



# Treasury Architecture as a Dialectical Construction in Ancient Greece: A Conceptual Evaluation of the Siphnian Treasury

## Eski Yunan'da Diyalektik Bir İnřa Olarak Thesaurus Mimarisi: Siphnoslular Thesaurusu Üzerinden Kavramsal Bir Deęerlendirme

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### ABSTRACT

Ancient Greek cities dedicated a variety of valuable objects to the gods in sacred areas. The means for protecting these objects were provided by the thesauros [treasuries] they had built on behalf of their cities and were also a votive offering themselves. While only cultic objects were placed in temples, objects that had been dedicated by citizens and cities were kept in the treasuries. The now-lost offerings were housed by treasuries that are mentioned in ancient sources and had been built between the 7th-3rd centuries BC. Dedicated by the Greek city-states to the sacred sites of Delphi, Olympia, and Delos, the function of these structures was to protect valuable dedications to the gods and to politically demonstrate the connection the cities had to these sacred areas. The architectural details of these buildings reflect the elements of the city-state that dedicated it. This study explains the origin and meaning of the treasuries that were constructed in the sanctuaries, as well as their architectural form and function, and discusses the social, cultural, political, and economic contexts that existed between the cities and sanctuaries through the example of one of the most striking treasuries from the Archaic period, the Siphnian Treasury at Delphi (525 BC).

**Keywords:** Ancient Period, Architecture, Greece, Sanctuary, Treasury

### ÖZ

Eski Yunan'da antik kentler, tanrılara kutsal alanlarda çok çeřitli deęerli objeler adanmıřtır. Bunların korunma ihtiyacı, kendi kentleri adına yaptırıldıkları ve yine bir adak olan mimari yapılar (thesauros) ile saęlanmıřtır. Tapınaklara sadece kült işlevli dini objeler koyulurken, thesaurosulara vatandaşların ve kentlerin tanrılara adadıkları saklanmıřtır. Thesaurosuların barındırdığı ve günümüze kadar korunamamıř olan adaklar, antik kaynaklarda bahsedilmiřtir. Thesaurosular MÖ 7.yy ile MÖ 3.yy arasında yapılmıřlardır. Yunan kent devletleri tarafından, Delphoi, Olympia ve Delos gibi kutsal alanlarda adanmıř olan bu yapının işlevi, tanrılara adanan deęerli objeleri korumak ve politik olarak kentlerin bu kutsal alanlarla baęlantısının gösterilmesidir. Bu yapıların mimari detayları, adayan kent devletinin öğelerini yansıtmaktadır. Bu çalışmada, belli alanlarda yapılmıř thesaurosuların kökeni ve anlamı, daha sonra mimari formu ve işlevi



açıklanmış, Thesaurosların en çarpıcı örneklerinden biri olan Delphoi Apollon Kutsal Alanında bulunan ve Arkaik Dönem'e ait (MÖ 525) Siphnoslular thesaurosunun üzerinden, thesaurosların yapıldığı kutsal alanlar ve bu mimari eserleri yaptıran kentler arasındaki sosyal, kültürel, politik ve ekonomik bağlamlar incelenmiştir.

**Anahtar Kelimeler:** Antik Dönem, Mimarlık, Yunanistan, Kutsal Alan, Thesauros

## Introduction

θησαυρός (Thēsauroi) means treasure house in ancient Greek (Çelgin, 2011, p. 320). These were built by the Greek city-states to preserve the valuable offerings citizens made to the sanctuaries (Burkert, 1985, p. 94). Treasuries were primarily dedicated to the god of the region (Pausanias, 6.19.1) and located in a prominent location within a sanctuary. The proximity of the building to the respective sacred spring was also an important factor when selecting the construction site (Höcker, 2002, pp. 433–434; Ziehen, 1992, pp. 1–7). The distinction between the temple and the treasury was not clear in some cases, as the treasury would also contain statues of the gods (Sinn 2005, p. 121), and this uncertainty has led to different nomenclatures. According to Roux (1984), Θησαυρός is derived from the root word τίθημι, meaning to put, protect, deposit.<sup>1</sup> Hesykhios defined *thesauros* as the building where both votive and sacred offerings were preserved (Neer, 2001, p. 274). Strabo (9.3.4) wrote that the treasuries in Delphi had been built by the rulers and people and was where the works of the artists and the money dedicated to the gods were kept. Herodotus (1.14) and Pausanias<sup>2</sup> (6.19.1) called such structures θησαυροί. The inscriptions of Delos and Delphi contain the word οἶκος and used it as a sacred term (Dyer, 1905, pp. 301; Herodotus, 1.14).<sup>3</sup> Strabo referred to the treasuries found in Samos as *naiskoi* (ναῖσκοι; Arafat 2009, pp. 581–582; Strabo, 14.1.14).<sup>4</sup> In the Delos inscriptions, *thesauros* meant the building full of votive offerings (Roux 1984, p. 158). In its basic form, treasuries were *templum in antis* [temples of antiquity] in plan, containing a portico with no windows (Roux 1984, pp. 156–157), but they did not function as a temple. Usually, they had a *naos* [inner chamber] with single door and were smaller than temples, though similar in appearance. Therefore, they were called *naos* in some ancient sources. As an exception to the treasuries that were generally built in the *templum in antis* plan, a portico was later added to the front of the Gela Treasury at Olympia (Scott 2010, pp. 165, 167). Temple were built for a god or gods with a cult statue or statues inside and formed a religious center for the people. Treasuries did not contain cult statues but bore the name of the city that had dedicated the building. Treasuries were not open to the public but were kept secure like temples. In sanctuaries, privileges were given to the ambassadors of the city state that had built the treasury (Dyer 1905, pp. 305, 307).

1 For τίθημι, see Çelgin, 2011, p. 657.

2 The treasuries at Athena Pronaia sanctuary at Delphi were called *vaoi*. See Pausanias, 10.8.4.

3 For οἶκος (house), see Çelgin, 2011, p. 461.

4 For ναοί (*vaoi*: inside of the temple), see Çelgin, 2011, p. 443.

Treasuries were also a haven for storing valuable objects in case of disasters.<sup>5</sup> For example, after the fire that broke out in 548 BC in Delphi, valuable items in the temple were placed in the Corinthian Treasury (Herodotus 1.50, 51).<sup>6</sup> Furthermore, the dedication the Romans had offered to the Ionian Treasury of the Massaliots revealed the relationship between the two (Rups 1986, p. 169). Treasuries with their expensive offerings were also a display for the interests of the city. They were considered sacred as they had been dedicated in sacred sites and were usually built near the sacred paths in the sanctuaries. Dedicating a treasury in a sanctuary was a more elaborate and expensive endeavor than that of statues or columns. They were permanent demonstrations of richness and piety. An individual's offering to the treasury reflected their devotion and at the same time glorified the city-state. These offerings could come from a person or from citizens.<sup>7</sup> Treasuries revealed the offerings and the privileged relationship the dedicators had with the gods (Neer, 2001, pp. 273–274; Kortanoğlu, 2018, p. 109).

Treasuries were especially prominent in Olympia (Oberberg-Mavrudis, 2017), Delphi (Dinsmoor, 1912), and Delos (Neer, 2004, p. 64). In Nemea, treasuries were built along the south side of the sanctuary (Laroche & Nenna, 1993, p. 245). The treasuries of Delphi were in the *temenos* [temple grounds] of Apollo and Athena Pronaia. In Olympia, they were built in rows on the terrace at the entrance to the stadium (Neer, 2001, pp. 273–274). In Delos, structures occurred in the form of a treasury on the west end of the Temple of Apollo (Neer, 2001, p. 280; Roux, 1984, p. 155). The Olympia and Delphi treasuries in particular were described by Pausanias (6.19.1-15, 10.11.1-6).<sup>8</sup>

One of the reasons a city-state would dedicate a treasury in Olympia or Delphi was that these sanctuaries were religious centers and ceremonial meeting places (Dyer, 1905, p. 313). In addition, victory celebrations, shows of wealth and piety, or applying the god's commands were other reasons why treasuries were constructed. In the 5<sup>th</sup> and 4<sup>th</sup> centuries BC, treasuries made due to military victories were predominant (Neer, 2001, p. 281). An example of this is the Syracusan treasury at Olympia, which had been built for the victory against the Phoenicians (Pausanias, 6.19.7). Megara, on the other hand, had been built for the victory against Corinthia (Pausanias, 6.19.12-14). An example of a treasury built to commemorate a sport victory is the Sicyonian Treasury at Olympia, which was built in the 7<sup>th</sup> century BC after the tyrant of this city won the chariot race (Pausanias, 6.19.1-2). A treasury could also be built for political reasons. For example, the Sicyonian Treasury at Delphi was rebuilt

5 The works were placed in treasuries to protect them from bad weather, sun, and human damage against the risk of deterioration. See Roux, 1984, pp. 154, 156.

6 Some valuable objects were also placed in the Clazomenian Treasury; see Hansen, 1960, p. 423; Neer, 2001, pp. 276, 277; Kaplan, 2006.

7 Pausanias, 6.19.15: "The inscription stating that the treasury, and the images in it, were dedicated by the people of Gela."

8 At the time of Pausanias, all treasuries in Delphi were empty; see Pausanias, 10.11.1-4; Arafat, 2009, p. 581.

after the collapse of tyranny (Scott, 2010, pp. 37, 62; Laroche & Nenna, 1990). An offering such as a treasury could also be a collective dedication from the citizens of a city-state. However, the Sicyonian Treasury at Olympia was built by Myron around 648 BC (Pausanias, 6.19.1). At Delphi, the Corinthian Treasury was built by Cypselus and later dedicated to all Corinthians (after the fall of tyranny; Dyer, 1905, p. 310; Scott, 2010, p. 44). During the Archaic period especially, city-states having a structure built in another city or in a sanctuary was not uncommon. In the inscriptions of the treasuries of Megarian, Sicyonian, and Gela at Olympia and the treasuries of Athenian, Siphnian, and Knidian at Delphi, all citizens of that city were generally mentioned as a collective dedicant.<sup>9</sup> Still, not everything devoted to a treasury had to be from its own city-state. Offerings made from other city states could also be protected (Neer, 2001, pp. 277–278).

Strabo (9.3.8.) wrote that the spoils of war were particularly suitable for the offerings preserved in treasuries. Pausanias spoke about the spoils of war found in the treasuries of Olympia.<sup>10</sup> Just because a city had a treasury at Olympia or Delphi did not mean that every dedication kept there was from that city. The city of Elis, which controlled the sanctuary at Olympia, and the council of Amphictyony at Delphi were responsible for presenting, removing, and making changes to any building or dedication. Delos was under the control of Naxos and Athens in the 6<sup>th</sup> century BC and by Athens in the 5<sup>th</sup> century BC (Dyer, 1905, p. 313; Neer, 2007, pp. 225–226). Cities spent a lot of money to build their treasury. Some city-states exported construction materials from their land despite the challenge of transportation. A city-state's use of local materials for a treasury building had the symbolic meaning that the offerings kept in such structures would never leave their land (Neer, 2001, pp. 279, 284). The earliest instance of a structure that can be said to have been a treasury was built in the late 7<sup>th</sup> century BC as the Corinthian Treasury at Delphi (Roux, 1984, p. 154), while the Theban and Cyrene Treasuries (Bousquet, 1952) at Delphi were completed in mid-4<sup>th</sup> century BC were the most recent, after which the construction of treasuries ceased (Neer, 2001, pp. 273, 281). From the beginning of the 3<sup>rd</sup> century BC, structures similar in function continued to be dedicated to sanctuaries, however. For example, the city of Aitolia celebrated its victory over the Gauls by building a monumental portico at Delphi (Roux, 1984, p. 154; Amandry, 1978).

The sanctuaries with treasuries had been subjected to some looting due to the wealth contained therein and other reasons. Brennus was a Gaul who invaded Greece in 279 BC (Pausanias, 10.19.8), and in order to encourage the Gauls to join him, he spoke of the weaknesses, the wealth in treasures open to the public, and the silver and gold dedicated

9 Pausanias, 6.19.4: "...dedicators were Myron and the Sicyonian people" Pausanias 6.19.15: "Μύρονα εἶναι καὶ τὸν Σικυωνίων δῆμον."

10 "These include the names of the devotees. For example, Gyges, Croesus, Sybarites and Spinetae and others living near the Adriatic." Not all items on this list were spoils of war; see Neer, 2001, p. 275; Pausanias, 1.39.3; 3.11.1. For Croesus, see Parke, 1984.

to the gods in the Greeks' sacred lands. Furthermore, the Roman emperor Nero took 500 bronze statues from Delphi (Pausanias, 10.7.1, 10.19.2). Phocis attacked Delphi to gather mercenaries for the war in the mid-4<sup>th</sup> century BC (Pausanias 10.7.1), while the plunder that occurred at Delos was related to slavery, wherein Menophanes, the general of Mithridates, had sold women and children as slaves and destroyed the city (Pausanias, 3.23.4; Arafat, 2009, pp. 586–588).

Votive inscriptions were found in the treasuries of Megarian, Sicyonian, and Gela at Olympia, as well as in the treasuries of Siphnian and Corinthian at Delphi (Neer, 2001, pp. 277, 278), while the Athenian treasury at Delphi contained Pythia inscriptions (Audiat, 1933, p. 28; Bousquet, 1938; Colin, 1906). These inscriptions found on the treasuries at Delphi were written on the facades and visible to visitors. The presence of such inscriptions were effective for the visitors coming to the sanctuary to see them and spread word of the changes caused by politics, economics, and war. Treasuries were not named after a person but after the citizens who'd dedicated them. Only one of the treasuries was named after a tyrant (i.e., the Treasury of Cypselus at Delphi). The Corinthians wanted to change the name of this treasury when his tyrannic rule ended (Neer, 2001, p. 278; Dyer, 1905, p. 310; Scott, 2010, p. 44).

Treasuries had been built around the temple before the fire that took place at Delphi in 548 BC. While the area expanded after the fire, treasuries were built closer to the peribolos walls of the sanctuary (Fig.1; de La Coste-Messelière, 1969; Scott, 2010, pp. 56–60; Laroche & Nenna, 1993, p. 228).<sup>11</sup>

### The Siphnian Treasury

As one of the most striking examples of treasuries, the Siphnian Treasury (Figs. 3, 4, 5) is the second treasury upon entering from the east gate of the Apollo Sanctuary at Delphi and is located on the south side of the sacred road. It is on the west end of the Sicyonian Treasury. In 548 BC, a great fire broke out, and other buildings including the temple to Apollo were destroyed. Afterward, the sanctuary was extended further south, and the Siphnian treasury was the first treasury to be built after the fire (Neer, 2001, p. 289; Hansen, 1960, pp. 393, 404, 406; Daux & Hansen, 1987). Its construction started in 530 BC and finished just before 525-524 BC (Dinsmoor, 1975, p. 138). During that time, the Temple of Apollo at Delphi was rebuilt with donations from Amphictyony and Alcmaeonids, and the sanctuary was expanded. After its completion, Sifnos was attacked by Samian pirates around 424 BC (Herodotus, 3.57–58; de La Coste-Messelière, 1936, pp. 251, 277, 278, 309). According to Pausanias (10.11.2-3), the gold mines inspired the Siphnian people to build this treasury, in which they stored 10% of their mining income tax. They neglect this tribute later on, however, after

<sup>11</sup> For filling operations, see Hansen, 1960, pp. 430–431. the sanctuary was extended to the east, west, and south by approximately 13.25 m, see p. 430.

which their mines were flooded by the sea (Herodotus, 3.57; Arafat, 2009, p. 591; Dyer, 1905, p. 304; Neer, 2001, p. 275).

This was the first treasury to be made entirely of marble at Delphi. The walls were made from Siphnian marble, the floral bands were made from Naxian marble, and the pediment was made from Parian marble (Neer, 2001, p. 290). The construction of the Siphnian treasury began before the expansion of the sanctuary. Once the construction of the southern peribolos wall began, the treasury's construction progressed (Daux & Hansen, 1987, p. 50). The foundation was built on the westward slopes with an entrance terrace on the west. The foundation blocks of this entrance terrace and the southern face of the treasury were covered by the fillings from the peribolos wall (Daux & Hansen, 1987, pp. 57, 69). The foundation walls were built at approximately the same height as the unfinished temenos walls of the sanctuary (Fig. 2). Immediately after the construction of the peribolos, the southern section of the new sacred road was turned into a terrace with a second filling. Thus, the southern edge of the treasury's foundation and its terrace were almost completely hidden. The terrace of the treasury was built using the same style and techniques as some parts of the peribolos wall belonging to the sanctuary (Scott, 2010, p. 38; de La Coste-Messelière, 1969, p. 750; Hansen, 1960, pp. 393–398; for the inscriptions, see Dinsmoor, 1913, pp. 43–47). This shows the collaboration of those who'd undertaken the construction of the peribolos with those who'd dedicated the treasury (Scott, 2007, p. 324). Local workers from Delphi made the foundations, and marble workers had been brought in from the islands for the construction.<sup>12</sup> The entrance terrace on the west was also built by workers from Delphi, with polygonal limestone being used on the walls of this terrace (Daux & Hansen, 1987, pp. 57, 69–70). The bastion foundations at the entrance to the southeast of the structure raised it off the ground and put it at a higher level than the Sicyonian treasury, with the facade of the treasury facing west. Architectural sculptures were designed to both impress visitors and ensure the building's integration with the Apollo sanctuary using the location of the building within the sanctuary (Hansen, 1960, pp. 393–397; Scott, 2010, p. 64).

Local porous limestone was used for the treasury foundation (de La Coste-Messelière, 1936, p. 246). The structure measures 6.13x8.55 m (Daux & de La Coste-Messelière, 1927, p. 6) and has in Ionic order with a *templum in antis* floorplan. Its architecture and continuous friezes are unique to Cyclades (Dinsmoor, 1913, pp. 22–24; Roux, 1984, p. 156). The sculptures and decorations used in the treasury were determined by those who dedicated it. However, the location, construction, and design were made with the cooperation of Delphi (Scott, 2007, p. 326). Caryatids were used instead of columns (Fig. 6), only one of which

12 The thought of the foundation made by the Delphi workers is due to the use of wooden clamps in limestone blocks, see Daux & Hansen 1987, p. 72, 237, On the marble walls, frieze and pediment, there are regular clamps and toothed chisels specific to Cyclades; for the frieze, see p. 179; for the pediment, see pp. 206–207; Scott, 2007, p. 324.

has survived; it bears a chiton and himation, with a *kalathos* [lily-shaped fruit basket] on her head decorated with a Dionysiac scene with satyrs, nymphs, and maenads (Neer, 2001, p. 290; de La Coste-Messelière & Marcadé, 1953, p. 360; Laroche & Nenna, 1993, p. 244). The pediment and friezes are accepted as being from the Attic-Ionic school of sculpture. The frieze scenes, styles, and some details are in parallel with Athens and Ionia. The sculptural works of the treasury are understood to have been produced from the Ionic school. Due to having been built by the Siphnian people, the treasury must have been inspired by local sculptures (Watrous, 1982, pp. 159, 160; Daux & de La Coste-Messelière, 1927, pp. 7–8; Dinsmoor, 1913, pp. 66–68). The east pediment is carved with deep reliefs, with the frieze and pediment being made of Parian marble and their work having begun at the same time as the building's construction (Daux & Hansen, 1987, pp. 206–207, 234). The friezes were determined to have been made by two sculptor groups, with the first working on the west and south sides and the second working on the east and north (Watrous, 1982, p. 168). The upper part of the friezes is decorated with Lesbian cymatia (Daux & de La Coste-Messelière, 1927, p. 23; Dinsmoor, 1913, p. 68; Picard & de La Coste-Messelière, 1928, p. 57; de La Coste-Messelière, 1944). The west frieze above the *pronaos* [vestibule] depicts the judgment of Paris, while a badly preserved abduction and sacrifice scene is depicted on the south, Gigantomachy on the north, and a scene from the Trojan War on the east (Neer, 2001, pp. 291–92; Konsola, 1985, pp. 25, 26).

The north frieze (Fig. 7) shows the gods moving to the right with their attributes, except for Hera, whereas the giants are portrayed as Greek hoplites and move to the left. The five giants have Corinthian-type helmets and contain different depictions such as a kantharos as a crest holder, goat horns, a triton, and a horse's head on the cheekpieces are seen (Mastrokostas, 1956, p. 74). At least four giants are missing helmets or symbols, with the presence of such symbols on helmets during the Archaic and Classical periods having been used as an attribute for identifying the figures (Daux & de La Coste-Messelière, 1927; Moore, 1977; Watrous, 1982, pp. 160–165). The friezes were thought to have been built by an Attic or Ionian master (Neer, 2001, p. 291). Apollo, Artemis, and Dionysus<sup>13</sup> are placed together on the left side of the frieze, the center shows Zeus with the giants on either side. Gaia is near Zeus and Heracles and begs Zeus to spare the life of her sons (Watrous, 1982; Moore, 1977, p.312). Two women are seen behind Dionysus.<sup>14</sup> On the far left, Hephaistos watches the battle with his tongs (Moore, 1977, p. 333), while Poseidon has a trident in his raised right hand. To the right of Poseidon are the folds of a women's dress (Moore, 1977, pp.

13 Lenzen (1946) wrote that it was Dionysus standing behind Kybele.

14 These figures are generally accepted as Demeter and Kore. Demeter on the left, Kore on the right, see Picard & de La Coste-Messelière, 1928, p. 96. Kore on the left, Demeter on the right, but Gigantomachy scenes in the 6th century BC were not known for representing Demeter and Kore, see Vian, 1952, p. 92. Moore (1977, p. 324) suggested that the women standing behind Dionysos are two of the three Moirai, with the third Moirai being in the missing section.

312, 316–20) belonging to Amphitrite, who is driving a chariot.<sup>15</sup> Hera stands to the right of Zeus and faces to the left. Athena is separated from Zeus by two giants. Legends from ancient times such as Gigantomachy and Amazonomachy were used after the Persian wars in the 5<sup>th</sup> century BC and alluded to the Persians and Greeks (Watrous, 1982, p. 164). Meanwhile, Heracles became popular in Athens around 560-510 BC due to Pisistratus identifying himself and associating his works with him (Boardman, 1972). During the time of Pisistratus, giants were depicted using the Delphic tripod as a shield, as well as gryphons, snakes, and gorgon busts (Watrous, 1982, pp. 160–166). Three pieces are missing from the north frieze, whose composition is divided into three parts. The preserved parts are of different lengths. The part from Hephaistos to the giant with its inscribed shield forms the first piece. The second part consists of the part from Aphrodite to Hera, and the third part goes from Athena to the giant at the end of the frieze, with each piece containing a chariot (Moore, 1977, pp. 333–334).

The scene in the west frieze was identified as the Judgement of Paris (Daux & de La Coste-Messelière, 1927, p. 51; Moore, 1985; Ridgway, 1962; Watrous, 1982, p. 168) and is divided into three equal parts: a chariot group with Athena alongside Hermes and a chariot group with Aphrodite, with Hera's chariot group presumed to be on the missing block (Daux & de La Coste-Messelière, 1927, p. 51; Watrous, 1982, p. 168).

The south frieze is regarded as an abduction scene with five preserved pieces. A horseman and a second horse are depicted on the right corner of the frieze, and this is the only part whose location is definite. The west and east friezes are separated into parts, and the north frieze is divided into groups of warriors. The south frieze is divided into two groups similar to the east frieze, but this frieze shows kidnappers and a group coming to the rescue and the woman in the middle to have escaped. Which exact moment of the abduction this frieze describes is debatable (Watrous, 1982, pp. 169–171).

The east frieze is generally accepted to include two scenes from the *Iliad*: the meeting of the gods on the left and the battle scenes for Sarpedon's body on the right.<sup>16</sup> On the left, the gods look at each other and discuss the end of the war.<sup>17</sup> While Zeus is sitting on a throne, the other gods sit on stools and turn toward the battle scene to the right. On the right half of the frieze, Trojan soldiers fight with Greek soldiers for the body of a fallen warrior. The names of the six warriors are written on the frieze from left to right as follows: Glaukos, Aineas, Hektor, Menelaos, Automedon, and Nestor. The names of the fallen warrior and one Greek soldier could not be preserved. Glaukos was Sarpedon's best friend and played an

15 The notion that this is Amphitrite comes from later designs showing her as using the chariot of her partner's team, see Picard & de La Coste-Messelière, 1928, p. 90; Vian, 1952, p. 78.

16 Achilles and Memnon fight for the body of Antilochus, and the gods weigh the warriors *psykhai* [life] or *keres* [death], see Neer, 2001, pp. 291–92.

17 Gods are portrayed as greater than humans, and Homer's *Iliad* mentions that the gods are great and powerful, see Homer, *Iliad*, 5.434, 7.200, 16.531, 18.292, 19.410, 20.73.



important role in the removal of his friend's body (Daux & de La Coste-Messelière, 1927, p. 40; Watrous, 1982, pp. 171–172).

Only the eastern pediment has been preserved (Daux & de La Coste-Messelière, 1927, p. 12). Apollo and Heracles are fighting for the Delphic tripod, with Zeus standing in the middle and trying to separate his two sons. Zeus is holding the arm of Apollo, who is supported by Artemis, while the tripod is in Heracles' hand and Zeus is looking at Apollo (Ridgway, 1965). This scene is based on the mythological legend about Heracles coming to Delphi to purify or consult the priests, but the priest rejected him. Thereupon, he tried to take the tripod to establish his own temple of prophecy, but was stopped by Apollo and Zeus (Neer, 2001, pp. 291–92; Watrous 1982, pp. 167–168).

The gigantomachy scene on the north side of the frieze is what visitors entering from the southeast and walking on the sacred road see as they pass. Hephaistos is seen first in the east corner of the frieze, and after the scene with Kybele and her lions, the frieze continues with the giants moving toward Artemis and Apollo as Zeus gets on his chariot. In this scene, Zeus throws his lightning bolt at two giants. Heracles fires arrows, and Gaia pleads with Zeus. Aphrodite and Hera throw spears at the fallen giants. In the last part of the frieze, Athena fights with two giants, while Ares and Hermes also fight with two giants each. This is followed by the gods related to the sea entering the scene, with Amphitrite driving the chariot while Poseidon also fights with two giants. Three figures are depicted on the last plate of the frieze. The identity of the person fighting on the side of the gods has not been determined, but this person stabs its spear into the shield of a fallen giant (Moore, 1977, p. 334). A scene from gigantomachy is depicted on the west pediment of the Temple of Apollo. Due to the similarity of the lion scenes, the people who made the eastern pediment of the temple and the northern frieze of the treasury are thought to have taken details from each other's work as examples (Scott, 2010, p. 66). Nicaea are used as the corner acroteria (Dinsmoor, 1913, pp. 77–79; Picard & de La Coste-Messelière, 1928, pp. 163–166). The middle acroterium is unknown. The bead and reel astragal surrounding the antae extends to the porch. The egg-and-dart band extends above this and surrounds the structure under the frieze, with a similar band decorating the antae. The architrave has high relief rosettes, and a row of small beads and reels occur above the frieze. On the raking cornice and under the horizontal cornice is a continuous intertwined palmette and lotus series. The entrance is also decorated with three fasciae framing the opening, followed by a palmette and lotus array surrounding the four sides of the door. The building shows features of the Cycladic architecture (Daux & Hansen 1987), while the patterned frieze on the lintel is missing (Neer, 2001, pp. 281, 291–292).

## Conclusion

The architectural details of treasuries reflect the elements of the city-state that dedicated it, and the political link between the city-state that built the *thesauros* and the sacred site is revealed through this structure (Yıldırım Türk, 2019, p. 103), strengthening the relationship between that city-state and the sacred site. Visitors to the sanctuary and ambassadors from other city-states would see the religious and political connections of this structure devoted to the gods. The valuable offerings and architectural decorations the treasuries contain provide information about the cultural, social, economic and political structures of these people who'd had them built and the city that dedicated them.

The Siphnian Treasury has quite a spectacular construction when compared to others from the Archaic period. The treasury was built through the collaboration of different groups such as local stone workers and marble workers from Delphi. The choice of decorations and placement of the building had been decided by both Sifnos and Amphictyony. Thus, the structure was the result of cooperation between Delphi and Sifnos (Scott, 2007, pp. 324–326). The west pediment of the temple of Apollo and the Siphnian treasury's north frieze contain gigantomachy scenes. This shows the Siphnian people to have used an iconography that integrated themselves with the sanctuary. The Siphnian people took advantage of using the same iconography to improve their own image while providing a harmony to the sanctuary at Delphi for visitors (Scott, 2010, pp. 63–66). Treasuries are seen to have represented to the visitors coming to the sanctuary the political and religious aspects of the city-state that devoted the building, and therefore represented this to the whole Greek world as well.

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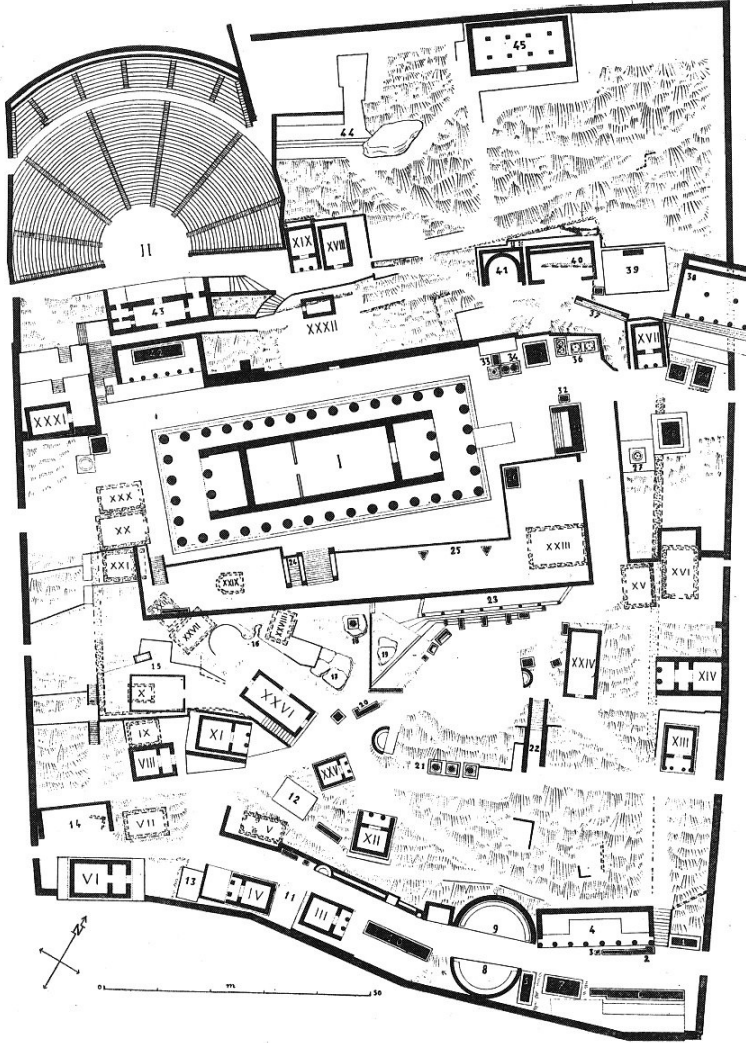
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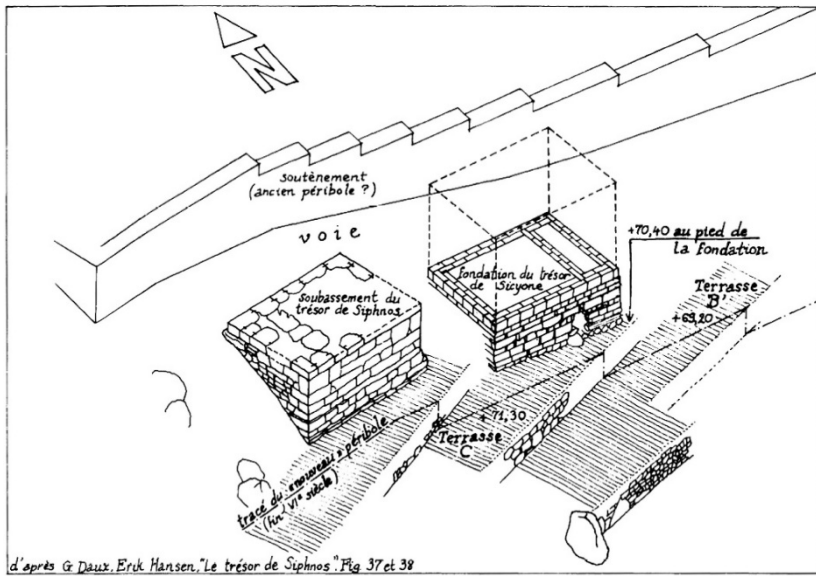
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## Figures



**Fig.1:** Plan of Apollo Sanctuary. Circa 150 BC.  
(Bousquet 1952: 13, fig. 1. restored by P. de La Coste-Messelière)



**Fig.2:** The Sicyonian and The Siphnian treasury.  
(Laroche and Nenna 1990: 247, fig. 3; Daux & Hansen 1987, fig. 37-38)



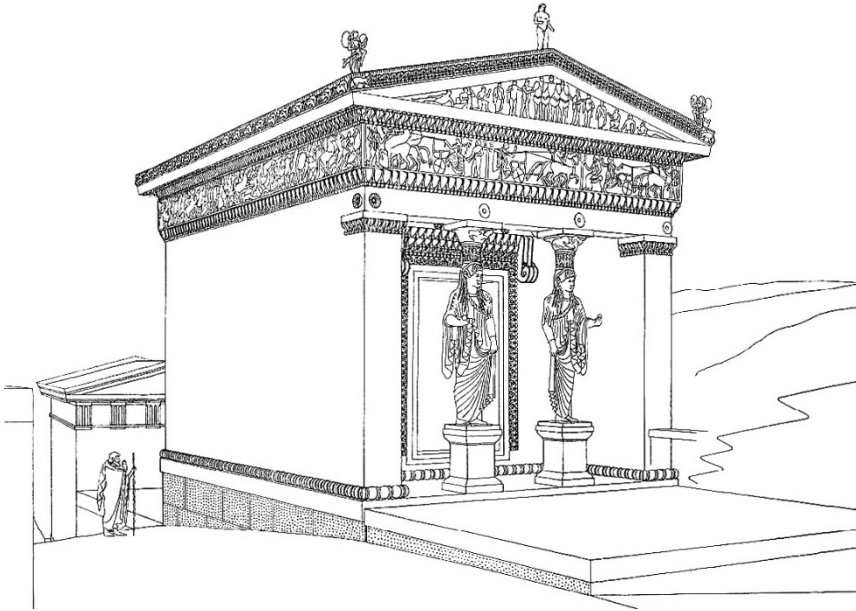
**Fig.3:** The Sicyonian and The Siphnian Treasury. View from the East. (Photo: Merve Yıldırım Türk)



**Fig.4:** The Siphnian Treasury. View from the East. (Photo: Merve Yıldırımürk)



**Fig.5:** The Siphnian Treasury. View from the West. (Photo: Merve Yıldırımürk)



**Fig.6:** The Siphnian Treasury. View from the Northwest. (Daux & Hansen 1987: 225, fig. 133)



**Fig.7:** The Siphnian Treasury. Detail of North Frieze (Photo: Merve Yıldırımürk).