

The Chimaera of Arezzo

July 16, 2009 to February 8, 2010

The J. Paul Getty Museum at the Getty Villa

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.

M. Iozzo, ed., *The Chimaera of Arezzo*, Florence 2009.

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.

C. Stibbe, "Bellerophon and the Chimaira on a Lakonian Cup by the Boreads Painter," *Greek Vases in the J. Paul Getty Museum* 5, 1991, pp. 5–12.

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.

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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.

J. Hurwit, "Lizards, Lions, and the Uncanny in Early Greek Art," *Hesperia* 75.1, 2006, pp. 121–23, figs. 1–2.

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.

J. Boardman, *Intaglios and Rings: Greek, Etruscan, and Eastern: From a Private Collection*, London, 1975, pp. 16, 91, fig. 49.

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.

J. Boardman, *Intaglios and Rings: Greek, Etruscan, and Eastern: From a Private Collection*, London, 1975, pp. 43, 109, fig. 183.

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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

J. Boardman, *Intaglios and Rings: Greek, Etruscan, and Eastern: From a Private Collection*, London, 1975, pp. 43, 108, fig. 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.

Christie's, New York. *Ancient Jewelry*. December 9, 2008, pp. 40–41, lot 256.

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.

H. Hoffmann, "Bellerophon and the Chimaira in Malibu: A Greek Myth and an Archaeological Context," *Studia Varia from the J. Paul Getty Museum: Occasional Papers on Antiquities* 8, 1993, pp. 63–70.

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.

P. Blome, *Basel Museum of Ancient Art and Ludwig Collection*, Geneva, 1999, p. 15, ill. 6.

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.

K. Schauenburg, "Bellerophon in der unteritalischen Vasenmalerei," *Jahrbuch des Deutschen Archäologischen Instituts* 71, 1956, pp. 76–77, Abb. 17.

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.

R. De Puma, Richard. *Corpus Vasorum Antiquorum. The J. Paul Getty Museum 9 (USA 34)*. Malibu, 2000, pp. 33–34, pls. 503–4.

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.

F. Nicosia and M. Diana, eds., *La Chimera d'Arezzo*, Florence, 1992, cat. no. 3, pp. 24–25.

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.

L. Bonfante, *Corpus Speculorum Etruscorum U.S.A. 3: New York, The Metropolitan Museum of Art*, Rome, 1997, cat. 13, pp. 44–47, figs. 13a–d.

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.

S. Vilucchi and P. Zamarchi Grassi, eds. *Etruschi nel tempo: I ritrovamenti di Arezzo dal '500 ad oggi*, Catalogue of the exhibition at Arezzo 2001, Florence 2001, cat. 1, p. 62.

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.

S. Vilucchi and P. Zamarchi Grassi, eds. *Etruschi nel tempo: I ritrovamenti di Arezzo dal '500 ad oggi*, Catalogue of the exhibition at Arezzo 2001, Florence 2001, cat. 2, p. 63.

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.

S. Vilucchi and P. Zamarchi Grassi, eds. *Etruschi nel tempo: I ritrovamenti di Arezzo dal '500 ad oggi*, Catalogue of the exhibition at Arezzo 2001, Florence 2001, cat. 3, p. 64.

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.

M. Iozzo, in O. Casazza and R. Gennaioli, eds. *Memorie dell'Antico nell'arte del Novecento*, Catalogue of the exhibition at Florence 2009, Florence 2009, p. 145, cat. No. 32.

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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.

E. Richardson, *Etruscan Votive Bronzes: Geometric, Orientalizing, Archaic*, Mainz am Rhein, 1983, p. 235.

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.

P. Richelson, *Studies in the Personal Imagery of Cosimo I de' Medici, Duke of Florence*, New York, 1978, pp. 85–86, fig. 19 (mislabeled fig. 20).

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.

L. Tondo, "In margine all'iconografia monetaria," *La Chimera d'Arezzo* (catalogo a cura di F. Nicosia e di M. Diana), Florence, 1992, cat. 15, pp. 36–39.

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.

L. Tondo, "In margine all'iconografia monetaria," *La Chimera d'Arezzo* (catalogo a cura di F. Nicosia e di M. Diana), Florence, 1992, cat. 18, pp. 36–39.

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.

Unpublished; cf. O. Ravel, *Les "Poulains" de Corinthe: Monographie des Stateres Corinthiens*. Chicago, 1979, cat. 776, p. 215, pl. XLVII.

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

Engraving, 50.5 x 69.1 cm

Research Library, The Getty Research Institute, 89-F16

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.

M. Gregori, "La veduta nella prima metà del Settecento: Zocchi e Bellotto," in *Firenze nella pittura e nel disegno dal Trecento al Settecento*. Milano, 1994, p. 169, fig. 204.

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.

On Simeoni, M. McGowan, *The Vision of Rome in Late Renaissance France*, New Haven, 2000, pp. 100–107.

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 Verkruids

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

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

R. Leighton and C. Castelino, "Thomas Dempster and Ancient Etruria: A review of the autobiography and *De Etruria regali*," in *Papers of the British School at Rome* 58, 1990, pp. 337–352.

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.

Cf. Thomas Kren, *French Illuminated Manuscripts in the J. Paul Getty Museum*, Los Angeles, 2007, pp. 60–61.

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.

Cf. Thomas Kren, *French Illuminated Manuscripts in the J. Paul Getty Museum*, Los Angeles, 2007, p. 80.