The horses are arranged in a more uniform pattern than those of the south. Nevertheless, on the whole, these two-arm reliefs to all appear fairly regular. Each horse is marked by a figure shown nearest you and not considered by another (two) in adjacent gallery.

The horses begin with a preformat to serve as exemplars of those on the west. A hop helps the horse to adjust the length of his stride, while another horseman waits in readiness. At this stage, horses are shown, but in clay and in an upright manner. His head art recalls the features of figure 3 of the east Persian.

The horses were a variety of dress and helmet. Figure 118 wears a crested helmet and body armor, strapped with a cloak. Figure 109 wears a cloak with deep folds, and on his head is a cap with ear flaps and a neck piece (compare to figure 122). Figure 118 role two-headed and raised but for a cloak that has fallen around his waist.

Occasionally a rider looks back along the procession, as in this check, or what is happening behind. (Compare figures 118 and 114 with 122.)
Figure 7. It is carved partly on this and partly on the adjoining block, displayed on the opposite wall of the gallery. This figure thus forms a partial link between the calumet and the chariot school.

North frieze XXX, 74 V
The north frieze continues on the opposite wall of the gallery.

At this point the calumet gives way to a procession of horse-drawn chariots. The leading horse is pulled up sharply by its rider (now lost). Overlapping with the front hoofs can be seen the trailing left arm and round shield of a soldier on foot (74).

North frieze XXX, 74 V

On the building this metope occupied the south-east corner of the temple. When complete, the centaur was shown gripping the hair of the Lapith while his left hand and grasping to strike with the other.

South metope XXX

The centaur tramples a falling Lapith. He grips his victim by the hair as he prepares to strike. The Lapith has one last hope – a stone that he is taking up from the ground.

South metope XXX

Centaurs and Lapiths tussle like wrestlers. The centaur has his opponent by the throat, while the Lapith attempts to fend him off with a fist and knee.

South metope XXX

This is the head of a horse from the chariot of the hero godess Helios. She balances, the group of Helios is on the other corner of the pediment. The horse is weary from the night-long labour: the eyes hollow, the muscles flaccid and the mouth gaping.

East Pediment 2

A woman in white is on the point of rising, seemingly startled by unseen to her right. The hand is raised, but seen directed towards the centre of the pediment. She wears a light burnished white diaphanous fabric with a black chiton over her knees. She is perhaps Hestia, goddess of the hearth.

East Pediment 2

A woman sits on the top of her companion. Carved from one block, these two figures represent Aphrodite goddess of love in the top of the pillar form.

South metope XXX

North Pediment 1
A girl seems casually away from the scene, her hands flying out behind. She is
represented Hes, nephew of Dion, the
"woman{
who was shown as a typhoe of the pediment.
East Pediment 265

A noble youth skillfully a web, continued
his time a little东南. He is probably
Dionysus, god of wine. His missing right hand
paraphrased a chap.
East Pediment 265

The head, arms and shoulders of the young
dionysus emerge out of the sea at dawn. His
chariot is so to be imagined as still under water.
The hands of four heroes were once visible,
of which two are shown here.
East Pediment 265

The reclining figure is well adapted to
the corner angle of the pediment. It was
Lysippos's figure to fit into the corner shelf.
Three men in the lower part of the rock
indicate where some other was cut away.
East Pediment 265

The drapery of this figure is almost
as dramatic viewed from the back, as it is
from the front. In her hands she held a shawl,
which is preserved. Figure G is
exceptional in that her plait was sunk into
the pediment stone.
East Pediment 265

East Pediment, K. L. and M. The drapery on
the backs of those figures is less fully laid out than the
front. Some details, however, may seem
unnecessary, considering that the figures would not be
seen, e.g. the base of the fabric that outlines
the neck. Rough cuttings into the back of figure I
were necessary before these figures could be
placed in the pediment.