EXHIBITION CHECKLIST

1) **The Chimaera of Arezzo**  
Etruscan, about 400 B.C.; found in Arezzo  
Bronze, Ht 78.5 cm, L 129 cm  
Museo Archeologico Nazionale, Florence, inv. 1  

A large-scale bronze of the legendary three-headed beast, this sculpture was originally a single element in a group composition that included Bellerophon and Pegasus. On its foreleg is a dedicatory inscription to the supreme Etruscan deity, Tinia.


2) **Lakonian Black-Figured Kylix**  
Attributed to the Boreads Painter, about 565 B.C.  
Terracotta, Ht 12.5 cm, Diam 18.5 cm  
The J. Paul Getty Museum, 85.AE.121  

In an unusual heraldic composition decorating the tondo of this cup, the Chimaera fends off the hooves of Pegasus while Bellerophon crouches below, thrusting his spear into the monster's shaggy belly. As in Attic iconography, the Chimaera turns its lion head away from the attack.


3) **Lucanian Red-Figured Amphora (Panathenaic Shape)**  
Attributed to the Pisticci-Amykos Group, about 420 B.C.; found in Ruvo di Puglia  
Terracotta, Ht 63 cm  
Museo Archeologico Nazionale, Naples, inv. 82263  

On the shoulder, Stheneboea and Pegasus look on as King Proetus bids farewell to Bellerophon, who holds a sealed tablet commanding his death.

*L. Todisco, La ceramica figurata a soggetto tragico in Magna Grecia e in Sicilia, Rome, 2003, p. 388, L3.*
4) **Corinthian Black-Figured Aryballos**
Attributed to the Chigi Group, about 650 B.C.; probably found in Thebes
Terracotta, Ht 6.8 cm, Diam 3.8 cm
*Museum of Fine Arts, Boston, Catharine Page Perkins Fund, inv. 95.10*

Riding on Pegasus, Bellerophon confronts the Chimaera, raising a spear to attack from the right. The figures are flanked by sphinxes, and between them a small bird pursues a lizard.


5) **Punic or Graeco-Phoenician Scarab Gem**
500–400 B.C.
Serpentine, 0.5 x 1.0 x 0.7 cm
*The J. Paul Getty Museum, 81.AN.76.120*

The chimaera carved on this gem features a goat-headed wing growing from a leonine torso, which derives from Near Eastern prototypes.

J. Boardman, *Intaglios and Rings: Greek, Etruscan, and Eastern: From a Private Collection*, London, 1975, pp. 36, 102, fig. 120.

6) **Greek Scaraboid Gem**
425–400 B.C.
Chalcedony, 0.9 x 2.4 x 1.8 cm
*The J. Paul Getty Museum, 81.AN.76.49*

A chimaera walks to the right, with its goat *protome* breathing fire.


7) **Etruscan Scarab**
400–300 B.C.
Carnelian, 0.8 x 1.5 x 1.1 cm
*The J. Paul Getty Museum, 81.AN.76.183*

Both human and goat heads sprout from the body of a lioness in this *a globolo* depiction of a sphinx-chimaera.

8) **Etruscan Scarab Ring With Lioness**  
400–300 B.C.  
Carnelian and gold, 0.8 x 1.5 x 1.1 cm  
The J. Paul Getty Museum, 81.AN.76.169


9) **Etruscan Scarab Ring**  
About 400 B.C.  
Carnelian and gold, L. 3.1 cm  
The Michael C. Carlos Museum, Atlanta, inv. 2009.8.1

Portrayed in the canonical composition, Bellerophon is astride Pegasus, spearing the Chimaera from above. The form and material of the scarab, as well as the bullae around the neck of Pegasus, indicate Etruscan manufacture.


10) **South Italian Box-Bezel Ring**  
Attributed to the Santa Eufemia Master, 350–300 B.C.  
Gold, Bezel, 2.0 x 1.4 x 0.8 cm; Hoop, Diam 2.3 cm  
The J. Paul Getty Museum, 88.AM.104

Embossed on a gold sheet attached to the bezel, Bellerophon rides Pegasus to the right while attacking the Chimaera from above.


11) **Etruscan Black-Figured Neck Amphora**  
Attributed to the La Tolfa Group, about 525 B.C.  
Terracotta, Ht 32.4, Diam 23 cm  
Antikenmuseum Basel und Sammlung Ludwig, Basel, inv. Zü399

On the body of this amphora, a male chimaera stands facing left; on the reverse side, a female chimaera suckles a baby feline.


12) **Faliscan Red-Figured Calyx Krater**  
About 370 B.C.; found in Civita Castellana  
Terracotta, Ht 46 cm  
Museo Archeologico Nazionale di Villa Giulia, inv. 906
Herakles, Apollo, and Artemis watch from above as Bellerophon and Pegasus attack the Chimaera below. On the reverse, Athena stands between Herakles and Hermes.


13) Etruscan Black-Figured Neck Amphora
Attributed to the Lotus Bud Group (probably made in Orvieto), about 490 B.C.
Terracotta, Ht. 34.6 cm, Diam. 21.5 cm
The J. Paul Getty Museum, 68.AE.17

A winged horse, perhaps Pegasus, rears up on its hind legs; on the reverse, a boy wearing a chlamys tempts a cat with a morsel of meat.


14) Faliscan Olla
700–650 B.C.; found in Orvieto
Terracotta, Ht 27.5 cm, Rim Diam. 17.1 cm
Museo Archeologico Nazionale, Florence, inv. 72748

The incised scene on this vessel's burnished surface may represent the myth of Bellerophon slaying the Chimaera. Brandishing a spear, a helmeted warrior stalks a composite beast with a curly pelt and protruding tongue, followed by a lion and a sphinx.


15) Etruscan Mirror
Attributed to the Bellerophon Master, 350–325 B.C.
Bronze, Ht 22.8 cm, Diam 16.2 cm
The Metropolitan Museum of Art, New York, Acc. 09.221.15, Rogers Fund, 1909

One of two mirrors by the Bellerophon Master engraved with a scene of Bellerophon slaying the Chimaera, on this example the Corinthian hero drives his spear through the goat head and the lion's open mouth.

16) **Etruscan Statuette of Tinia**  
300–200 B.C.; found in Arezzo  
Bronze, Ht 29.8 cm  
*Museo Archeologico Nazionale, Florence, inv. 15*

Found together with the Chimaera of Arezzo and several other bronze statuettes, this bearded male is identified as the god Tinia, head of the Etruscan pantheon. Wearing a tubular crown and a mantle, he holds out a phiale in his right hand, and probably once grasped a thunderbolt in his left.


17) **Etruscan Statuette of a Youth**  
325–300 B.C.; found in Arezzo  
Bronze, Ht 29 cm  
*Museo Archeologico Nazionale, Florence, inv. 4*

Also recovered from the Arezzo deposit, this mantled youth is poised as if to make an offering from the phiale in his outstretched hand.


18) **Etruscan Statuette of a Griffin**  
400–300 B.C.; probably found in Arezzo  
Bronze, Ht 14.3 cm  
*Museo Archeologico Nazionale, Florence, inv. 555*

Plausibly identified as part of the Arezzo votive deposit, a small griffin rears on its hind legs as drops of blood gush from a wound on its right rear flank.


19) **Etruscan Statuette of a Chimaera**  
300–200 B.C.  
Bronze, Ht 7.7 cm x L 12.6 cm  
*Museo Archeologico Nazionale, Florence, inv. 23*

Probably serving as a votive dedication, this diminutive chimaera bounds forward, its lion and goat heads turned in a hostile stare.

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20) **Etruscan Statuette of Tinia**  
About 480 B.C.; found in Piombino  
Bronze, Ht 17.2 cm  
The J. Paul Getty Museum, 55.AB.12

The figure of Tinia wears a cloak known as a *tebenna*, the precursor to the Roman toga, wrapped around his waist and over his shoulder.


21) **Cosmvs Medices Florentiae DVX II**  
1544  
Nicolò della Casa (engraver, active 1543–1547)  
After Baccio Bandinelli (draftsman, 1488–1560)  
Engraving, 76.3 x 56.4 cm  
Research Library, The Getty Research Institute, 2000.PR.33

In this depiction of Cosimo I de' Medici (1519–1574), the self-styled Grand Duke of Etruria, classical motifs adorn his ceremonial body armor, shield, and helmet.


22) **Sicyonian Silver Stater**  
About 380 B.C.  
12.1 g  
Museo Archeologico Nazionale, Florence, inv. 35703

Originally belonging to the numismatic cabinet of Cosimo I de' Medici, this coin depicts the Chimaera facing left.


23) **Corinthian Bronze Coin**  
27 B.C.–A.D. 14  
5.9 g  
Museo Archeologico Nazionale, Florence, inv. 35694

Also part of Cosimo I's numismatic collection, this coin shows Bellerophon and Pegasus slaying the Chimaera.

24) **Corinthian Silver Stater**  
**415–387 B.C.**  
8.4 g  
The J. Paul Getty Museum, 58.NB.12

On the obverse appears Pegasus, who featured prominently on the coinage of Corinth over many centuries.


25) **View of the Palazzo Vecchio**  
Giuseppe Zocchi, *Scelta di XXIV vedute delle principali contrade, piazze, chiese e palazzi della città di Firenze...*, Florence, 1744

In Zocchi's view of the Piazza della Signoria and Palazzo Vecchio, home to the Chimaera of Arezzo between 1558 and 1718, hundreds gather for a celebration in honor of John the Baptist, the patron saint of Florence.


26) **Dialogo Pio et Speculativo**  
Gabriele Simeoni, Lyon, 1560

Woodcut of Chimaera on p. 45; Overall dimensions 21 x 16 cm  
Research Library, The Getty Research Institute, 86-B13610

Not having seen the bronze Chimaera of Arezzo personally, Simeoni illustrates the statue as a lion surmounted by a sea-goat.


27) **Etruscan Alphabet and Inscription**  
Alfonso Chacón, 1582

Pen and ink drawing, 28 x 41 cm  
Research Library, The Getty Research Institute, 840005B

On the recto, Chacon’s drawing of the inscription on the right foreleg is perhaps the earliest illustration of the Chimaera of Arezzo. On the facing page is an Etruscan alphabet.

Unpublished.
28) **The Chimaera of Arezzo**  
Theodore Verkruys  
Copperplate engraving in Thomas Dempster, *De Etruria regali libri septem*, Florence, 1723–24, pl. XXII  
35 cm x 46 cm  
Research Library, The Getty Research Institute, 93-B5207

Verkruys illustrated the Chimaera before its tail was restored by the sculptor Francesco Carradori in 1785.


29) **Saint George and the Dragon**  
Follower of the Egerton Master, 1405–20  
Tempera, gold leaf and paint, and ink on parchment; Leaf 19.1 x 14 cm  
The J. Paul Getty Museum, 83.ML.101.192

Bellerophon's victory over the Chimaera was a model for the Christian iconography of Saint George dispatching a dragon. Here the military saint's flowing cloak recalls the wings of Pegasus, but the monster is more reptilian than feline.


30) **Saint George and the Dragon**  
Master of Sir John Fastolf, 1430–40  
Tempera, gold leaf, and ink on parchment; Leaf 12.1 x 9.2 cm  
The J. Paul Getty Museum, 84.ML.723.33v

Mounted on a rearing horse, Saint George slays a dragon with his lance. Just as Bellerophon symbolized right over might, Saint George was an icon of the triumph of good over evil.