The church is entered through a narthex; beyond is the nave, by two aisles, above which are the galleries where women sit during services. Note in the church a marble iconostasis, and four meals of 1575, painted by the Cretan Daminikos. The church of the Theotokos, which is in the process of being restored, is decorated with frescoes, some of which are old.

38.5 km (24 m.) : Arachova (anc. Anemoreia), a picturesque village of nearly 4,000 inhabitants lying on the slope of the mountain, 3,090 feet above the valley of Pleistos. A mile and a half from reaching Arachova there is an extraordinary view over the valley and the mountains. The ancient road which linked Bocotia to the sanctuary of Apollo at Delphi went through the Arachova Pass.

The embroiery and curiosities of Arachova are well worth seeing (many shops in the village sell them).

FROM ARACHOVA TO POLYDROSOS AND THE MARNE TREKKERS FROM LIVADIA TO LAMIA (38 km and 42 km; 23 m. or 26 m.)

On leaving Arachova turn r. on the road to Kalyvia.- A km from Arachova, you reach a pass from where a beautiful view can be seen on both sides of Pleistos.- 7 km (4 m.) : Kalyvia, a hamlet from which you can climb Mt. Parnassos (see p. 590).

10 km (6 m.) : On the R. a path gives access to the Gorgonion (see p. 591). Next you go down the N. slope of Mt. Parnassos.

24 km (15 m.) : Epitalonos; interesting panegyrics for East, on the 26th of July (Hagia Paraskevi); 1 km from Arachova.- 38 km (23 m.) : Polydrobos; 12 km (7 m.) : Livadia to Lami; turn R. for Lami or L. for Livadia.

46.5 km (29 m.) : On the L. the visitor will see the first of the ruins of Delphi (Marmaria; p. 588).-48 km (30 m.). A little after passing the Castalian Fountain on the right, one sees the sanctuary of Apollo (p. 576).

48.5 km (30 m.) : Delphi Museum.

50 km (31 m.) : Delphi, the little mountain village where are the ruins of the famous Sanctuary of Apollo.

Hotels: \*\*\* Tourist Hotel, tel. 6 (get to this hotel, go across the village, and turn left about 500 yards after the edge of the town).\* Apollon, tel. 4.\* Kastalia, tel. 5.

Rooms are also available in the homes of the villagers, and for these one should apply to the Tourist police.

There is an annex to the Athens School of Fine Arts in the village, where artists of all nationalities may work.

A comfortable Tourist Paradise is being built just at the entrance of the village.

Restaurants : the hotel restaurant and other small ones along the road.

Tourist Poles : in the first on the right as one comes into the village, near the Apollon hotel.

After the Athenian Acropolis, the Sanctuary of Apollo at Delphi is probably the most impressive sight in Greece. The robust grandiosity of its grandiose and varied scenery "tortured by the visage of the Shaker of the Earth" contrasts with the calm of the plain, covered with olive groves, and the luminous air of the Leic of Itea which one sees in the distance.

powerful Athenian family, banished from Athens by the Pisistratids, rebuilt the temple.

During the Persian invasions of 499 and 480 B.C. the oracle, fearing to follow the prudent example of the northern peoples, and adapted itself to suit the taste of the invaders. Later, however, it contrived to maintain its independence. In the Battle of Salamis, the Athenians dedicated a Treasury here, and erected a monument commemorating their victory.

In spite of all its prudence, Delphi was to find itself involved in the civil war between the great states, Sparta, Athens, Thebes, Argos, etc. Because of its neutrality and its reluctance to side with either side, it was spared the destruction of other towns, but the city's prosperity was undermined. In 373 B.C. the temple was again destroyed, this time by an earthquake. A new temple was built on the site, sponsored by Philip of Macedon, and dedicated to Zeus and Athena. The oracle's predictions became more popular than ever.

In 346 B.C. the Phokians, who were under the control of the Thracians, attacked Delphi and burned the temple. The oracle was forcibly restored to the Athenians, and the Phokians were punished by the Athenians. The oracle became a symbol of the power of the Athenians. The oracle was visited by many important people, including Alexander the Great. In 333 B.C. the oracle was again destroyed by a landslide, but it was quickly rebuilt.

The oracle of Delphi was the most famous oracle in the ancient world. It was consulted by rulers from all over the Mediterranean, and its predictions were trusted by many. The oracle was eventually destroyed by the Romans in 39 B.C., but its legacy lived on in the form of the Roman Oracle of Delphi.

The oracle was a source of inspiration for many of the greatest thinkers of the ancient world, including Plato and Aristotle. It was also a source of inspiration for many of the greatest artists of the ancient world, including Homer and Pindar. The oracle was a source of inspiration for many of the greatest writers of the ancient world, including Homer and Pindar. The oracle was a source of inspiration for many of the greatest mathematicians of the ancient world, including Euclid and Archimedes.
years. The Pythian Games took place at the beginning of September and were supervised by the Amynters. The Greek states sent delegations (theories) to the festival, laden with gifts. During the games, sacrifices, a sacred feast, and athletic competitions (e.g., foot race, boxing, wrestling) were performed in the stadium, and chariot races were also held. There were athletic games in the stadium, and chariot racing as well as taking part in the Pythian Games. Athens sent special delegations, Pythialutes, and celebrated a separate festival, with games and dances.

Priesthood and Administration.—The chief of the Delphic cult was a priest appointed for life, assisted by a neoceras (sacristan), priests, and hostoi (sacred men) who were responsible for the consultations. As well as the priests there was a large staff of free interpreters and sacred slaves.

The temporal administration of the sanctuary was the responsibility of the Amphictyonic Council, which met in Delphi, in the spring and in the summer, together with the town leaders, who were the guardians of the god's temple. The decisions of the Amphictyons were final.

The Senate put these decisions into effect by means of a commission, which collected the offerings. In the 5th century B.C. two organizations, Naos and the Treasurers, kept the accounts connected with the revenue of the temple (about 373–330 B.C.).

Town of Delphi.—The small township of Delphi (approx. 1,000 inhabitants) lay around the shrine, and derived its living from the exploitation of the land and the pilgrims who came to consult it. The main industry was the manufacture of sacred knives and incense, and the principal living was made by those connected with sacrificing, guiding pilgrims, the sale of religious objects, and stele engraving. This population, living off the god Apollo, was notable for its greediness, laziness, vanity, and cruelty. The gods of the town were a People's Assembly, a Senate, and an Archon elected annually. During the great festivals, visitors were lodged in villages of tents, and a fair was held close by.

Excavations.—The exploration of the ruins at Delphi was begun by the French architect Laurent, resumed in 1840 by O. Muller and R. Germanus, and then continued again by the French School of Athens under the direction of P. Fossey and Wiesner, from 1860–1861, then of Hansen in 1880. An extensive campaign lasting from October 1892 until May 1893 was undertaken by the same school, under the direction of Theodore Schliemann. In 1920 the excavations resumed under the direction of R. Demangeon.

Bibliography.—D PAULINAI (see Bibliography, p. 103), 10–6–33.


The Museum and the Sanctuary of Apollo.

A visit to the ruins of Delphi, leaving the village by the Arachova, which follows the S. slope of Mt. Haghios Ilias. To the left, in the hillside, is a large necropolis which was, in Roman times, partly covered by a quarter of the town. In this area, too, the remains of Delphic Amynters, joint supervisors of the territory, were held.

The tombs of Haghios Ilias are honeycombed with sepulchral niches dating from the Mycenaean period to Byzantine times.

ring the temple of the new building, the remains of the Emperor Hadrian have been found; this was a building meant for assemblies of the Amynters.

Long (1 m.) from the village is the Museum. The building is not being altered, but a certain number of the treasures in the Museum collections; they may or may not be visible the period of reconstruction; some were temporarily removed.

The Temple of Apollo, called the “Epistyle” (ca. 6th century B.C.), around which stand the Thymiateros and the Treasury of the Delphic Amphictyons. This column actually served as a support for a votive tripod. The temple takes the form of a slender stalk of anacanthus, fluted and made to look like columns, planted directly into the ground. At the top it opens into a capital holding an anacanthus bud; around this are three dace, the inspiration for Debussy's Danseuses de Delphes.

The Sphinx from the Column of the Naxians (first half of the 6th century B.C.).

The Siphon Treasury (ca. 525 B.C.; see p. 578). South of the temple, the ravishing of the daughters of Leukippos by the Dioscuri during the Judgment of Paris (?; east side: the judgment of Paris (?) in giant.
—Metopes from the Sikyonian Treasury (ca. 560 B.C.; see p. 578); scenes represented are the Dioscuri embarking on the ship Europa carried off by the Phaeacians, the Dioscuri with the children of Bellerophon in the golden fleece, and the Calydonian boar. Metopes from the Treasury of the Athenians: exploits of Theseus and Theseus (see p. 578).

—Sculpture from the Aphaeion Temple of Zeus (ca. 6th B.C.). The pediment contained a quadriga at the centre, figures of fighting animals; there also seem to have been three more female figures. This sculpture may have been the work of the Athenian Antenor.

—Colossal statues of Cleobis and Biton (6th B.C.). Sculputres of unrivalled power, representing the two Argive athletes, pulled their mother, a priestess of Hera, from Argos to the Argive Hera in an ox-cart; they slept in the sanctuary and were rewarded with health.

On leaving the Museum, continue along the road towards Olympia. At a short distance is the principal entrance to the Sanctuaries of the Pythian Apollo; the temple is surrounded by a customary way by a peribolos wall which is pierced by several gates. In places the peribolos is in polygonal masonry; at others on the S. it is of nearly regular courses and dates from the 5th century. The E. and W. walls were in part restored during the 4th century B.C. The way leading into the excavation leaves from a paved rectangular court surrounded by Roman porticoes. In the N. were shops where pilgrims probably bought votive offerings.

From the paved court one enters the sanctuary by the many steps, which made it impossible for anyone to go up to the temple in a chariot. The Sacred Way which passed through the sanctuary begins at this point. It is 5 m. broad, still follows its original course although rough sloping steps, since in spite of having been corrugated, have replaced the path of Classical period. Crowded on either side of the Sacred Way are monuments and Treasuries. These latter buildings were put up by the rich cities of Greece as storehouses for the offerings made to the god by his citizens. The Treasuries thus express both the piety and the wealth of their builders, and there was certain rivalry for the best positions, either along the Sacred Way or near the Temple of Apollo. In fact, the erection of monuments at Delphi began at times of a way of expressing wholly secular rivalries. After the failure of the Sicilian Expedition led by Alcibiades and Nicias in 414-413 B.C., the Syracuseans chose to put up their Tree in a position of defiance, just opposite that of the Athenians. After the Spartans, after defeating the Athenians in the long Peloponnesian War (431-404 B.C.), found a monumental way to humiliate Athens before all who came to visit Apollo’s temple. Opposite the first Athenian dedication commemorating their victory at Marathon, Sparta set up an ex-voto dedicated to the memory of the

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—two generals and admirals who had destroyed the last Athenian remnant. Fifty years later, however, the Spartans received the same kind of trauma for the Arcadians, who had long suffered under their yoke, as a successful raid on Lacedemonian territory and with their own hands the statues of their ancestors just in front of the Spartan mean, cutting it off from the Sacred Way. The walls of the arcade were covered with inscriptions: many of them are decrees of the League; others grant honours such as promantia (the right to consult the oracle first), or prooimen (the right to represent a city in its dealings with your own city).

Section from the gate to the Crossway of the Treasuries. The right immediately after the gate, are the remains of the Temple of Apollo (pl. 1), a bronze executed in about 480 B.C. by Theodoros of Aegina and set up by the island of Corcyra in thanks for a remarkably good catch of fish. Next comes the ex-voto of the Arcadians (pl. 2), a row of bronze statues representing Apollo and the mythological heroes and heroines of Arcadia (see above). Behind this was a statue (pl. 3) of the Arcadian general Philopoemen. Behind the Arcadian ex-voto is a large niche, the base of which only held 37 statues of the Lacedemonian ex-voto (see above).

The Arcadian statues stood on a long base formed of two courses, one in marble and the other in white limestone; the foundations are of a similar material. The statues themselves were probably the work of four rival sculptors among whom was Alcibiades of Argos, 35 years ago, had contributed to the Lacedemonian ex-voto.

The niche in which held the Spartan statues was originally partly paved with stone slabs and covered by a roof supported by eight columns; dimensions were 18.90 m. by 6.20 m.

The most prominent were the nine statues representing the Dioscuri, Apollo, Artemis, Poseidon (crowning Lysander), the victor at Aegos, and the 28 figures of oil portraits of the Spartan admirals and ships who had acted in concert with Lysander; hence the appellation of the Navarhes, which was given to the ex-voto of the time of the war. The poet Ion of Samos cast into verse the inscriptions which read the figures of Lysander and the navarch Aratos. These statues were the work of nine Peloponnesian artists who collaborated to produce a monument.

Opposite these monuments, on the left side of the Sacred Way lies just inside the gate, was the ex-voto of the Athenians, erected about 30 years after the battle, with the spoils of Marathon. It is a circular monument, the commander of the Greek forces which comes the Argive ex-voto (pl. 4), which commemorates the siege victory over Sparta at Oenoe (ca. 456 B.C.); the monument stood on statues of the Seven Against Thebes. Beyond this stood the Doric Horse (pl. 5), a reminder of the cleverness of an Argive at Thebes, who made the famous Horse of Troy.
The ex-voto of the Athenians has left only a line of polygonal blocks. It once carried 16 statues (Athena, Apollo, Mitilene, the kings and eponymous heroes of Athens), the oldest of which, according to Pausanias, attributed to Phidias. Vestige of inscription on the base of the Deiroumion Horse are still visible.

Next, on either side of the Sacred Way, are two semi-circular foundations which held two Argive monuments: on the right, the King's Monument, on the left, the Epigonoi. The Monument of the Kings of Argos was put upon the occasion of the founding of Messenia in 369 B.C., and it was intended to eclipse the Spartan Monuments of the Navarchs. The opposite ex-voto was placed next a monument of the Seven Against Thebes to honour their seven heroes, the Seven Epicontii. This second ex-voto, according to Pausanias, was made of the spoils taken from the Spartans after the Battle of Oenoe, ca. 460 B.C.

The stone-paved exedra of the Monument of the Kings (diameter, 12 m.) held 20 statues of the gods and queens of Argos. Beside the Monument of the Argive Kings lies a column drum, surmounted by a dazzling marble, surmounted by an Ionic capital; most probably this belongs to a dedication erected somewhere higher on the road, near the close vicinity of the Temple of Apollo.

The niches which follow the Argive Kings have not been correctly identified. The first (pl. 5), which is square in shape, is carved with inscriptions recording deeds in honour of a wide variety of persons.

Next come a foundation 8 to 9 m. long, then a semi-circular niche, both of which are rectangular foundations. On the terrace behind are the remains of an anonymous Atalid Treasury (pl. 6).

On the other side of the Sacred Way, to the left, after the Epigonoi comes the Tarentine ex-voto (pl. 6), commemorating a victory over the Messapians in 473 B.C. The Sicyonian Treasury, built towards the end of the 6th century B.C., its plan can still be seen. Finally one reaches the Sicyonian Treasury, which was built in about 525 B.C. with income from the gold mines of Sicyon. This is the building which carried the frieze now to be seen in the Museum.

The Tarentine ex-voto was composed of a series of bronze statuettes representing captive Messapians and their horses, the work of the sculptor Ageladas of Argos. Several blocks from the bases remain, three inscriptions.

The foundations of the Sicyonian Treasury were built of re-used blocks from the two buildings which had been put up by Cleisthenes, tyrant of Sicyon in the early 6th century B.C. One of these Archaic monuments was a tholos and the other a small round building with a colonnade. The Treasury replaced these earlier buildings was Doric, with two columns in each facing.

The Sicyonian Treasury was Ionic in style, and luxuriously decorated. At the entrance, to the W., stood two Caryatids in antis.

The Sicyonian and the Siphnian Treasuries there was a small temple, where a number of Cnidian statues stood. Opposite the temple, on the right side of the Sacred Way, are the remains of an unknown city (pl. 10), where several decrees in honour of the Persian war have been inscribed.

The first where the Sacred Way makes its first turn, there are some remains of a building, called the Treasury of the Boeotians. In the SW. corner of the sacred area are the ruins of the Tholos, built after the Battle of Leuctra in 371 B.C. To the N. of this building were more stones which may be the remains of a small building; they may come from the bases of a number of statues (pl. 13). Behind the Tholos the Athenians (see below), one can still see the ruins of three more Statues. The first of these (pl. 14) belonged to Paleothes, the second (pl. 15) to an earlier Athenian treasury, and the third (pl. 16) has been lost to some to the Eleusinians.

The section (from the Crossway of the Treasuries to the Temple). The building consecrated between 490 and 485 B.C., built with the spoils taken from the Persians at Marathon. The temple, as it stands now, has been reconstructed on the basis of a study of its remaining original stones. It was made of marble and decorated with reliefs, now in the Museum, showing the exploits of Heracles and his Athenian counterpart.

On the entrance facade there was a series representing scenes from the exploits of the Persians and of the Temple of Apollo. The Persian spoils from the Battle of Marathon. In front of this major inscription, a great number of decrees have been cut into the wall, most of them from the Hellenistic period.

The Temple is Doric, prostyle, 10 m. long and 6 m. wide. The foot of the terrace, extending in front of the facade, cannot be earlier than 377 B.C. A prostyle decree was inscribed on the E. face of the last century. Somewhat later the dedication was restored and the terrace was built on the E. Two new blocks were added in the extension and a part of the original text was re-inscribed here. Thus the whole was made to extend to 11 blocks; no attempt was made to hide the intrusive decree within the blocks.

The foot of the terrace was a base on which the trophies taken at Marathon were set up. Among the inscriptions of the Athenian Treasuries which are decorated with crowns, are decrees concerning
the procession of the Athenian pythians to Delphi, two hymns, with musical notation, a Roman senator's consulium, and various inscriptions concerning the Dionysian artists.

Facing the Treasury of the Athenians, on the other side of the Sacred Way, is the so-called Syracusean Treasury. It was built, according to Pausanias, after the disastrous Persian expedition to Sicily, at the end of the 5th century B.C. (Buniat, Correspondance Hellénique, 65, pp. 128-145).

After the Athenian Treasury, still on the left side of the Sacred Way, comes the Bouleuterion or Council House of Delphi, with the 15 mantists and 8 pythians. Above this, at the foot of the retaining wall, is the Sanctuary of the Earth, the seat, according to some contemporary theories, of the primitive oracle of Ge, where the serpent Python kept guard.

It is possible that Ge and her daughter Themis, who was honoured as the goddess, had their rites performed in several different spots under different epithets. Some scholars, among them P. de la Coste-Messelière, believe that the principal cult spot must have been near the Castalian spring (p. 587). There is, however, the group of statues which edge the Sacred Way (among which that of the Boeotian ex-voto, pl. 17), a circle of rough stones surmounted by a small irregular peribolos wall. This is usually identified with the temenos of Earth, which contained a spring (pl. 18). A jutting rock (pl. 19), split open by a crevasse, answers as the Sibyl's throne, where oracles were given long before the coming of Apollo and perhaps before the cult of Ge was established here. Near the Sibyl's throne a rock said to be that from which Leto cried out to her son Apollo, commanding him to kill the Python and seize the oracle.

The eight blocks from the grey limestone course of the base of the Boeotian ex-voto, and the two blocks of the black limestone course, have been discovered near the Sibyl's throne. This monument seems to have been restored to the Third Sacred War, for the dedication contains a reference to the acts of the people of Phokis.

On another rock at the foot of the retaining wall stood the so-called Tomb of Ge (pl. 20). It was a single shaft 10 m. high, with four flutes, and carried the figure of a sphinx. This dedication, of Naxian marble, set up in about 550 B.C.

About 50 m. from the Treasury of the Athenians, the Sacred Way crosses a circular terrace, the Halos of threshing floor, 16 m. in diameter. This circle was once surrounded by banks of seats and here that, during the Pythian Festival, the sacred drama of the Ford of Apollo by Apollonius of Rhodes was enacted.

The area between the lower sector of the Sacred Way and its upper extension, the Crossway of the Treasuries contains the ruins of a number of temples. Opposite the Treasury of the Athenians are the foundations of the Dionysian Treasury (pl. 21), which was built in Parian marble sometime before the taking of Carthage by the Persians, in 444 B.C.

From the Crossway of the Treasuries, two lateral streets go off towards the left and the right. The lower of these drops down behind the monuments which edge the Sacred Way; it joins the Sacred Way near the Hall of the Pythian Games. The upper lateral street leads past several monuments in the Terrace of Cyrene, which was built probably between 550 and 325 B.C.

Near the Halos, on the left side of the Sacred Way, is the Porch of the Areopagites, the so-called Porch of the Temple terrace, is the Porch of the Nymphs. This monument was apparently built at some time after the Ionic porches taken from the Persians. The inscription on the steps of the Porch in large Archaic letters proves that it was built before the time of the Corinthian fleet believed to have been captured in the spring of 478 B.C., as the victor.

It seems that the Athenians were not the first to erect the Porch of the Athenians; it was built in the 2nd century A.D. and was later enlarged.

About the Porch of the Athenians a deposit of ivory, gold, and bronze was found, under a paving of Byzantine date. These seem to have been damaged by fire towards the middle of the 6th century B.C. Among them were the fragments of three chryselephantine statues, probably the work of Ionian artists of the 6th century B.C.

Near the Porch of the Athenians is a deposit of ivory, gold, and bronze was found, under a paving of Byzantine date. These seem to have been damaged by fire towards the middle of the 6th century B.C. Among them were the fragments of three chryselephantine statues, probably the work of Ionian artists of the 6th century B.C.

A little further on, near the junction of the Sacred Way and the Mount of the Oracle, stands the Temple of Apollo, built after the destruction of the old temple in 488-487 B.C. It was decided to rebuild the temple on a grander scale. The extension of the temple was to be for a new retaining wall, which was now to be a temple to the temenos of Ge, part of which disappeared under the terrace wall of the old temple. This retaining wall, with its splayed joints carefully cut by chisel, runs for a length of 117 m. In about 475 B.C. the temple was crowned by a series of 20 Archaic Apollo, the offering of the Cypriots and the Euboeans. The temple was dedicated to the victory of the temple of the Etruscan, the place where the Sacred Way turns to the left to follow the ridge of the Temple terrace, is the location usually assigned to the Corinthian Temple of Apollo (pl. 22). It has been suggested that this building was the temple of the tyrant Kypselos (657-627 B.C.), which would make it the first temple to be erected on the site of the treasury. In it was a bronze palm tree rising from a floor adorned with snakes and frogs.

The point at which the two destroyed treasuries met (pl. 23 and 24), the so-called Temple of the Nymphs, near the Treasury of Cyrene, is identified as that of the Portico (pl. 25).

After turning a second time, the Sacred Way, now well paved with large stones, leads directly to the Temple. On the right side lie the ruins of votive monuments, among which was the famous Column of Plato. The column, of bronze stood on a circular base of two courses of masonry and carried a golden tripod.
This ex-voto was set up by the Greeks with a tithe of the spoils taken from the Persians at the Battle of Plataea in 479 B.C.

The tripod stood on a bronze column made in the form of three inter-twining snakes. Here were engraved the names of the Greek cities which took part in the Battles of Salamis and Plataea. The heads of the snakes held the golden tripod, and the tripod in turn held a great golden vase. The tripod was stolen by the Persians, between 356 and 346 B.C., and later the vase was carried off by the Emperor Constantine to his new capital, Constantinople. It still stands there in that city, mutilated and known as the Serpent Column (in Hippodrome Square, or At Meydani).

Near the Serpent Column was the ex-voto of the Rhodians, with a chariot of the sun; further to the S. were statues of the two kings of Pergamon, Eumenes II and Attalus I (pl. 25 and 26).

The Sacred Way comes to an end in the Crossway of the Tripods, once surrounded by several ranks of votive offerings which have disappeared. The most remarkable were undoubtedly the ones of the two tyrants of Syracuse, Gelon and Hieron, and those of their brothers. To these must be added the Acanthus Column which now is in the Museum, a funerary column decorated with figures of the dancing Thyiades. The offering of Gelon (pl. 27) was made at the victory at Himera, won over the Carthaginians in 481 B.C. It consisted of four monuments carrying tripods and Victories of gold which weighed no less than 50 talents (ca. 1369 lbs of pure gold).

A part of the base of the monument of Gelon was hidden by a stele upholding the Delphic tripod; it was ornamented with the figure of a bull and carried a decree in honour of a citizen of Cleitor. To the right of the stele which carries Gelon's dedication is another inscription with the name of his brother Hieron; the other smaller uninscribed bases to the left have been identified as belonging to the two other brothers, Polyzalos and Thaulous. All four were sons of Deinomenes.

In front of the tripods of the sons of Deinomenes, two orthostates from ex-vot. have been set in place. The foundations of a second ex-voto are a 4th cent. water channel.

The base next to that of Gelon, on the left, is that of the Acanthus Column. Further to the E. are ruins which have been identified, somewhat ambiguously, as the Treasury of Acanthus (pl. 28): actually, there were a number of columns named Acanthus, the most prominent of which was perhaps a Carian column near the peninsula of Gnidus.

On the small esplanade which stretches out in front of the Temple below the hillside retaining wall (called Isech aegon), were other votive monuments. The large square base (pl. 29) may have belonged to a monument of Apollo Sifalkas: the ex-voto of Aristaieta (pl. 30) has its foundation, and the base for the Palm Tree of the Euryomedon (pl. 31) is likewise still to be seen. This bronze tree, surmounted by a statue of Athena, was set up by the Athenians after their victory over the Persians near the mouth of the Euryomedon River in Asia Minor, on 480 B.C. Leaning against the base of the palm tree and just behind it was the column of Prusias, a king of Bithynia, which has been restored and was originally surmounted by a statue of the king.

In front of the ruins of the Temple of Apollo are the remains of the Great Altar erected by the Greeks of Chios. It is at present being restored.

This altar consisted of three steps on black marble, with a revetment of white marble slabs. The date of its consecration is not known exactly; it was dedicated by the people of Chios in thanks for their liberation in the course of the revolt of the Ionian cities against Persia in 499 B.C. The altar was placed on the axis of the Temple, but oriented at a slight angle, probably because it replaced a more ancient altar which had stood in this position before the 5th cent. B.C. Near the altar a tall column was set up in the 2nd cent. B.C. (pl. 32); it carried a gift statue of Eumenes II, King of Pergamon, and was the gift of the Aolians.

The Temple of Apollo, where the sayings of the Seven Sages were to be read ("Know thyself", "Nothing in excess"), was built, in its final form, between 370 and 340 B.C. The present temple was the successor to the famous Alcmeonid temple which had been built between the years 514-513 and 506-505 B.C. by international subscription. In the late 6th cent. temple had been placed on an artificial terrace, decorated with enormous labour by bringing in about 6000 cubic feet of fill. The building was destroyed in 373 B.C. by an earthquake. The Alcmeonid temple had itself been the successor to an even earlier sanctuary, destroyed by fire in 548 B.C. This first temple was traditionally attributed to the two legendary architects, Pythagoras and Mnesicles. Inside the temple, in all its phases.

Pythia officiated; she had a special chamber where, bending over the Omphalos, she inhaled the sacred vapours which brought the prophetic trance (see p. 584 for a description of the rites of consecration of the oracle).

The 6th cent. B.C. temple was Doric peripteral; the columns were of tuff and covered with stucco, six on the façades and 15 on the sides, with two porches, one antae and hipped and two others, the basin and the front and rear. This building was placed on the terrace which had been created for the Alcmeonid temple.

The propylaea of the temple were reached by a ramp which has been reconstructed. To the N. of the ramp was a solid foundation, tied in to the temple foundations, 2.50 m. high.

Earthquakes and the systematic destructions by the Christians have damaged this temple, but its principal divisions can be recognized with the help of ancient descriptions and the few remaining architectural fragments. It faced E., opening by a propylaea which once was a great epistyle lying on its face (E), originally of bronze, then replaced by Livia, the wife of Augustus. The meaning of this letter had been a mystery since ancient times; it also appeared inscribed before the name of the goddess Ge on the omphalos. N. Demangel has suggested that it was the symbol of the cosmic door.

In the cella was an altar dedicated to Poseidon, statues of two Moirai of Fate, the third being replaced by that of Zeus, a figure of Apollo over the altar, an iron throne of Pindar, and the hearth at which the priest of Apollo was said to have killed Neoptolemos.

The temple contained in addition an adytum, a hidden or subterranean room where the omphalos and the oracular tripod were. Next to it was the oikos, a sort of waiting room for those who would consult the
oracle; from here one could smell the acrid vapours of the adyton; at the back of the temple was an opisthodomos, a rear porch matching pronao.

★★ The oracle and the rites of consultation. In the beginning the priestess wore a leaden earring, a year, on the 7th of Bysos, the 4th month of the last year (Feb.-March). At some later time consultation could be made in private; then, in the 2nd cent. B.C., once a month. However, in special cases, such as war or a great press of visitors, the oracle could be active at any time (except during the winter, when Apollo was absent). Whenever we consult the oracle we have to pay a tax, called the pelanos, which gave the priestess right to approach the Great Altar Apollo. There he was required to be a sacrifice before entering the temple. The offering was usually of a modicum, a piece of gold or silver or even a bull, and only in the eleventh month could the consultation be held. The priests of Apollo watched the victory of the temple by its members at the moment it was sprinkled with holy water; this was the favourable sign.

★★ Next the consultant passed into the oikos, the waiting room next to the adyton where the Pythia officiated. Lots were drawn to determine the man in which the femalePythia would enter with their questions (women were not allowed to consult the oracle), but priority to be given to certain ones who had been born by the Delphians with the right of promantia.

★★ During this time the Pythia would purify herself with water, the Castalian Spring, and have entered the temple. Next, according to celsi, she would purify the air by burning laurel leaves and barley meal in a hearth, probably in the presence of the priests and perhaps even before the waiting consultants. She then traversed the oikos and entered the room where the oracles were actually given.

★★ In the mantepion was a statue of Apollo in gold, which Pausanias mentions, although he did not see it. The room also contained the tomb of Dais, a man who gave the Pythia to prophesy the ware which has been identified by an epigram inscribed on its back, and the prophetic object which has been found in the course of the excavations.

was a sacred stone said to have fallen from the sky. One tradition was that the sacred spot where the two eagles of Zeus had met, the one set loose to the sun rose and the other where it set; this point was the centre of the earth. The omphalos which has been discovered at Delphi is eqv, with a metal fixture which doubtless served for the attachment of the garment, of which the stone was decorated, but which may have been used to tether the two bronze eagles of Zeus. This omphalos seems to date from the 7th cent. B.C.; it is inscribed, in Ancient letters, simply with the name of the goddess Ge (ΓΕ in the genitive, of the Earth) preceded by a myth which cannot be mentioned above. The omphalos mentioned above, the stone of the serpent Python, the son of Ge, whom Apollo killed in order to the oracle, he, according to report, was thrown into a deep cistern over the head of the temple, rose the disturbing vapours which brought the Pythia oracular trance.

★★ Thus, having accomplished a preliminary rite at the hearth in the room, the Pythia drew water from Castaloe, a spring which flowed close to the oikos, climbed onto the tripod, tasted of the water and chewed a few laurel leaves (the laurel was sacred to Apollo); then she bent over the omphalos and breathed the vapours which rose from deep within the earth. In a wild state she gave the god's answers to the questions which were called out by the priests in the next room. Often her words were incoherent, and were brought down by a priest, who recast them, in verse or prose, to give them a resounding. There existed the meaning of the response, since it was the least ambiguous. A general question about one's desire was thought to be offensive to Zeus, who was master of fate, but consult might ask specific questions concerning the proper moment to plan a voyage, in which a colony should be founded, or the chances of success in war or marriage or business.

At first the Pythia was chosen from the young women of Delphi; later, in an attempt to assure a woman in a priestess, she was selected from the women over fifty. In some periods when the oracle was not in use, and popularity there were as many as three Pythias; in the Roman period there was only one.

Going around the SW. corner of the temple foundations, one reaches the ruins of a small building (pl. 34) and of a fountain preceded by a flight of steps (pl. 35). The ex-voto of the Messenians of Naupactus stood on this step and was paid by their ships' crews. The temple of Apollo, at the Battle of Phæacia in 425 B.C. against the Spartans. Further along is the column of Thucydides.

On the temple are several ruined buildings; one of these is a treasury, where before the temple there is a statue and another is a sacred area of the temple. On it are the remains of the ancient peribolos and some insignificant remains of an Asclepieon which, at its latest phase, from the Roman period. Here a Fragment of mosaic has been remounted on the site. Near the remains of what is called the Chamber of the Antinous there is a fine statue of the favourite of Hadrian was found.

Beyond the W. peribolos, which is in the 4th cent. B.C. on the foundations of the 6th cent. are the remains of Roman baths, which were installed at the end of a vast Hellenistic stoa, Doric-Ionic in the oikos, they were supplied with water by a great pipe.

From the Temple of Apollo, a flight of steps at the end of the Sacred Way leads up to the Theatre. Along the way are remains of monuments and small cult places.

The Sacred Way passes along the N. side of the Temple, limited on the N., retaining wall called Isebeamon. This wall, built in the 4th cent. B.C., starts the temple terrace from sandstone from above; its S. facade was covered by falling rocks. The steps up to the Theatre were built at the same time.

Near the top of the steps to the Theatre a path goes off to the right, leading between the back of the scene building and a large rectangular space where a bronze statue has been identified by an epigram inscribed on its back (second course up). This was the monument consecrated in about 430 B.C. by the Sicyonians, a lieutenant of Alexander the Great, whose life was saved during a lion hunt near Sounion. A large group by the sculptor Polygnotus and Leochares showing Alexander struggling with the lion as it comes up with his dogs to save him.

Near the exedra that the bronze Charioteer, from the monument of Polygnotus, was discovered; it had been buried by rubble during an earthquake of 373 B.C. (see p. 573). Further to the E. are the scant remains of a little sanctuary of Poseidon and of the buildings of the temple of Dionysos.

Further towards the E., at the same level, are the ruins of an exedra to hold statues (pl. 38), and next to this the remains of the Thessalian Monument (pl. 39), built by Daochos II, the representative, from the 357 B.C., of Thessaly on the Amphiakiotic Council. He commissioned nine statues of his ancestors as a gift to Apollo; the figure of his great-grandfather Agias, several times victor in the pancration (a copy in bronze original perhaps by Lyssippos), has been preserved in good condition. The base of the monument has been set up in place and now supports casts of the surviving statues of Agias and other Thessalians.

To the Thessalian Monument was the temenos of Neoptolemus, a son of Achilles who was killed and buried at Delphi. The Thessalians established an open air sanctuary for him, surrounded by a polygonal wall.
Excavations within the temenos of Neopolemos and in the surrounding area have brought important Mycenaean remains to light. Among the finds was a large pithos, filled with blackened earth, and pottery, which suggests that this may originally have been a sort of well or pit where sacrifices were made, before it was chosen as the site of the sanctuary of Neopolemos.

Near the temenos of Neopolemos, to the SW., is the base of the now put up by the people of Corycia (pl. 40); this is often called the Pan base of the builder's mark visible on one of the blocks of the base.

To the E. of the temenos, overlying the wall of Apollo's sanctuary, is the temenos of Attalos; this building was transformed by the Romans into a reservoir to supply the baths below with water.

The Theatre, originally built in the 4th cent. B.C., restored in 159 B.C. at the expense of Eumenes II, and then again in the Roman period, is well preserved today. The auditorium or cavea consists of 35 seating tiers of white Parnassian stone; it could hold 5000 people.

The orchestra, paved with polygonal stone slabs, is encircled by a covered gutter. A frieze of reliefs portraying the labours of Heracles once ornamented the proskynion, the vertical face of the stage propylaeum. E. of the Theatre, in the upper section of the sanctuary which is now overrun by brambles, there was another paved terrace. This may have been the site of the Cassotis Spring, the water from which would here have been carried down to the adytum of the Temple by a pipe. In this area, built against the N. peribolos wall, was the Leptis (meeting-hall) of the Cnidians, which was decorated by the celebrated painter Pyrnegos. This club house was built by the people of Calisides in the 4th cent. B.C.

One leaves the Theatre by the NW. entrance in order to climb to the Stadium. This track was built in the 5th cent. B.C., but restored in the Roman period; it could seat 7000 spectators. It was built against the slope of the mountain, so that the N. bank of the track needed no artificial support; on the S. the seats were arranged on a bank of fill, held in place by powerful supporting walls constructed of Parnassian breccia. Most of these artificially supported steps have collapsed. The entrance to the Stadium was at the SE. corner of the track; on the foot of a rocky wall in which steps have been cut. At the back of the entrance was a Roman triumphal arch, of which the four tall uprights (defining the three arches) still stand; the two central piers have niches for statues. At the top the arch was crowned with a pediment. The procession of athletes, at the opening of the games would begin by passing through this gate.

The track of the Stadium is 25,25 to 25,65 m. wide, at the ends, 28.50 m. wide at the middle; its length is 177.55 m. (6 palaestra, or a Palaestra). The starting line (aphesis) and the finish (term) are both marked with marble blocks set in the ground, scored for the placing of feet, still showing the square cuttings for posts to divide the tracks of 17 or 18 runners. The banks of stone seats were built at the expense of Herodes Atticus, originally spectators simply sat on the ground, at Olympia. The supporting system of the S. bank (mostly fallen) is from the 5th cent. B.C. An inscription from that time, cut in a slab is the third course from the bottom of the outer wall (about 15 m. from the entrance), forbids the bringing of new wine into the stadium, within five drachmæ fine. A rectangular tribune, with seats with back, provided a place of proedria for the officials of the games.

Of the earliest times, the Pythian Games were held not here but in the sanctuary at the foot of the mountain, in the sacred plain.

The Castalian Spring, the Gymnasium, and Marmaria.

Beyond the Sanctuary of Apollo, beside the road to Arachova at about 1 km. from the village of Delphi, is the Castalian Spring. This famous fountain is easily recognizable by its rock-cut facade, through which it is a few yards up the gorge to the left of the place where the road makes a sharp turn. A great crevasse here separates the bed of the river from the rock, with some legends have made this the den of the centaurs. At any rate the grotto was clear and with cult statues, for a fragment of a statue base has been found here, dedicated to Ge, the Earth Goddess who gave oracles before Apollo came to Delphi.

Among the Greeks, the waters of Castalia were famous for their medicinal uses, and were used for lustrations at the Temple of Apollo. Latin poets made the spring the favourite resting spot of Apollo on his way to the Muses, and endowed its waters, like those of Hippocrene in the Valley of the Muses, with the magic of poetic inspiration.

A very early date the sacred spring was given a simple monumental pavement consisting of a facade, a closed inner reservoir fed by spouts of water, an outer basin reached by a flight of steps, the facade was cut from the living rock and ornamented with seven pilasters. The facade which carried an entablature, the cuttings for which can be seen in the upper surface of the rock. Four votive niches held figures of the nymph Castalia, or other offerings.

The water rises at the foot of the facade, in the S. corner (to the right), in a number of mouths. It is first collected in a narrow reservoir, 10 m. wide, and about 1 m. broad, created between the rock wall and a partition of upright slabs originally 2.50 m. high; this reservoir was covered with slabs laid horizontally, as the cuttings in the wall prove. An open conduit continued to the NW. (the left), serving as an overflow, its height regulated by a sluice. The water of the reservoir passed through partition slabs by way of seven spouts, still to some extent visible; the slabs were doubtless ornamented with bronze heads. The seven jets fell into an open rectangular basin, cut in the rock of the cliff, 10 m. by 3 m. A flight of eight rock-cut steps, on the W., led down to the water. Pilgrims, before approaching the temple, were expected to purify themselves here.

About 500 m. along the road, beyond the Castalian Spring, a narrow path goes off to the right, leading to a terrace on the slope below. Here are the ruins of a gymnasium built in the 4th cent. B.C. (but later repaired by the Romans) to replace buildings of the Hellenistic period. This was the exercise place for the youth of Delphi,
and the training camp of the athletes who came to take part in the Pythian Games. On the upper terrace was a long covered gallery, or xyste, 7 m. broad, which used the retaining wall as its back. Parallel to this, and contiguous, was an open running track or parodo\textsuperscript{m}a, bordered along the W. by a gutter of stone. Thus there were accommodations for running practice in both good and bad weather. The track was equal in length to that of the Pythian Stadium.

On the lower terrace was the palaestra, the part of the gymnasion given over to the wrestlers and tumblers, containing also rooms for arm- and undressing, and a bath with a round pool.

A path which runs across parallel to the road but at a higher level of the gymnasion leads on to the site called Marmaria (the Marbles). The ruins here belong to a Sanctuary of Athena, whom the Delphians worshipped as Guardian of the Temple (Pronaia), which may be a pun on another of her epithets, Pronaia or Known Providence.

Coming from the gymnasion, the path first reaches some 5th cent. B.C. remains which have been identified as priests' houses. Next come the foundations of the New Temple of Athena Pronaia, built in the 4th cent. B.C., to replace an older temple which stood further to the E. corner of the site always threatened by landslides.

Beyond the New Temple is the most interesting monument at Marmaria, the famous Tholos, one of the marvels of Delphi. The lovely marble rotunda, in the Attic style, is known to have been built in the first quarter of the 4th cent. B.C., but its exact purpose has never been determined. A Doric peristyle of 20 columns (two of which have been set up again) encircled the cela, which opened to the S. The interior of the cela wall was ornamented with half-columns in the Corinthian style; the cela floor was of black marble slate. Outside, the two metopes of the peristyle entablature are casts of surviving fragments. Missing sections of the columns have been replaced in poros. Note the three step base of the building, with a carved fillet decoration.

Next are the ruins of the Massiliote Treasury, set up between 535 and 525 B.C. It is Ionic in style, and the richness of its decoration recalls that of the Siphnian Treasury (a reconstruction of which exists in the museum).

Near the Massiliote Treasury is a second treasury, in the Doric style, built between 490 and 460 B.C. It was of marble, on a lime- stone base. In front of the two treasuries are the substructures of a quadrangular altar.

The last building of the site is the Old Temple of Athena Pronaia. The Sacred Way leading to Apollo's sanctuary passed in front of the temple, and in this area a piece of the Archaic peribolos wall can be seen. Further to the S. is the Classical peribolos, which was traversed by a ramp facing the temple entrance.

The Old Temple of Athena was built early in the 5th cent. B.C. on the site of a more primitive sanctuary of the late 7th cent. On the W. side of the temple are several very flat Doric capitals which belonged to this original Archaic sanctuary. The 7th cent. temple was destroyed in 480 B.C. by a fall of rocks from Parnassos; the original accident recurred on the 26th of March, 1905, after a violent storm. At this time three enormous rocks crushed twelve columns of the E. peristyle of the 5th cent. temple.

The 5th cent. temple was Doric peribolos. It must have been constructed between 480 and 475 B.C., immediately after the destruction of the Archaic temple. When further falls of rock threatened, the Delphians modified this sanctuary with the 4th cent. temple further to the W. On the site of the Old Temple of Athena, which was dedicated to Athena Semi and Zosteria, remains of a Mycenaean sanctuary have been found.

A large number of terracotta idols were associated with the sanctuary.
Further E. of the temple are the ruins of an altar and of a monument gate, 2,684 ft. wide. Near the gate was a small terrace where there are the scant remains of two buildings. The structure to the W. seems to have been the Heron of Phylaos, the Guardian, a Delphian hero with Anteonos, carved back the Persians in 480 B.C. The larger building to the E. may have been dedicated to the legendary saviours Hyperion, Laodokos, and Pyrrhos who intervened in behalf of Delphi against invading Gauls in 279 B.C. An inscription on the foundation marks the position of the altars of Athena Hygieia and of Eileithyia, which were against the heroon.

A short climb up through the olive grove brings one once more to the Arachova-Delphi road.

From Delphi to Itea, p. 178; to Amphissa, p. 177; to Missolonghi, p. 693; or Bens inv. to Lamia, p. 618.

Trips to make around Delphi.

1. The Sybaris and the Pleistos Gorge (an excursion to be recommended; extremely picturesque). The first part of the trip, the visit to the Sybaris, can be made by foot in about two and a half hours. — If one adds to this climb down into the Pleistos gorge, the excursion will be about 6.5 hours (see pl.).

The track goes off from the road; after a winding descent it crosses some retaining walls, and goes down to an irrigation ditch, where the track is below the ravine. From there it goes up for about three or four coves, crosses the stream, goes near a waterfall, and ends up after an hour's walk at the Zalea Spring or Pl of Pappadria (the ancient Sybaris Spring, dried up in the summer).

According to the Delphic legend, there was once a monster, Sybaris or Lykos (the personification of the cave). After ravaging the country, it hid in a cave; the young Delphian Eurybates found it and threw it into the cave, and a spring welled up where it fell.

The approach to the spring, with its slippery unprotected sides steep with fallen boulders, is very dangerous. The cove is very deep, and stones which one throws down, hit water. A large cove on the other side, called (or Arteia) was supposed to be the monster's lair. From here the visitor retraces his steps along by the stream, until he comes to the T. an irrigation trench 160 yards long. After following it about 65 yds, he turns left into a path which takes him after a half hour's walk to the little Monastery of the Panaghia (fresh-water spring here) and from there, on to the Pleistos.

From the Pleistos take a path leading upwards to the east; this is the Desphiya road, and the motor road close to the tombs E. of Marathon.

2. The Climb up Mt. Parnassus. — The climb right to the summit is not recommended, except in July or August; it takes two full days and nights. It is essential to take a guide who is perfectly conversant with the mountain, and food, water and warm rugs should be carried. There are shelter houses placed called Sarantari (8,233 ft.), are shelter houses called Sarantari (8,233 ft.).

Routes to take: (a) from Delphi (about 7½ hours) going direct; (b) from Delphi (about 7½ hours); p. 568, via a Korykian cave) or (b) from Kalivia (about 5 hrs. p. 568, via a Korykian cave.

A trip can be made to the Corycian Cave only (that is, without climbing the mountain). This takes 5 hrs. in all, starting from Delphi and returning via Arachova, or vice versa.

From Delphi, a very steep zigzag path (now called Kakki Saka) starts above the stadium (there are traces of an ancient path with steps still in the reclining, and runs up to the Phaedriades) now called Zalophos (4,000 ft.). After an hour one reaches the saucer-shaped plateau called (3,560 ft.); 1 hr., 30 min. On the r., two little lakes, which dry up often; 2 hr. At the foot of a hill on the NW, the journey is continued along a very difficult climb (turning to the left one would arrive at Agion Asion, see below).

At 30 min. Entrance to the Corycian Cave (now known as Sarantari). On the Forty Rooms (alt. 4,662 ft.): its triangular entrance is hidden in the cliff. Inside, the cave (Kορυκιαοι Κοιλοι, the beggar's den), described and greatly enlarged by Pausanias, was sacred to Pan and the Nymphs. To the right of the entrance is a dedication to these divinities by Eutrochos of Ambrymos. Above it is a partly legible inscription concerning Pan, the Nymphs and Panions. On the neighboring plain, the Theiades, or Bacchantes from Attica, Delphi, and Boeotia, wearing animal skins and carrying yokes and torches, celebrated the Bacchic orgies every five years and dancing at night (Apollonios, Esomeides, 22). Here is a charming path bordered with springs takes the visitor in about 1½ hours to Apono Agrion, where a bed can be found for the night (the food is very bad, eggs and cheese). Two hours on from this village is Lilia, and the sources of the river Cephissus (ancient walls and inscriptions here).

About 3½ hours, Kalivia-Arachova a summer resort (p. 568). About 3½ hours, Kalivia-Arachova a summer resort (p. 568).

A bare region, from where the twin peaks of Parnassus can be seen.

On the N. is the Yerondo Vrachos ("Old Man Rock"), 7,674 ft.; and on the W. is the Liakoura ("Wolf Mountain"), anciently called Moir; another ancient name for this peak is Ypao; two stone huts where one halts before climbing up to the summit; the going is extremely hard because of the roughness. About 7 hours: Descent into the cleft between the two peaks. Approx: One reaches the chief peak (Liakoura, 8,038 ft.), which is surrounded by a wooden cross.

Hills by little the most distant details of the map of Greece grow clear in the foggy morning, only to be lost again in the later morning haze. To the NW, distinguished Tymphrestes and Pindos; to the N. beyond Callidromion, a Dicta, Peneios, Osia and snow-covered Olympos. On the N. the gray of Mt. Athos rises out of the sea; in the far distance are the Sporades, or the gulfs of Lamia and of Volos, and the island of Euboea. In the SE. are the mountains of Helicon, Attica and the Cyclades; Homeric name of it was the isthmus and promontory of Parnassus as far as Naupactos (Leptanto); the mountains of the Peloponnese (Mareas, Aroania, Erymanthos, Panachaikon) and in the back, Tiyet as. To the west, beyond the Amphissa valley, the Leotides (ancient Yarz or) mountains block the view, with the peaks Kiona (5,915 ft.) and Vardousi (8,005 ft.).

Parnassos forms a rounded and complex massif, where one can distinguish Liakoura (8,038 ft.) and, to the N. above Lamia, the Daxia, and Mt. Vagia. For the Greeks, Parnassus was the mountain sacred to Apollo and the Muses; it was the seat of the Muses, who wrote it as they did (Casselia) the home of Apollo and the Muses.

The path down the mountain is very steep, and the greater part of descent must be made foot; it goes down the E. side, through wonderful forests, and in 4 hours one reaches the admirably situated Monastery. From here to Daphia (Daxia) an hour's walk; and from here there is a negotiable road to the Livadia-Lamia route.

Monastery of St. Luke in Phokis or Hosios Loukas (see p. 566).