragment of pilar.—Three colossal Dancing Girls, grouped around a column representing an acanthus stalk, probably a monumental support (30 ft high for a tripod); the figures were possibly Thiasids, who celebrated the sacrifice of Dionysos. —Five *Statues from the votive offering of Daedalus of Thessaly; celebrating the victory of his master Philip in 336 B.C. at Chaeronea. This family monument of nine statues reproduced in marble a group in bronze at Pharsala, of which part at least was by Lysippos. The group, identified from the surviving inscription of the plaque (p. 408), forms a genealogical succession of seven generations from the 6th B.C. The best-preserved figures are those representative of Agias, great-grandfather of the dedicator (depicted as an athlete), who had not only won an Olympic wreath, but had five victories.

Delphi Museum

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Excursions from Delphi

A. To the Sybaris Cave and the Gorge of the Pileteus

This excursion takes 3½ hrs through the forest, or 2½ hrs if the visit to the gorge is omitted. A new road descends from the main road S., of Marmaria. The path descends in zigzags, crosses some retaining walls, and reaches an irrigation ditch at the bottom of the gorge. The road then descends to the 4th century B.C. at Chaeronea. This family monument of nine statues reproduced in marble a group in bronze at Pharsala, of which part at least was by Lysippos. The group, identified from the surviving inscription of the plaque (p. 408), forms a genealogical succession of seven generations from the 6th B.C. The best-preserved figures are those representative of Agias, great-grandfather of the dedicator (depicted as an athlete), who had not only won an Olympic wreath, but had five victories.

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