

Large print guide



Room 18

The Parthenon

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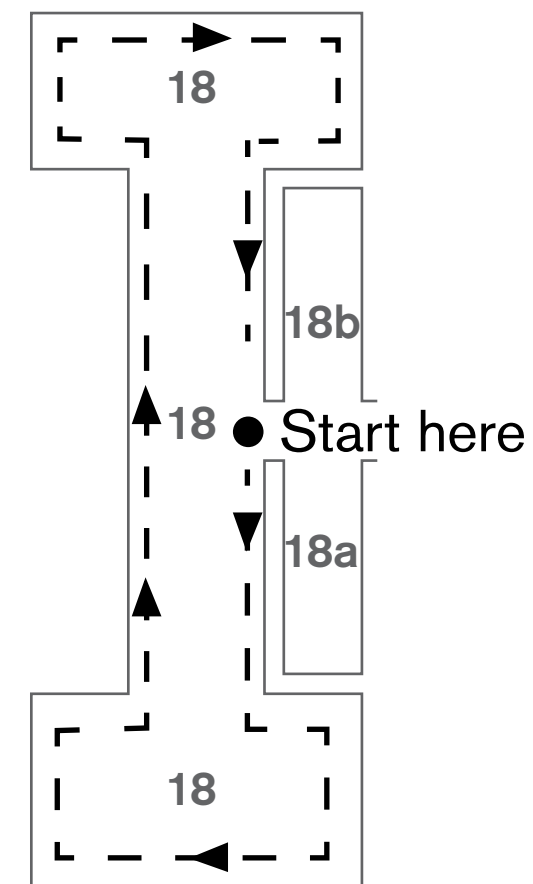
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Room 18

Greece: Parthenon

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The Parthenon Athens, 450–430 BC

The Acropolis dominates the skyline of Athens today as it did in ancient times. This sacred rock and its buildings include the Parthenon, a temple that once contained a colossal gold and ivory statue of the goddess Athena. The outside of the temple was richly decorated with marble sculpture carved with figures from Greek myth and idealised Athenian life.

The statue of Athena is lost but much of the external sculpture has survived. Largely divided between London and Athens, these remarkable portrayals of human form have transcended their ancient past to become a representation of humanity itself.

Their display in the British Museum, from 1817, transformed the understanding of ancient art and provided inspiration for artists, designers and architects.

Additional information is available in Braille and tactile drawing books in Room 18b. A free audio-descriptive guide is also available in the Great Court.



Image caption:

The Parthenon on the Acropolis.
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Illustration:

Three types of sculpture decorated the Parthenon: pediment sculptures (carved all the way round); metopes (high-relief); and a frieze (low-relief).

The Frieze

The Parthenon frieze ran for 160 metres around all four sides of the temple. It captures the spirit of ancient Athens at its best.

Traditionally Greek temple sculpture draws its stories from myth, but the Parthenon frieze breaks with tradition by taking its subject from Athenian daily life. Men and women, young and old, soldier and citizen take part in an annual festival in honour of Athena. Dressed in their festival best, they parade before the gods. This is the image of Athens that statesman Perikles and his master sculptor, Pheidias, set out to immortalise. The frieze is a masterful achievement. Its shallow relief conveys an illusion of depth and motion.

The south frieze

Like the north frieze on the other long side of the building, this shows a procession moving from west to east. These two processions are compositionally similar but not identical. Horsemen and chariots appear first. Ahead are shown various groups of pedestrians, as well as sacrificial cattle.

The horsemen of the south frieze

Sixty horsemen were carved over 24 blocks. Their composition is less varied than those of the north frieze. They divide into ten equal ranks of six, each rank distinguished by a particular dress. This must reflect the ten-fold tribal division of the Athenian cavalry.

Two horsemen wear a cloak (**chlamys**) pinned on one shoulder. They ride without stirrups, which had not been invented, or saddles. Drill-holes indicate where bronze reins and bridles were once attached. The flickering manes are a distinctive feature of these and other horses in the frieze.

SOUTH FRIEZE III, 8–9

The backward glance, often used in the cavalcade of the north frieze, occurs less frequently in the south. Figure 13 is a rare instance. He wears a metal cuirass (body armour), beaten into the shape of his torso, over a tunic.

SOUTH FRIEZE V, 13–14

A short tunic is worn belted at the waist, and is combined with knee-length boots. The horsemen are bare-headed.

SOUTH FRIEZE VI, 15–16

Here the composition is particularly uniform with horse and rider overlapping at regular intervals. Figures 20 through to 25 wear a heavy cloak (**chlamys**).

SOUTH FRIEZE VIII, 21 – IX, 25

These riders form a clear rank of six, overlapping one on another. The division is marked by figure 26, who is placed nearest you and who is not overlapped by any other. They are uniformly dressed in body armour (cuirass) over a short tunic, with cloak and riding boots.

SOUTH FRIEZE X, 26 – XI, 31

These riders form another clear rank of six. They wear body armour with shoulder straps and flaps hanging at the waist (**pteryges**). Figure 35 once wore a metal wreath in his hair. Figure 36 wears a cap of animal skin with a trailing tail.

SOUTH FRIEZE XII, 32 – XIII, 37

Two battered riders wear helmets, tunics and long boots.

SOUTH FRIEZE XV, 40–41

Towards the head of the cavalcade the composition is less regular, and an unusually wide gap occurs between figures 49 and 50. The latter wears a heavy cloak (**chlamys**) over a short tunic.

SOUTH FRIEZE XIX, 49–50

Three horsemen in short tunics and riding boots are bunched together at a point where the cavalcade, anticipating the stationary chariots ahead, comes to a standstill.

SOUTH FRIEZE XXIII, 57–59

As on the north frieze so on the south, the cavalcade continues with chariots appearing ahead of the mounted horsemen. The chariot procession begins with a now battered team of four horses harnessed to a stationary vehicle. The next chariot has also not moved off.

SOUTH FRIEZE XXV, 62–64

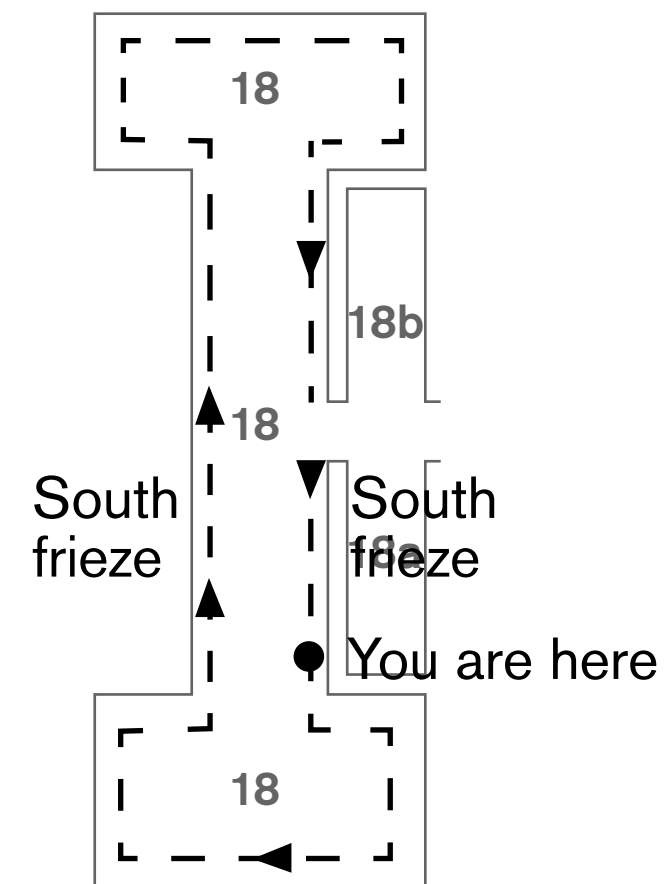
On the near side of this chariot stands a foot soldier wearing a short tunic and cloak, and holding a round shield. On the far side of this same chariot a marshal signals, apparently to the chariot behind.

SOUTH FRIEZE XXVI, 65–67

The chariots

The chariot scenes represent an actual event in the Panathenaic Festival games. Foot-soldiers were driven by long-robed charioteers for part of a race, but finished it on foot, leaping off the moving chariots. The soldiers wear armour and carry the large round shield of the Athenian infantry, but no weapons.

The south frieze continues on the other side of the gallery



The human Lapith forces his Centaur opponent down, gripping him by the throat. The line of the Lapith's body crosses the Centaur at a diagonal. This compositional device was popular in Greek art for representing scenes of strife.

SOUTH METOPE II

The Centaur is surprised from behind and turns his human body sharply round. He fends off the Lapith with his left arm, wrapped in an animal skin. Drill holes in the Lapith's torso indicate the attachment of a baldric (sword strap), now lost.

SOUTH METOPE III

The Centaur brings a water-jar down on his opponent, who has left his defence open, in spite of the shield. The heads of these figures were taken by Captain Hartmann, a member of the Venetian army that occupied Athens in 1688. They are now in Copenhagen.

SOUTH METOPE IV

The Lapith was rendered in such high relief that the carving has broken free and is now lost. A drawing by Jacques Carrey (1674) shows the missing figure, who attempts to escape the Centaur's grasp, warding the monster off with his right arm. The Centaur's head is in Würzburg, Germany.

SOUTH METOPE V

A youthful god is shown nude as he reclines in a pose well suited to the corner of the pediment. His lithe form is thought to portray one of the rivers of Athens, perhaps the Ilissos. The drapery over his shoulder appears wet and clingy as he draws himself on to the river bank.

WEST PEDIMENT A



NB. The next label is on the back of the plinth.

The backs of the pediment sculptures are surprisingly well finished, considering they were not intended to be seen once in place. Here, the idea of a river god is made explicit in the drapery that is no longer fabric, but a living stream that falls over his left arm and runs along his back and bottom.

WEST PEDIMENT A

This much-battered torso is thought to represent Hermes, god of messengers, who has conducted Athena's chariot to the Acropolis. The feet of Hermes are displayed separately in a showcase in the adjoining gallery (18a).

WEST PEDIMENT H

Athena in contest with Poseidon, god of the sea, was shown springing away from the centre of the composition. Both deities performed a miracle. Poseidon struck the rock with his trident and caused a salt spring to gush from it. Athena brought forth the first olive tree and was judged the winner.

WEST PEDIMENT L



The contest began with a race to the Acropolis. Each chariot was heralded by a divine messenger and driven by another. All that survives of these once colossal figures are what you see here and a few fragments in Athens including part of the head of Athena and the front of Poseidon's muscular torso.

WEST PEDIMENT M

Iris is a messenger goddess. She acted as herald for the chariot group of Poseidon. She was winged and shown descending to Earth from flight. The wings were made separately, probably in bronze. The drapery rushes against her body, rounding her breast and abdomen and flapping in the wind as it escapes at the edges. Blue colour has been found on her belt.

WEST PEDIMENT N



NB. The next label is on the back of the plinth.

Iris was winged, and the sockets where her wings were attached can be seen clearly in her shoulders.

WEST PEDIMENT N

As in the chariot race in the Parthenon frieze, each contender here is driven by a charioteer. Amphitrite, consort of Poseidon, drove his chariot. As a sea deity, she was shown with a serpent. One of Amphitrite's arms is shown in a showcase in an adjoining room (18a).

WEST PEDIMENT O

This figure was drawn by Jacques Carrey (see lectern) holding two children. She is probably Oreithyia with the twins Kalais and Zetes, sons of Boreas, god of the north wind. The torso of one son (figure P) is displayed in a showcase in an adjoining room (18a).

WEST PEDIMENT Q

A young Lapith is embraced by a Centaur. The Lapith's missing right arm is brought up to resist the monster's advances, but overall the action is less violent here than in other metopes. The Lapith's head is in Athens. The upper part of the relief is restored. This metope was once in the collection of Count Choiseul Gouffier, French ambassador to Turkey.

SOUTH METOPE VI

The Lapith lunges at the Centaur with his left hand while preparing to strike with his right. The heads of both figures are in Athens.

SOUTH METOPE VII

Lapith and Centaur wrestle at close quarters, the Lapith's foot resting on a strange tangle of folds. The upper part of the relief was destroyed in the explosion of 1687 and is restored.

SOUTH METOPE VIII

The Lapith is rolled backwards over a water-jar. The upper part of the relief is restored. The heads of both figures are in Athens.

SOUTH METOPE IX

The south frieze chariots

These scenes were badly damaged in the explosion that wrecked the Parthenon in 1687, but the overall composition is known from drawings made earlier. At first the chariots are stationary, then move at speed and finally are reined back to a standstill.

This is one of the most accomplished of all the frieze blocks. The shallow relief yields no less than four horses, vividly portrayed with tossing heads and flickering manes. This drama is echoed in the billowing cloak and flying crest of the foot soldier riding behind.

SOUTH FRIEZE XXXI, 78-79

As in the north frieze so in the south, the procession moves forward on foot with a series of groups including elders, musicians, pitcher-bearers, and men leading sacrificial victims.

Immediately ahead of the chariots walks a group of men. They may be the so-called **thallophoroi** (branch bearers), handsome older men who are said to have carried olive branches in the procession. If so, then the branches would have been painted on. Ahead of the elders come musicians, youths carrying water-jars, tray-bearers and men leading cattle.

SOUTH FRIEZE XXXVI, 93-102

Group of cattle

The south frieze was completed with cattle led as sacrificial victims, ten in all carved over seven blocks. To please the gods the cattle had to go willingly to the altar.

Two heifers bring up the rear of the procession of victims. The vertical folds of the handlers' draperies contrast pleasingly with the broad flat flanks of the beasts.

SOUTH FRIEZE XLI, 122–125

A youth rests his foot against a rock in order to control a startled beast. The halter must once have been shown in paint. On the far side of the animal a second youth reaches out to grab a horn.

SOUTH FRIEZE XLIII, 130–131

Disturbed by events behind, a youth (135) leading a heifer turns, while the beast raises its head in protest. This scene is thought to have inspired the poet John Keats to write in his **Ode on a Grecian Urn** of 'that heifer lowing at the skies'.

SOUTH FRIEZE XLIV, 132–136



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The preceding drama carries over to these two blocks. The beast handled by figures 139 and 140 dips its head to sniff the earth. Order is not restored until the next block, and the cattle go once more quietly to the sacrifice.

SOUTH FRIEZE XLV, 137 – XLVI, 144

The procession of victims is led by a figure (149) who stands at the turn of the south and east frieze. He pauses to look back at the men and beasts who follow.

SOUTH FRIEZE XLVII, 145–149

A marshal is carved at the corner. In his left hand he once held a staff, while his right beckoned towards the procession approaching from around the corner. His position and function in the composition may be compared with a figure on the west frieze, who was placed diagonally opposite on the building.

EAST FRIEZE I, 1

The east frieze

The east frieze brings together the two arms of the procession. They do not actually meet as they are separated by two groups of seated gods. It is uncertain whether the gods are on the Acropolis or Olympus.

For the first time in the great pageant of the Panathenaic procession, girls make an appearance. They are carrying jugs (**oinochoai**) for the pouring of liquid sacrifices.

EAST FRIEZE III, 7–11



Two pairs of girls (12 & 13 and 14 & 15) each carry between them a peculiar trumpet-shaped object, the purpose of which is unknown. At their head, a third pair (16 & 17) stand empty-handed.

EAST FRIEZE III, 12–17

The procession, south and north, is separated from the gods by male figures leaning on staves. Numbering ten in all, they may be the eponymous heroes of the ten tribes of Athens. Alternatively, they may be civic dignitaries of some kind.

EAST FRIEZE III, 18 – IV, 24

Hermes, a messenger god, sits looking in the direction of the procession. He wears sandals, and a traveller's hat (**petasos**) rests on his knee. The figure who leans on his shoulder is probably Dionysos, god of wine. His left arm was supported by a staff (**thyrsos**).

EAST FRIEZE IV, 24–25



Demeter, goddess of growing grain, is shown resting her chin (now missing) upon the back of her hand. In Greek art this was a conventional gesture of mourning. Her grief is for her daughter Persephone, who was abducted by the god of the Underworld. In her left hand Demeter holds a torch.

EAST FRIEZE IV, 26

An unusually long block and was placed directly over the approach to the doorway leading into the temple. In this prominent position Athena, goddess of the temple, was shown seated on the right of the central scene, armed with a spear but without her helmet. Her father Zeus was enthroned on the left of the central scene.

EAST FRIEZE V

Ares, god of war, sits with one knee cradled in his hands, restlessly rocking himself, impatient at the length of proceedings. His left foot rests on the shaft of a spear. Part of the weapon is just visible below the ankle bone. The rest of it must have been painted on the stone.

EAST FRIEZE IV, 27

Zeus, father of the gods, is distinguished by his sceptre (largely missing) and throne. His wife Hera, goddess of marriage, looks towards him, drawing back her veil in the traditional gesture of the bride. By her stands Iris, a messenger deity.

EAST FRIEZE V, 28–30

The gods

The gods are arranged either side of a central scene. One group faces south towards one arm of the procession, the other faces north. The gods are mostly seated. They are portrayed as idealised human beings, but they are shown on a larger scale than the standing mortals.

A woman, perhaps the priestess of Athena, takes a cushioned stool from the head of a girl. A second stool-bearer carries something else in her left hand, probably a footstool. The legs of the stools are mostly lost. The two girls are possibly the **arrephoroi**, who spent a year on the Acropolis in the service of Athena.

EAST FRIEZE V, 31–33

The peplos

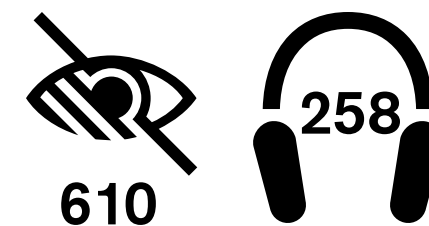
Here the frieze returns to human scale.

A child and a priest handle a textile, which is probably the **peplos** (a robe) dedicated to a statue of Athena on the Acropolis.

The **peplos** was woven with scenes of a mythological battle between the gods and giants.

A man wearing the long-sleeved tunic of a priest takes a folded cloth from a child. The man is probably the **archon basileus**, the person in charge of Athenian state religion. The cloth is probably the sacred robe (**peplos**) of Athena.

EAST FRIEZE V, 34–35



Athena sits looking in the direction of the procession. Her right hand held a bronze spear, which was attached separately but is now missing. Next to her is the smith-god Hephaistos. He has a crutch placed under his right armpit.

EAST FRIEZE V, 36–37

Four men, now badly mutilated, stand leaning on sticks. Their original appearance is better understood from an 18th-century cast (see photograph). They appear to form an exclusive group set apart from the procession. A corresponding group of men stand on the other side of the gods. Together they may be heroes or civic dignitaries.

EAST FRIEZE VI, 43–46

Two marshals stand at the head of the procession. One looks towards it while the other turns and seems to beckon with his (now damaged) right hand to the other branch of the procession on the far side of the gods.

EAST FRIEZE VI, 47–48

Five girls walk in single file. The foremost carries a **thymiaterion**, a stand for burning incense. The rest carry jugs or bowls for pouring liquid sacrifices.

EAST FRIEZE VIII, 57–61

The east frieze

The east frieze brings together two arms of a procession that were shown on the other three sides of the Parthenon.

Groups of pedestrians

Various groups of pedestrians walked ahead of the chariots. A group of elders was placed ahead of the chariots, preceded by musicians, youths carrying water-jars, tray-bearers and animals being led to sacrifice.



Originally three figures were shown carrying offerings. These tray-bearers are said to have been drawn from the ranks of the metics, foreign craftsmen who had come to Athens to work. A drawing by Jacques Carrey done around 1674 shows the group as they appeared before the explosion of 1687.

NORTH FRIEZE V, 13

The leading chariot is pulled up sharply by the driver. Straining on the reins (now missing), he uses his body to counter the forward thrust of the horses. Part of a foot soldier with one foot resting on a rock can be seen on the right. On the left a marshal signals to the chariot behind.

NORTH FRIEZE XII, 45–47

Sometimes a marshal is shown directing the traffic. Here one is placed on the far side of the horses. The charioteer and foot soldier are lost, all but for their hands.

NORTH FRIEZE XXIV, 66–68

This block has suffered particularly from the explosion of 1687. Only the middle and rear quarters of the horse are visible here. Other fragments are in Athens.

NORTH FRIEZE XXVI

A groom wearing a cloak pinned on one shoulder steadies the horses. The lower part of this figure, together with the foot soldier and driver of the next chariot, are in Athens.

NORTH FRIEZE XXVII, 72

The chariot race

The chariot immediately ahead of the horsemen is stationary, but those in front build up speed. The lead chariot is pulled up short to avoid collision with the figures ahead. This part of the frieze was badly damaged in 1687.



A charioteer (figure 73) stands holding the reins of a waiting team. A foot soldier climbs in beside him. Visible are his right arm and bent right leg. The left arm and leg were carved on the adjacent block (on the opposite side of the gallery). The soldier's helmet crest is visible above his companion's left shoulder, indicating that he looks back at the advancing horsemen.

NORTH FRIEZE XXVIII, 73–74

The Centaur rears up to strike a Lapith, who fends him off with a hand and a foot. The carving of this sculpture seems incomplete. The Lapith's cloak is missing between arm and thigh. A drill-hole in the left upper arm indicates where a metal attachment was fixed to replace the missing cloak.

SOUTH METOPE XXVI

This is compositionally one of the most impressive metopes. A Centaur pressing a wound in his back tries to escape, while the Lapith restrains him and prepares to deliver a final blow. The Lapith's cloak fans out to provide a dramatic backdrop.

SOUTH METOPE XXVII



A Centaur exults in triumph as he rears over the dying body of a fallen Lapith. We feel pity for the boy who is barely of an age for battle. The left arm of the Centaur holds up a panther skin whose tail and paw fly into the open space behind the Centaur's human body. The other hand brandished a wine mixing bowl (now lost), a sign of hospitality, which is used here as a weapon. The contrasting moods of these two figures make this one of the most effective of all the metopes.

SOUTH METOPE XXVIII

Centaur, as their physical make-up suggests, are an ambiguous race of creatures. In myth, Chiron teaches the Greek hero Achilles music and athletics. A Centaur with pointed ears carries off a struggling girl. His dispassionate expression is out of keeping with the violence of his action.

SOUTH METOPE XXIX

The head, arms and shoulders of the sun-god Helios emerge out of the sea at dawn. His chariot is to be imagined as still under water. Two horses' heads are shown here, but there were once four.

EAST PEDIMENT A-C



A youthful male deity reclines on a rock, cushioned by the skin of a feline animal. He is probably Dionysos, god of wine and irrational side of human nature. As one of the infernal gods, he forms a triad with Persephone and her mother Demeter, shown to the right. His missing right hand perhaps held a cup.

EAST PEDIMENT D



NB. The next label is on the back of the plinth.

This reclining figure was well adapted to the corner angle of the pediment. It was, however, too large to fit on the narrow shelf of the horizontal cornice. Tool marks on the lower part of the rock indicate where some stone was cut away.

EAST PEDIMENT D

Two female figures are seated on chests. They are thought to represent Demeter, goddess of fertility of the earth (right) and her daughter Persephone. Demeter is disturbed by the figure to the right, while her companion is still at rest.

EAST PEDIMENT E and F

NB. The next label is on the back of the plinth.

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

EAST PEDIMENT E and F

A girl moves rapidly away from the centre of the composition, where once was shown the birth of Athena, born from the head of her father Zeus. She may represent Zeus' cup-bearer Hebe.

EAST PEDIMENT G

NB. The next label is on the back of the plinth.

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 shawl, a fragment of which is preserved. This figure is exceptional in that her plinth was sunk into the pediment floor.

EAST PEDIMENT G

A seated goddess is on the point of rising, seemingly startled by events to her right. The head is missing, but once looked towards the centre of the pediment. She wears a light tunic of delicate fabric that, over her breast, pours down like water. A heavier cloak, in broader waves, flows over her knees. She is perhaps Hestia, goddess of the hearth.

EAST PEDIMENT K

A goddess reclines in the lap of her companion. Carved from one block, these two may represent Aphrodite, goddess of love, in the lap of her mother Dione. Her elongated form balances that of the youthful god on the left side of the pedimental composition (figure D). While he is nude, her clinging drapery emits an erotic charge between her and the viewer.

EAST PEDIMENT L AND M



This horse's head was one of those that drew the chariot of the moon-goddess Selene. She balanced 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, the mouth gapes, the veins stand out and the skin is stretched tight over the great cheekbone.

EAST PEDIMENT O

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

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. The Centaur opens his mouth with the pain and bares his teeth. His face is evocative of an ancient Greek theatre mask and his hair resembles a wig.

SOUTH METOPE XXXI

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 XXXII

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 FRIEZE XXIX, 74–75

At this point the cavalcade 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 hoof can be seen the trailing left arm and round shield of a soldier on foot (figure 74).

NORTH FRIEZE XXIX, 74–75

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

NORTH FRIEZE XL, 109–111

Occasionally a rider looks back along the procession, as if to check on what is happening behind.

NORTH FRIEZE XLI, 113

The horsemen wear a variety of dress and headgear. Figure 118 wears a crested helmet and body armour, draped with a cloak. Figure 119 wears a cloak with deep folds, and on his head a cap with ear flaps and a neck-piece (compare to figure 122).

NORTH FRIEZE XLIII, 118–121



Individual facial features of the horsemen are not shown, instead, expression is given to the head of the horsemen by varying the angle at which it is held: some riders look selfconfidently ahead (123), some dip their heads as if lost in reflection (122), while occasionally others look back (126).

NORTH FRIEZE XLIV–XLV, 122–127

The cavalcade moves off. Figure 131 wears a cloak (**chlamys**) pinned on one shoulder and a sun hat (**petasos**) thrown back on the nape of the neck. He looks back at the scene of preparation.

NORTH FRIEZE XLVI, 128–131

The north frieze begins with a preparation scene 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 anxiously looks back at his unprepared comrade.

NORTH FRIEZE XLVII, 132–136



The horsemen of the north frieze

The composition of the north frieze is less varied than the south. The 60 horsemen are arranged into ten ranks. The dress and armour varies from figure to figure.



The north frieze

The north frieze occupied one of the long sides of the Parthenon, continuing the cavalcade that began on the west side. Chariots ran ahead of the horsemen, and ahead of them came various groups of pedestrians.

A marshal is carved on the west face of the cornerstone. He looks towards the horsemen advancing on his left. This figure creates a strong vertical accent at a point where the composition might seem in danger of running off the edge of the frieze.

WEST FRIEZE I,1

This is one of only two blocks of the west frieze in the British Museum. The leading horseman looks over his shoulder. His left arm is raised, perhaps to adjust a bronze wreath, now lost, or to give a signal.

WEST FRIEZE II, 2–3

The west frieze

The west frieze is mostly in Athens. Modern casts of these reliefs are displayed in Room 18b. The west frieze shows scenes of horsemen preparing for the cavalcade to come. It is exceptional in that each block presents a complete picture, without the overlapping that occurs on the other three sides.

The design and execution of the horsemen in the Parthenon frieze is one of the most remarkable achievements in ancient Greek art. Sixty riders are shown on both the north and south sides of the frieze. They commemorate the true-life cavalry created by the statesman Perikles when he increased the members of the horsemen in the Athenian army to one thousand.