



**3**

**THE HORSEMEN OF THE NORTH FRONTS.**  
The horsemen are arranged in a less uniform pattern than those of the south. Nevertheless, as on the south, these were also riders in all, arranged into two ranks. Each rank is marked by a figure placed against you and not overlapped by another two ranks in adjoining galleries.



**1**

A detailed view of the horse's head and neck, showing the mane and the texture of the stone.



**34**

The north frieze begins with a perspective view reminiscent of those on the west. A boy helps a rider to adjust the length of his tunic, while another horseman waits in readiness. As this man restrains his horse, he looks back at his unexpected comrades. The raised arm recalls the gesture of Figure 2 of the west frieze.



**128**

The cavalcade moves off. Figure 128 wears a cloak (chalyre) pinned on one shoulder and a sun hat (petasos) slung back on the nape of the neck. He looks back at the scene of preparation.



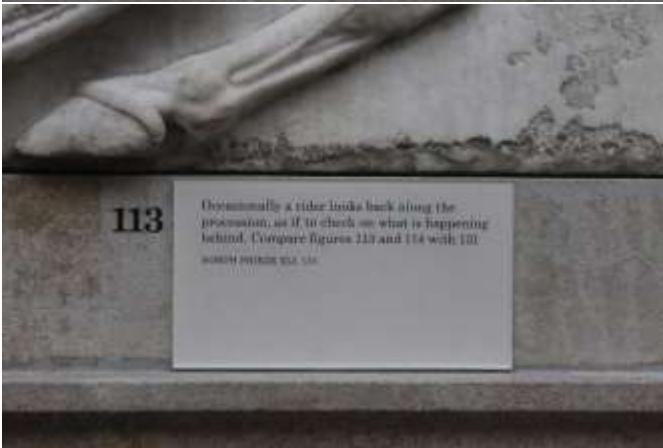
**122**

The facial features of individual horsemen are more sufficiently varied so as to distinguish personalities. Instead, expression is given to the head by varying the angle at which it is held: some riders look straight ahead (122), some flip their heads (123), while occasionally others look back (126).



**118**

The horsemen wear a variety of dress and headgear. Figure 118 wears a crested helmet and body armor, dressed with a cloak. 118 wears a cloak with deep folds, and on his head a cap with ear flaps and a neck piece (compare to figure 122). Figure 119 rides bare-headed and naked but for a cloak that has fallen around his waist.



**113**

Occasionally a rider looks back along the procession, as if to check on what is happening behind. Compare figures 113 and 114 with 121.



**10**

Some horsemen, as here, wear knee-length tunics. All horsemen ride bareback, and without stirrups which were not yet invented. Drill holes indicate where reins and bridles were attached. These would have been in tresses and have long been lost.

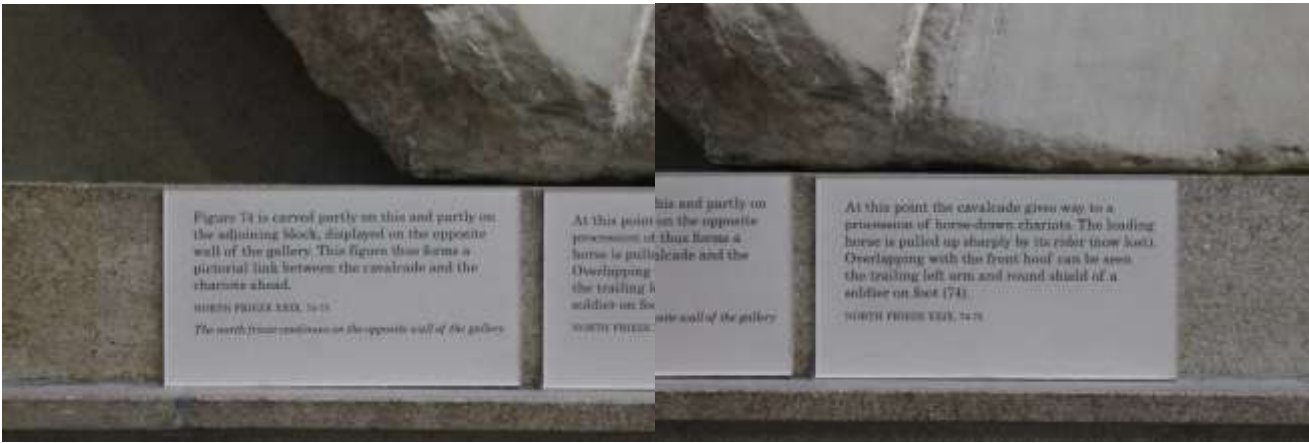
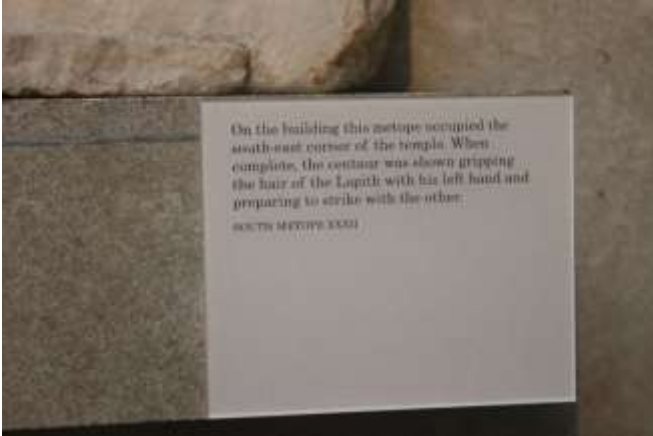


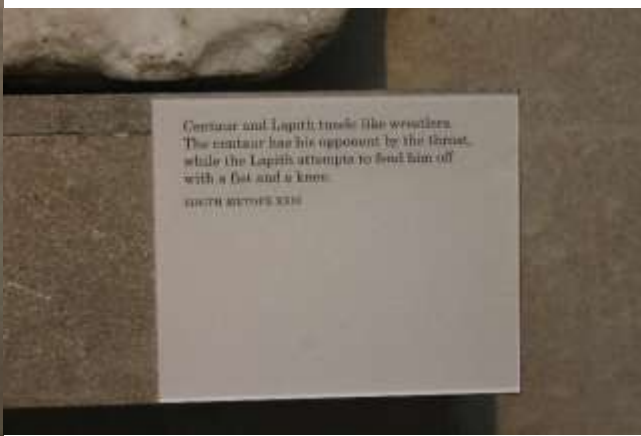
Figure 74 is carved partly on this and partly on the adjoining block, displayed on the opposite wall of the gallery. This figure thus forms a pictorial link between the cavalcade and the chariots ahead.  
NORTH FRIGGE XXX, 74-75  
The north frieze continues on the opposite wall of the gallery.

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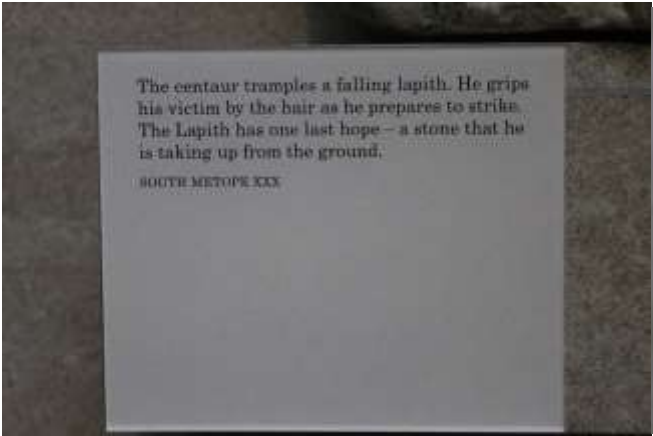
At this point the cavalcade gives way to a procession of horse-driven chariots. The leading horse is pulled up sharply by its rider (now lost). Overlapping with the front hoof can be seen the trailing left arm and round shield of a soldier on foot (74).  
NORTH FRIGGE XXX, 74-75



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 with his left hand and preparing to strike with the other.  
SOUTH METOPE XXXI



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



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



This is the head of a horse from the chariot of the moon goddess Selene. She balances the group of Helios in the other corner of the pediment. The horse is weary from its night-long labour: the eye bulges, the nostrils flare and the mouth gapes.  
EAST PEDIMENT 6



A woman reclines in the top of her chariot. Carved from one block, these two may represent Aglathia, goddess of law in the lap of her partner Dion.  
EAST PEDIMENT 1 AND 26



A seated woman is on the point of rising, seemingly startled by events to her right. The head is missing, but once looked towards the corner of the pediment, she wears a light tunic of Helios' fabric with a heavier cloak over her knees. She is perhaps Helios, goddess of the sun.  
EAST PEDIMENT 5



A girl moves rapidly away from the centre, her drapery flying out behind. She may represent Haris, cup-bearer of Zeus, who was shown on the middle of the pediment.

EAST PEDIMENT II



Two goddesses seated in a row, perhaps Demeter (right) and Persephone. Demeter is disturbed by the figure to the right, while her companion is still at rest.

EAST PEDIMENT I and F



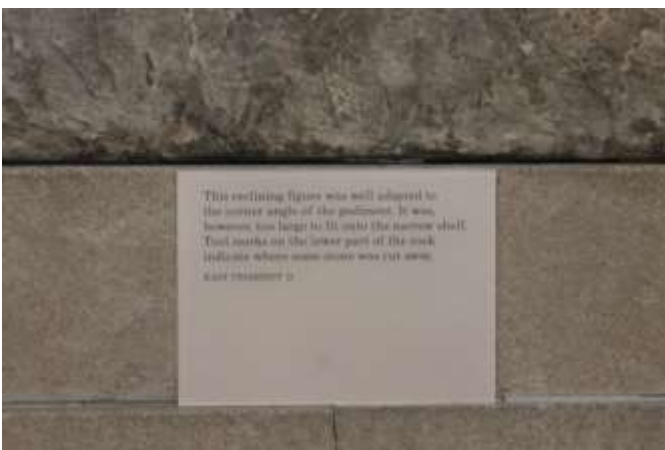
A reclining youth reclines on a rock, enclosed by the skin of a lion or unicorn. He is probably Dionysos, god of wine. His soaring right hand perhaps held a cup.

EAST PEDIMENT A



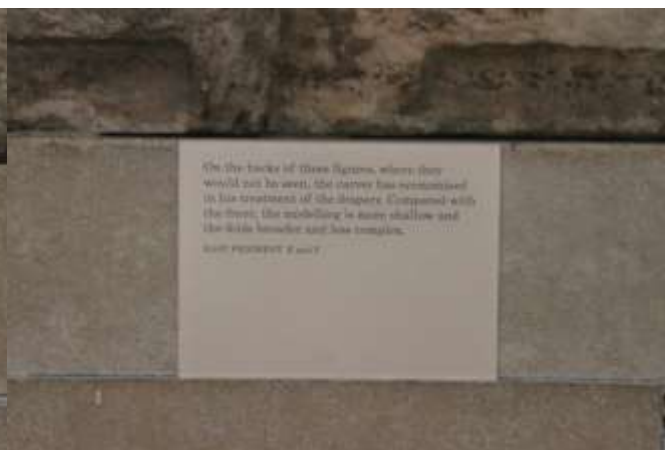
The head, arm and shoulder of the seated Helios emerge out of the sea at dawn. His chariot is to be imagined as still under water. The heads of four horses were once visible, of which two are shown here.

EAST PEDIMENT A, G



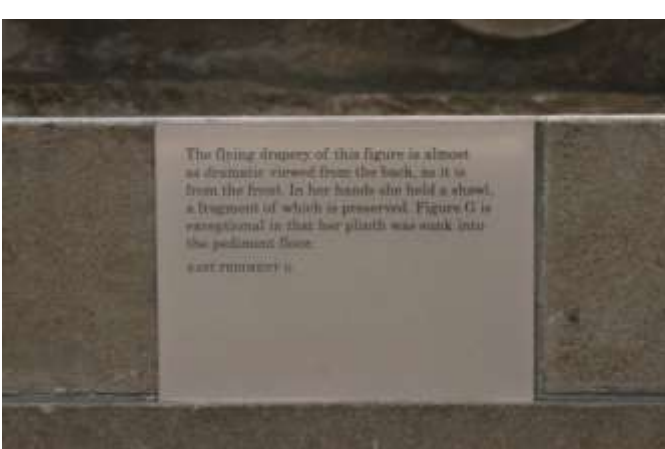
This reclining figure was well adapted to the convex angle of the pediment. It was, however, too large to fit into the narrow shell. Two notches on the lower part of the rock indicate where some stone was cut away.

EAST PEDIMENT D



On the back of these figures, where they would not be seen, the carver has economized in his treatment of the drapery. Compared with the front, the modelling is more shallow and the folds broader and less complex.

EAST PEDIMENT F and G



The flying drapery of this figure is almost as dramatic viewed from the back, as it is from the front. In her hands she held a shield, a fragment of which is preserved. Figure G is exceptional in that her plinth was sunk into the pediment floor.

EAST PEDIMENT H



East Pediment, K, L and M. The drapery on the backs of these figures is less fully carved than the front. Some details, however, may seem unnecessary considering that the backs would not be seen, e.g. the hem of the fabric that outlines the rock. Rough carvings into the back of figure L was necessary before these figures could be placed in the pediment.