

The interstate sanctuary of Delphi has long been recognised by scholars as a place for the memorialisation of victory by individuals, *poleis* and states. Recently scholars such as Anne Jacquemin and Susan Alcock have also begun to think about how those memories, expressed through elaborate and expensive monumental dedications, constantly challenged each other not simply for the attention of their viewers but, more importantly, for the authority to impose on viewers their own version of past events. (Re)creating the past through spatial, architectural and artistic contestation within the sacred space of Delphi dramatically affected the layout of the sanctuary, the experience of its visitors and their perception of the Greek world. Despite defining Delphi in this way, scholars have failed to examine the sanctuary in ways which would seem most pertinent to a better understanding of these processes. Dedications are still most often studied in isolation from their surroundings within the sanctuary, and the sanctuary as a whole is often studied through synchronic two-dimensional plans which fail to offer the scholar any understanding of the sanctuary's appearance when each dedication was erected. By contrast, in this paper, I focus on the period between 425 and 400 and argue that several individual dedications were placed and designed so as to challenge previous dedications within the sanctuary. These inter-relationships, in turn, served to create the monuments' principal messages.

During the first 40 years of the fifth century, Athens demonstrated her authority within the Greek world and within Delphic sanctuary space through several large dedications, most of which related to her prime role in defeating the Persians. After 460, however, particularly during the Second Sacred War, Athens' interest in Delphi seems to have turned from wanting to compete *in* Delphic space to competing *for* Delphic space as she supported the Phocians' bid to take over the sanctuary from the Amphictyony. By the time of the Peloponnesian War, however, Athens had lost much of her power and ability to compete in or for Delphic space: new monuments were not added to her earlier dedications which still dominated a visitor's experience of the sanctuary.

It is into this sanctuary that many of Athens' enemies choose to build dedications in the period 425-400, some of whom were drawn to dedicate at Delphi at this point for the first time in their history. Dedications from the Syracusans, Acanthians and Spartans, among others, directly commemorated victories over the Athenians in the Peloponnesian War. Yet the offerings which these cities built to memorialise their present-day victories were conspicuously placed and designed so as to relate themselves to, compete with, and overawe the style and grandeur of Athens' monumental memorialisations of her own victories in the much earlier Persian Wars. Consequently, many of these cities choose not only to come to Delphic space, but also to use the monumental language of the Delphic sanctuary, and more specifically of these older Athenian dedications, in order to contest not only Athens' domination of the sanctuary and of the past, but also to express their own new found place in the world. To turn this Athenian space of victory into a memorial of her defeat, these cities also turned their backs on current trends and styles of dedication within the sanctuary. The sacred space of Delphi, thus, played host to the development of new memories and a new world-power order expressed directly through the spatial, architectural and artistic destruction of the monumental memorialisation of past events.