ALBAYALDE RESTAURO

INFORME FINAL DE CONSERVACIÓN Y RESTAURACIÓN "V-73 MOLOSO O PERRO JENNINGS"

Nº de informe de restauración: 207
Obra: MOLOSO
Fecha de realización: entre 1748-1774
Nº de inventario: V-073 (Inv. 2006 Carmen Heras), E-492 (Inv. 1986 Leticia Azcue) , 3 (Inv. 1804), R.75
Dimensiones: 120 x 72 x 93 cm.
Técnica: Vaciado
Material: Yeso y madera
Colección: Real Academia de Bellas artes de San Fernando (Madrid)
Procedencia: Colección Mengs
Fecha de donación: 1779
Ubicación actual del original: Museo Británico
Ubicaciones antiguas: Taller de Bartolomeo Cavaceppi (Roma), colección Jennings (Oxfordshire, Inglaterra), colección Charles Ducombe (Yorkshire, Inglaterra).
Otros nombres: Perro Jennings. Perro de Alcibiades, Perro de Duncombe, Mastín sentado
Fecha de restauración: 2002
Restauración realizada por: Ángeles Solís

La copia romana en mármol que se conserva en el Museo Británico actualmente con el nº de inventario 2001,1010.1, proviene del original en bronce de época helenística, hoy perdido. El mármol fue adquirido por el British Museum en 2001[1].

Fue restaurado entre 1748 y 1756 por el escultor romano Bartolomeo Cavaceppi. En el mismo estudio del escultor debió ser adquirido por Henry Constantine Jennings[2], gran coleccionista, qué, debido a su entusiasmo por las apuestas, en concreto por las carreras de caballos, tuvo que vender esta pieza de la colección de su propiedad en Oxfordshire a Christie´s. Será en 1778 cuando la pieza sea comprada por Charles Duncombe, para formar parte de su decoración del jardín en Yorkshire. Hasta 2001, cuando será adquirida por el British Museum.

Moloso o Perro Jennings, en mármol, en el British Museum

Debió de ser una escultura muy elogiada por la infinidad de copias y grabados realizados de el. Aunque confundido como un perro mastín, se trataba de su antecesor “Moloso” , raza que se dice que llegó a la antigüedad desde el Epiro. El animal está sentado sobre sus patas traseras y las payas delanteras estiradas, parte de la cola despareció, de ahí su denominación del “Perro de Alcibiades”. Cuenta Plutarco, el historiador y biógrafo griego, en “Vida de Alcibiades” que este, rico aristócrata, durante su carrera política, paseaba por Atenas con un magnífico perro por el que había pagado sesenta minas, todos pudieron admirar el porte sublime del can, así como su espléndida cola. Un día ordenó que se la cortaran. Aquello provocó entre amigos y conocidos toda suerte de comentarios y condenas. No entendían por qué había tomado tal decisión.

[1] www.britishmuseum.org

[2] Angelicoussis, E., *Henry Constantine Jennings: a mad dog*. Journal of the History of Collections, Volume 14, Number 2, Oxford University, 2002, pp 215-223

Todo el mundo le criticaba, pero él, muy tranquilo y risueño, les respondió que mientras los atenienses se ocupaban del rabo de su perro no se fijaban en su mal gobierno.[3]

El vaciado que se conserva en la Academia de San Fernando pertenecía a la colección de vaciados que Mengs poseía en Roma y que donó a la Academia en 1778. En la lista de la donación se le llama "*Nº 56 Un perro mastín del Museo Vaticano*[4]", aunque posiblemente se refería a este perro Jennings, habiéndose podido confundir con el perro del Museo Vaticano que tiene una tipología muy similar.

Moloso o Perro Jennings, en mármol, en el Museo Vaticano

Mengs contaba con otro Perro que donó asimismo a la Academia y que llegó a ella procedente de Florencia, hoy perdido. Este aparecía en la lista de donación como "*Nº 19 El Perro o Mastín Grande*[5]".

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3 PICON, C.A., *Bartolomeo Cavaceppi, eighteenth Centuey restorations of ancient marble sculpture from English private collections*. Londres, 1983

4 Archivo RABASF: 42-1/2

5 Archivo RABASF: 42-1/2

La obra que nos ocupa conserva, en un lateral izquierdo de la base en tinta el número de inventario de 1804[6] **3**. Y como curiosidad, por un lado, aparece también con el número 4[7] otro vaciado repetición del 3 y por otro aparece en la lista entregada a Joseph Pagnucci de los moldes que tiene en su poder y pertenecen a la Academia[8]

Esta pieza aparece en el resto de catálogos e inventarios que fue realizando la academia a lo largo de los años.

En el Inventario de 1804-14 aparece con el mismo número **3**[9].

En 1817 aparecen dos perros, pero no podemos identificar que número corresponde a este vaciado que nos ocupa. Lo mismo ocurre en el Catálogo de 1819 y el del 1821.

En 1824, aparece dos perros junto **7** y **8**[10], teniendo en cuenta el orden del inventario de 1804, podría tratarse del número 7. Lo mismo en el Catálogo del mismo año, en el de 1829. En 1840 volvemos a tener dos perros ubicados en las salas, pero sin número.

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[6] *Inventario de las obras de las tres Nobles Artes y de los Muebles que posee la Real Academia de San Fernando*. -- 1804.-- III h. en blanco+162+ II h. en blanco.– Manuscrito.– Signatura 3-617, pp. 86

Modelos de animales vaciados en yeso…3.- Un mastín sentado, vara y quarta de alto…

[7] *Inventario de las obras de las tres Nobles Artes y de los Muebles que posee la Real Academia de San Fernando*. -- 1804.-- III h. en blanco+162+ II h. en blanco.– Manuscrito.– Signatura 3-617, pp. 86

Modelos de animales vaciados en yeso…3.- Un mastín sentado, vara y quarta de alto…

[8] *Inventario de las obras de las tres Nobles Artes y de los Muebles que posee la Real Academia de San Fernando*. -- 1804.-- III h. en blanco+162+ II h. en blanco.– Manuscrito.– Signatura 3-617, pp. 89-90

…- El de un mastín grande….

[9] *Inventario de las alhajas y muebles existentes en la Real Academia de San Fernando 1804. Y continuación del Inventario que se hizo en el año de 1804, de las alhajas que posee la Real Academia de San Fernando*. – 1804-1814. -- II h. en blanco+[266] h. – Manuscrito. – Signatura 3-616, pp 112

…3. Un mastín sentado, vara y quarta de alto…

[10] *Copia del Inventario general y sus adiciones perteneciente a la Academia de nobles artes de San Fernando*. -- 1824. -- [139] h. – Manuscrito. – Signatura 3- 620, pp. 112

…7 y 8. Dos perros, mayores que el natural. En pedestales de un pie de alto…

EL VACIADO

Se trata de un vaciado hueco, habiendo sido rellenas algunas zonas para su estabilidad. El yeso utilizado es bastante puro y blanco.

El vaciado fue realizando al menos con dos volteos. Las costuras fueron repasadas, pero se aprecian las uniones del despiece.

Los únicos refuerzos internos que se pudieron observar debido a las fracturas que sufría, fueron de madera, uno en la pata delantera izquierda y dos en la fractura de la base. Estos posiblemente de intervenciones posteriores.

ESTADO DE CONSERVACIÓN

El vaciado mostraba un alto grado de humedad debido a las condiciones ambientales en las que se encontraba almacenado.

Presenta una gruesa capa de suciedad superficial generalizada provocada por la contaminación ambiental. Acumulaciones y depósitos de suciedad y polvo en los entrantes del modelado. Por detrás de la pieza había grandes depósitos de polvo y suciedad acumulados durante su almacenamiento con el paso del tiempo.

En las zonas salientes del modelado son más intensas las manchas de suciedad, posiblemente carbón.

El yeso presentaba múltiples desgastes, arañazos, roces y golpes por la manipulación de la pieza.

Burbujas de aire y grietas producidas durante el fraguado.

Salpicaduras de pintura, yeso y cera sobre la superficie.

El hocico presentaba manchas grasa de tipo ceroso o de posible origen bituminoso.

La parte del lomo y las patas traseras presentaba chorretones de posible origen resinoso.

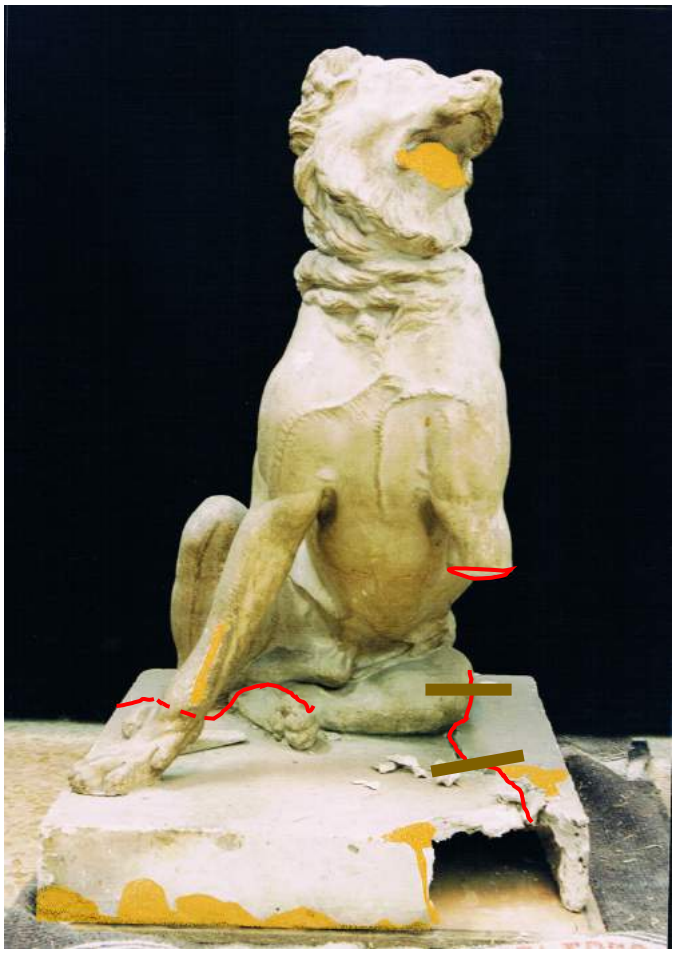
La pieza estaba fracturada y se conservaban algunos de los fragmento sueltos procedentes de la zona perimetral dañada:

- Pata delantera izquierda junto con parte de la base. Esta conservaba un vástago de madera con ataque de xilófagos.

- Base por la parte izquierda. Conservaba dos vástagos de madera que habían sido atacados por los xilófagos por lo que habían perdido su función como refuerzo.

Presentaba además bastantes pérdidas volumétricas en los bordes y zona perimetral de la peana. Además de la mandíbula inferior.

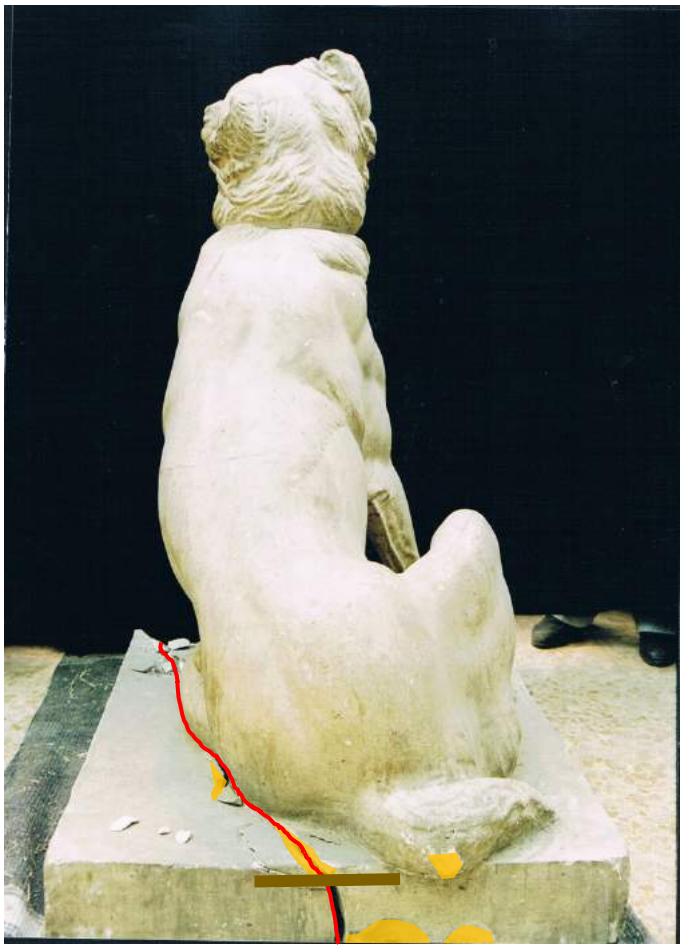
Presentaba grieta en la base que llegaba a las patas traseras.



Fracturas y grietas

Pérdidas volumétricas

Vástagos de madera de intervención posterior



Fracturas y grietas

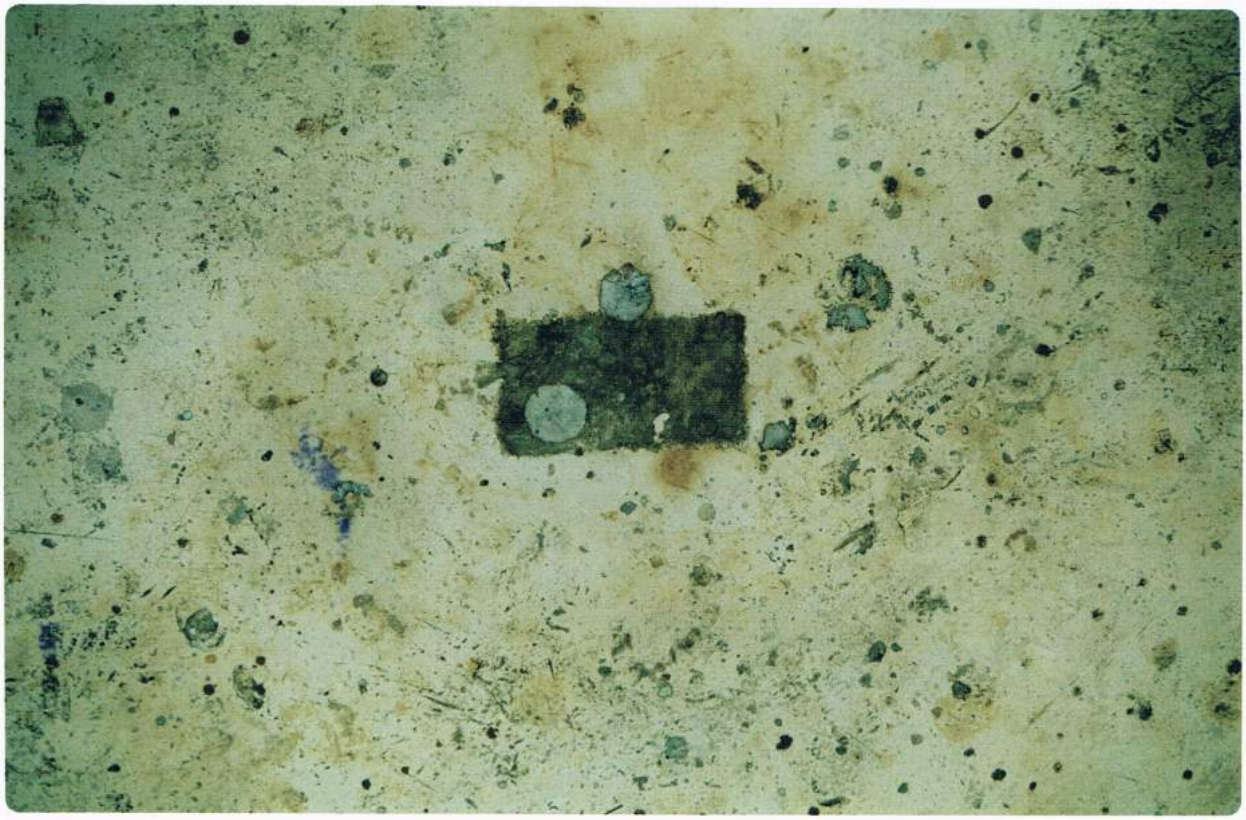
Pérdidas volumétricas

Vástagos de madera de intervención posterior

- Documentación fotográfica e informe escrito del proceso de restauración.
- Limpieza mecánica del polvo en superficie mediante brochas suaves y aspiración.
- Fijación del número de inventario de 1804 con una resina acrílica (Paraloid B72®) diluida en Xileno al 5 %.
- Separación del fragmento de la pata delantera izquierda.
- Separación de todos los fragmentos sueltos pertenecientes a la fractura de la base para su posterior colocación.
- Limpieza de la suciedad acumulada por la contaminación ambiental. Para ello se utilizó el método con Anjusil® aplicado en varias capas. Fueron necesarias unas 4 aplicaciones, insistiendo en aquellas zonas con mayor impregnación. Una vez retirado el Anjusil® se realizaron limpiezas puntuales con alcohol etílico.
- Consolidación de las zonas fracturadas con una resina acrílica (Paraloid B72®) diluida en Xileno al 5 %, para proceder a la unión de fragmentos.
- Se eliminaron los vástagos de madera que debido al ataque de xilófagos sufrido, habían perdido su funcionalidad. Estos fueron sustituidos por varillas de fibra de vidrio de 150 mm. ulilizando los mismos orificios de los anteriores. Como adhesivo se utilizó una resina epoxi de dos componentes (Araldite® A y B de 24 horas) gelificada con gel de sílice.
- El vástago de la pata delantera izquierda se conservó ya que estaba en buen estado.
- Finalmente se ubicaron todos los fragmentos sueltos de la base y se unieron mediante una resina epoxi de dos componentes (Araldite® A y B de 90 segundos).
- La reintegración volumétrica de las pérdidas de la base, una vez colocados los fragmentos, al ser grande se realizaron con escayola
- Las pérdidas volumétricas más pequeñas se realizaron con estuco sintético blanco (Modostuc®), así como las uniones y grietas.

- Se consolidaron las grietas mediante inyección de una resina acrílica (Paraloid B72®). diluida en Xileno al 15 % y se cosieron o suturaron mediante varilla de fibra de vidrio de 5 mm.

M FELTREE



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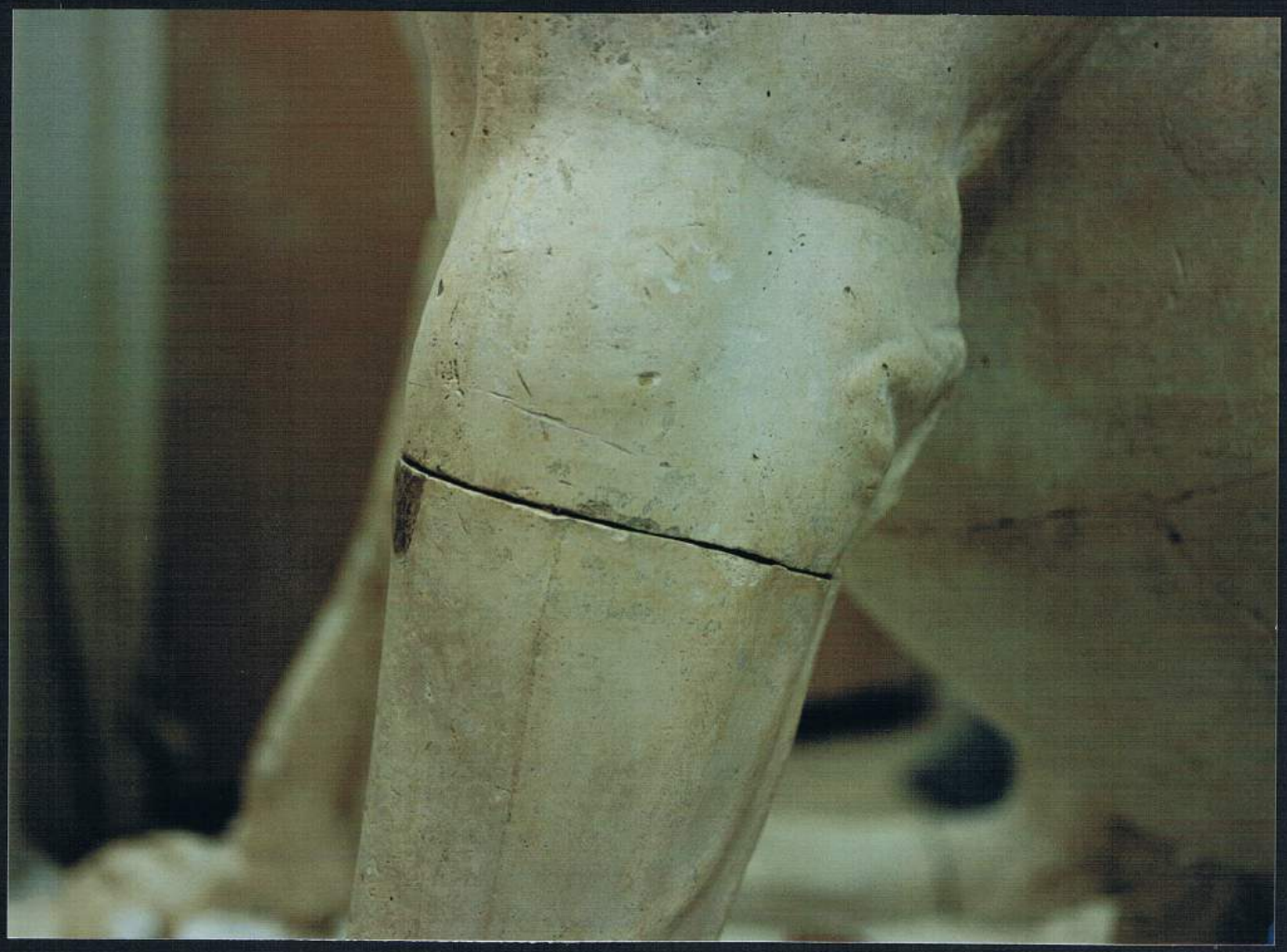

LABORATORIO DE ANÁLISIS PARA LA RESTAURACIÓN Y LA CONSERVACIÓN DE OBRAS DE ARTE. Tlf y Fax 91 8162636 // Móvil 609646413. C/. Nebli 54. 28691 Villanueva de la Cañada. Madrid. *email* eparrac@jazzfree.com

ANÁLISIS QUÍMICO Y ESTUDIO DE LA SUPERPOSICIÓN DE CAPAS DEL VACIADO ANTIGUO DE LA COLECCIÓN MENGS V-73 MOLOSO O PERRO JENNINGS, PERTENECIENTE A LA REAL ACADEMIA DE BELLAS ARTES DE SAN FERNANDO

Enrique Parra Crego
Dr. en CC. Químicas

5 de abril de 2002

ANÁLISIS QUÍMICO Y ESTUDIO DE LA SUPERPOSICIÓN DE CAPAS DE TRES MUESTRAS DE PINTURA

1.- Introducción

Durante la restauración de esta pintura se han tomado varias micromuestras para analizarlas químicamente. Este proceso se lleva a cabo para documentar los materiales originales, la técnica pictórica empleada, la presencia de posibles repintes y cambios de color asociadas a la alteración de barnices, apoyando de esta forma la restauración de la pieza, en particular al proceso de limpieza y consolidación.

Se pretende, por lo tanto:

- Análisis de la preparación: componentes inorgánicos y aglutinantes orgánicos
- Análisis de las capas de pintura. Superposición de las mismas, pigmentos y aglutinantes
- Estudio de los recubrimientos: barnices y otros posibles recubrimientos, como por ejemplo, posibles repintes.

2.- Técnicas de análisis y muestras extraídas

Para este estudio se han empleado las técnicas habituales de análisis de pintura artística. Estas se enumeran a continuación:

- Microscopía óptica por reflexión y por transmisión, con luz polarizada. Esta es una técnica básica que permite el estudio de la superposición de capas pictóricas, así como el análisis preliminar de pigmentos, aglutinantes y barnices, empleando ensayos microquímicos y de coloración selectiva de capas de temple y óleo. Las microfotografías obtenidas se realizaron con luz reflejada a 300 X y con nícoles cruzados, a no ser que se especifiquen otras condiciones.

- Espectroscopía IR por transformada de Fourier. Este estudio se emplea principalmente en el análisis de la capa de preparación. Los análisis, en el caso de realizarse, se llevan a cabo entre 4400 cm^{-1} y 370 cm^{-1}, en pastillas de KBr.

- Microscopía electrónica de barrido/análisis elemental por energía dispersiva de rayos X (MEB/EDX). Se emplea para el análisis elemental de granos de pigmentos, con el fin de determinar de forma inequívoca la naturaleza de los mismos.

- Cromatografía en fase gaseosa/espectrometría de masas, para la determinación de sustancias lipófilas, como aceites secantes, resinas y ceras; y de sustancias hidrófilas, como la goma arábiga y productos afines. Las muestras se tratan con el reactivo de metilación Meth-prep II en el caso de sustancias de tipo cera u oleo-resinosas. Para los hidratos de carbono se lleva a cabo una hidrólisis y una derivatización de los monosacáridos a acetatos de alditol.

- Cromatografía en fase líquida, para el análisis de aminoácidos procedentes de las capas de pintura al temple de proteína. Se emplea el sistema Pico-Tag de Waters^{R}.

Las muestras extraídas se enumeran a continuación:

Muestra Nº	**Localización**
ENG-1	Retrato de Mengs
ENG-2	Oreja izquierda. Perro de Mengs
ENG-3	Restos de cera coloreada. Orificios de la nariz del perro de Mengs

3.- Resultados

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ENG-2: Oreja del perro de Mengs

Capa Nº	Color	Espesor (μ)	Pigmentos	Aglutinantes
1	blanco	250	yeso, calcita, cuarzo, tierras (tr.), negro carbón (tr.)	cola animal
2	blanco (restos)	0-5	calcita, blanco de zinc (tr.)	cola animal
3	gris rojizo irregular	0-5	tierra roja, negro carbón	aceite de nueces

La presencia de blanco de zinc en la finísima capa de color blanco que aparece en superficie indica que podríamos estar ante una policromía del siglo XIX o posterior, sin embargo, la cantidad es muy pequeña y pudiera ser una impureza de la calcita.

ENG-3: Cera de los orificios de la nariz del perro de Mengs

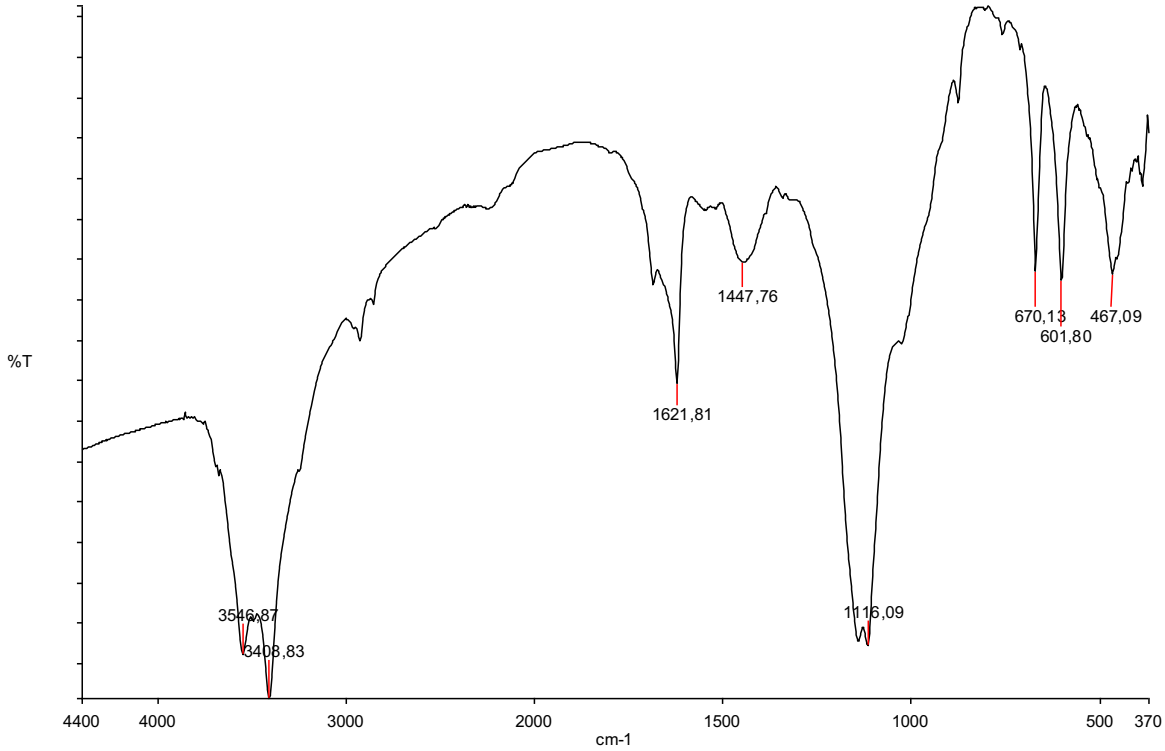
Es una masa de cera de abeja que lleva suspendidas partículas de calcita, cuarzo, tierras, fibras vegetales de lino y algodón machacadas (procedentes probablemente de pulpa de papel de trapos), arcilla ocre finamente molida y negro carbón. El uso de papel de trapos o papel de pasta mecánica obtenida por la molienda de textiles de origen vegetal es habitual hasta 1800, aproximadamente.

5 de abril de 2002

Fdo. Enrique Parra Crego
Dr. en CC. Químicas

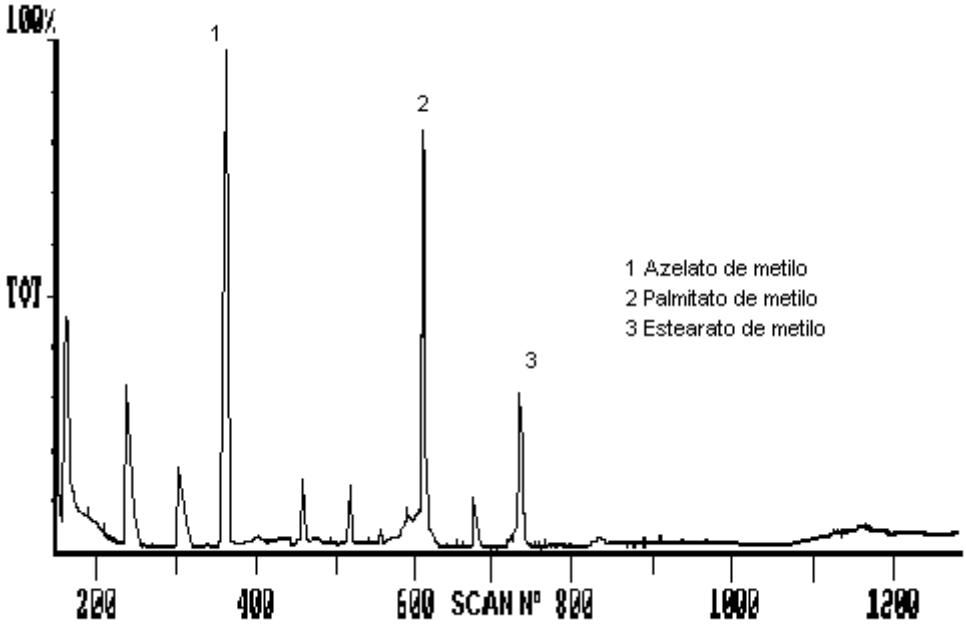
ANEXO GRÁFICO

ESPECTROSCOPÍA IR

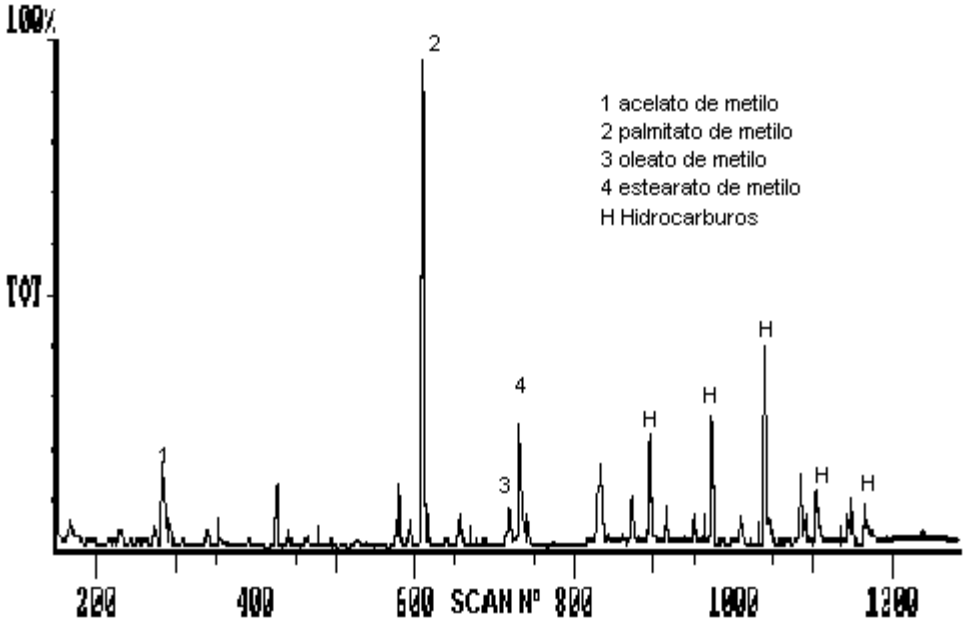


Espectro de la preparación. ENG-2

CROMATOGRAFÍA DE GASES

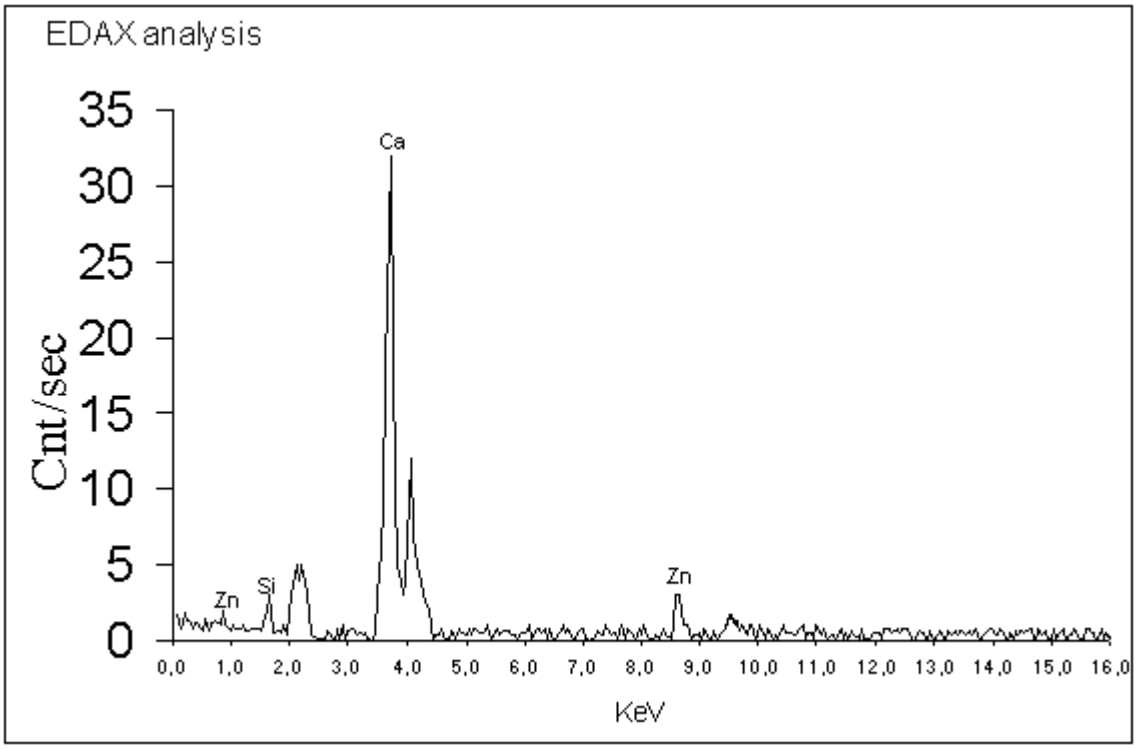


Cromatograma de la muestra completa ENG-2

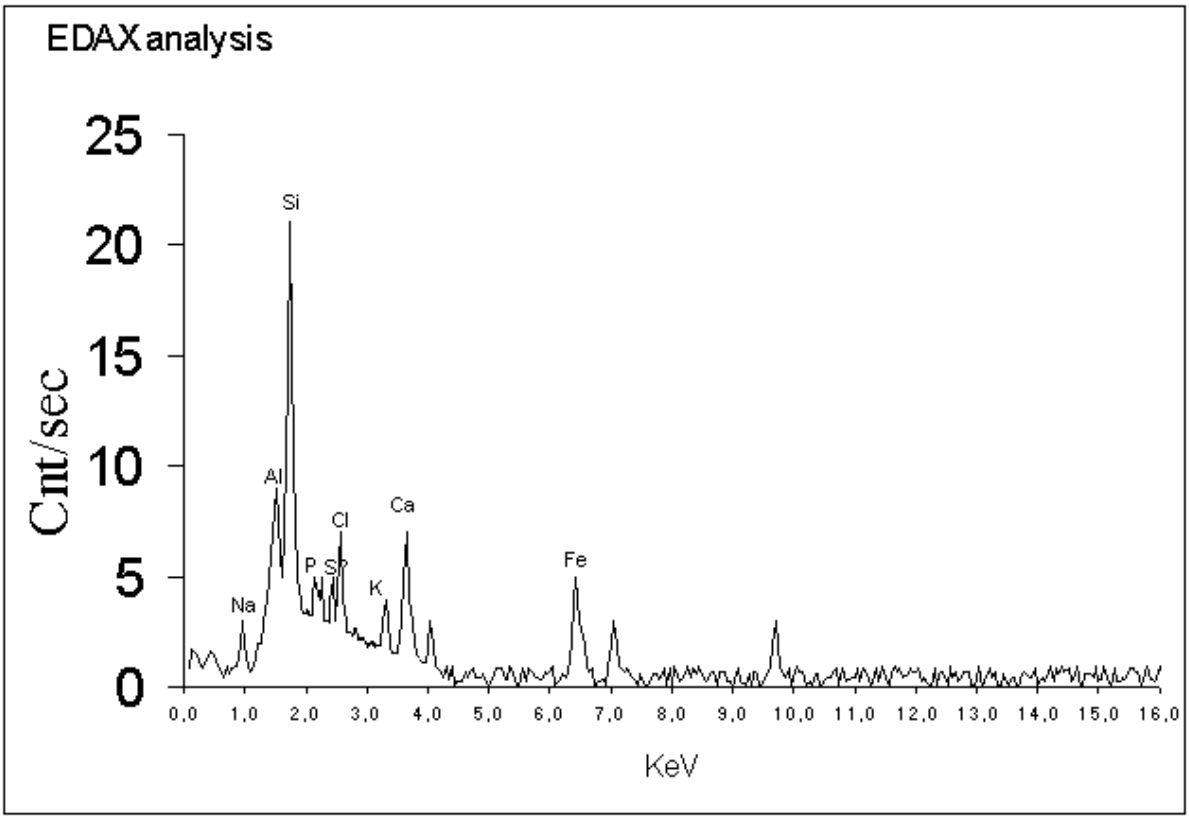


Cromatograma de la muestra completa de cera ENG-3

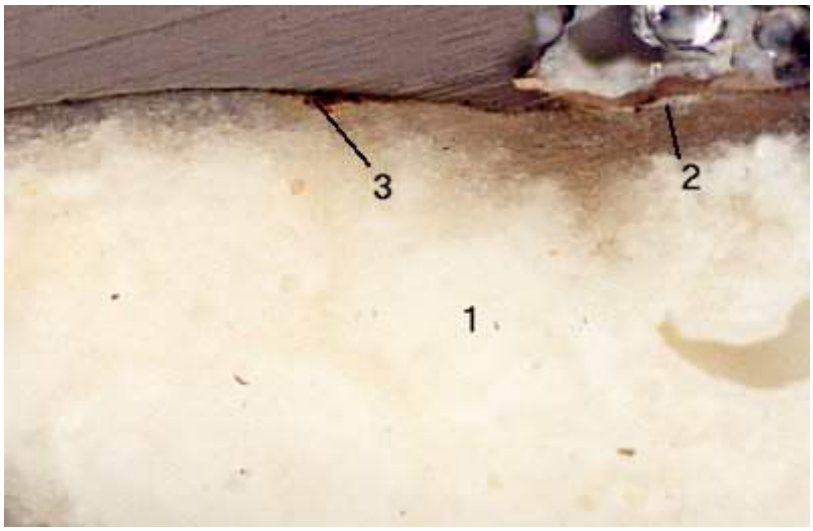
MICROANÁLISIS DE ELEMENTOS MEB/EDX



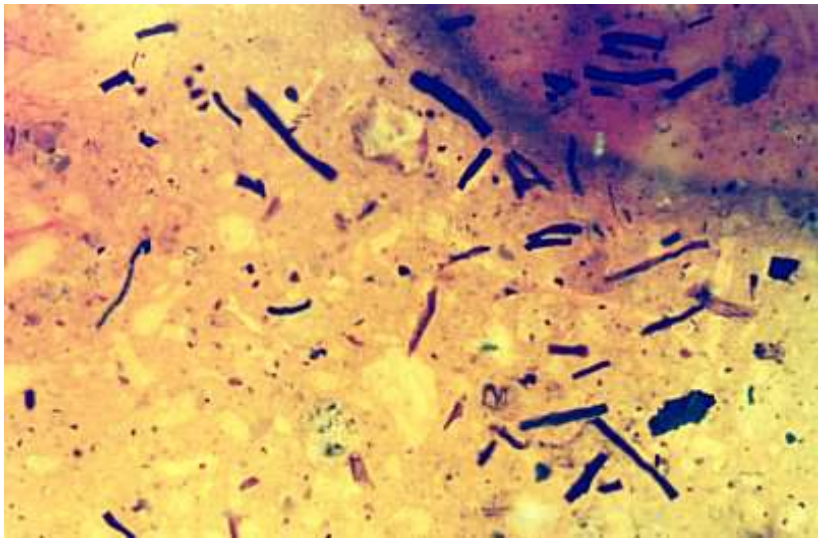
Microanálisis de la capa superficial de color blanco. Muestra ENG-2



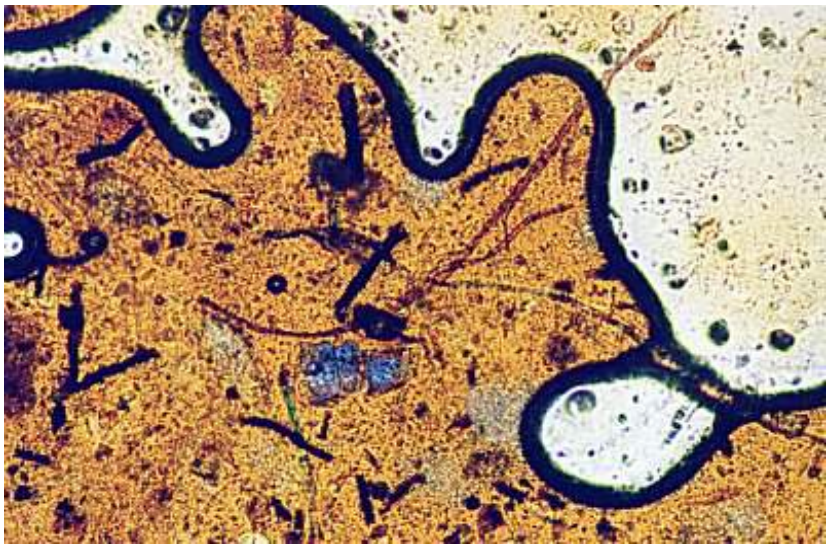
Microanálisis de la muestra completa ENG-3, tras eliminar la cera mediante extracción con clor



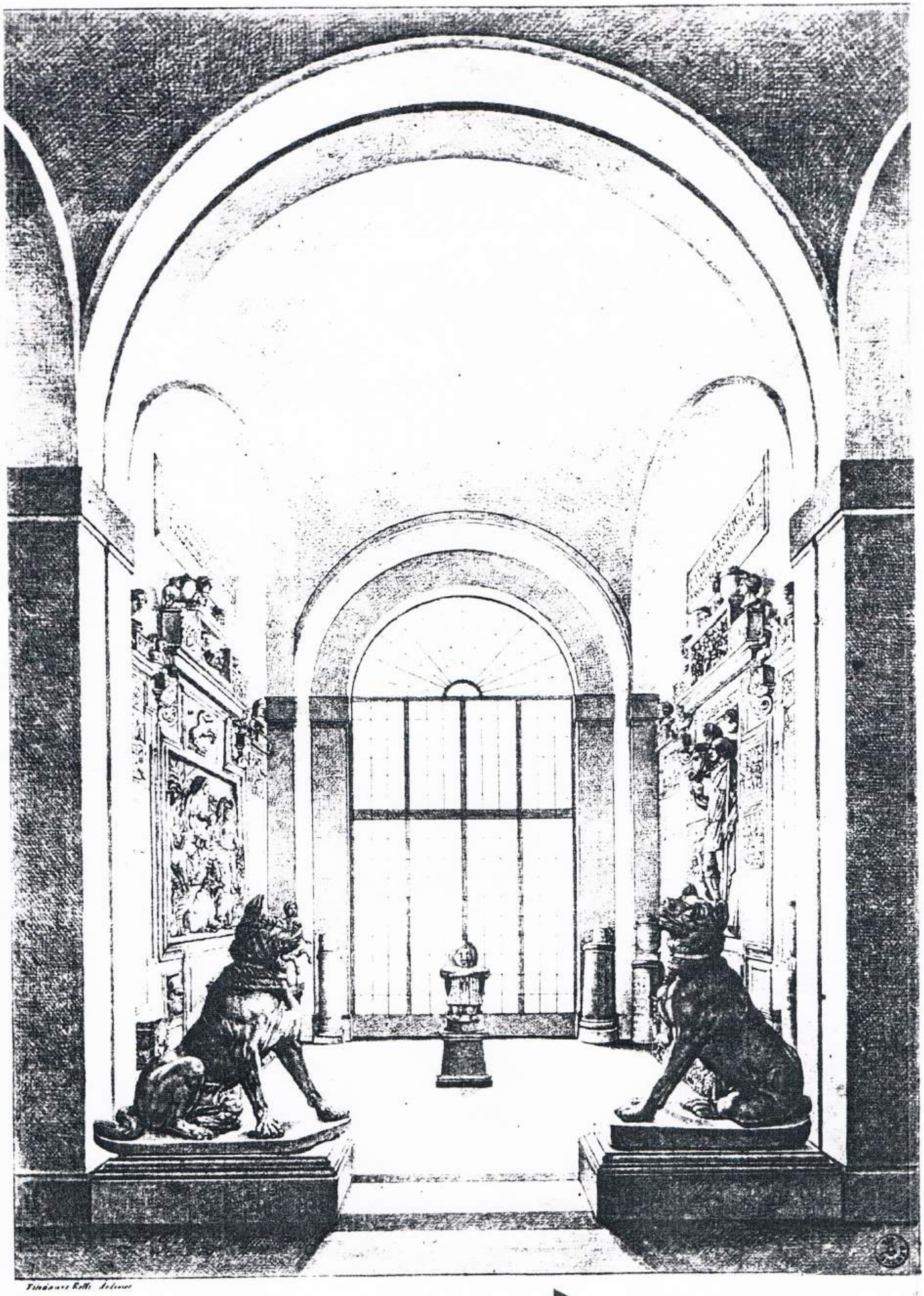
ENG 2



ENG 3 (a)



ENG 3 (b)



▲ Filidauro Rossi: Vestibolo del III Corridoio come era nel XVIII secolo

▶ Vestibolo del III Corridoio con *Cinghiale* antico, copia romana di bronzo ellenistico

8R2

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Journal of the History of Collections 14 no. 2 (2002) pp. 215–223

Henry Constantine Jennings: a mad dog

Elizabeth Angelicoussis

Henry Constantine Jennings was a remarkable collector of the second half of the eighteenth century. Initially, he followed the fashion of the day for collecting ancient marbles, but during the course of his colourful life – spent on the turf, in auction houses, in numerous fashionable drawing rooms and periodically in debtors' prison – he became completely obsessive in his accumulation of virtually anything that caught his eye. Jennings's acquisitive taste encompassed the entire range of arts, as well as the animal and mineral kingdoms. His most notable acquisition was a marble statue of a dog, which earned him the nickname 'Dog Jennings'. The sculpture and his very idiosyncratic personality secured Jennings's place not only in the history of collecting but also among notable English eccentrics.

Henry Constantine Jennings (1731–1819) was a unique product of the phenomenon of the passion for ancient art that swept England during the eighteenth century (Fig. 1).[1] In the course of his pursuit of antique sculpture, he became an assiduous collector, dedicating his long life and several fortunes to an obsessive acquisition of virtually the whole range of fine arts, as well as of the animal and mineral worlds.

Fig. 1. Portrait of Henry Constantine Jennings, by E. Dorrell. One of Jennings's trademarks was the little round hat, turned up at the front, which fitted his head 'like pitch-plaster'.

The son of Henry Jennings, he was born in 1731 on his father's estate at Shiplake, Oxfordshire. After attending Westminister School, he became at the age of seventeen an ensign in the 1st Regiment of Foot Guards, but resigned his commisson after a short time in 1752.[2] Soon afterwards he embarked on a grand tour of the Continent, spending some eight years in Italy (*c.*1756–63), three of them in Rome, and subsequently in Sicily.[3] While in Rome, Jennings purchased marbles from the famous restorer and art dealer, Bartolomeo Cavaceppi. He was a very good customer, as is evident from Cavaceppi's inclusion of the relatively large number of four illustrations of his client's acquisitions in his prestigious *Raccolta d'antiche statue*, vol. 1 (Rome, 1768), pls. 6–9 (Figs. 2–5).[4]

It was Jennings's acquisition of an ancient marble sculpture of an over-life-sized crouching dog that is the principal source of his fame (Fig. 6).[5] The masterpiece lacks a secure provenance; James Dallaway's later assertion that it was found at Monte Cagnolo is surely fanciful, as the attribution was undoubtedly based on its name – 'Dog Hill' – and on the fact that the site was the find-spot of other statues of dogs.[6] Jennings's alleged anecdote concerning its discovery smacks more of the truth, although he probably embellished some details in order to dramatize his find. His account reads:

> I happened one day to be strolling along the streets of Rome, and perceiving the shop of a statuary, in an obscure street, I entered it, and began to look around for any curious production of art. I at length perceived something

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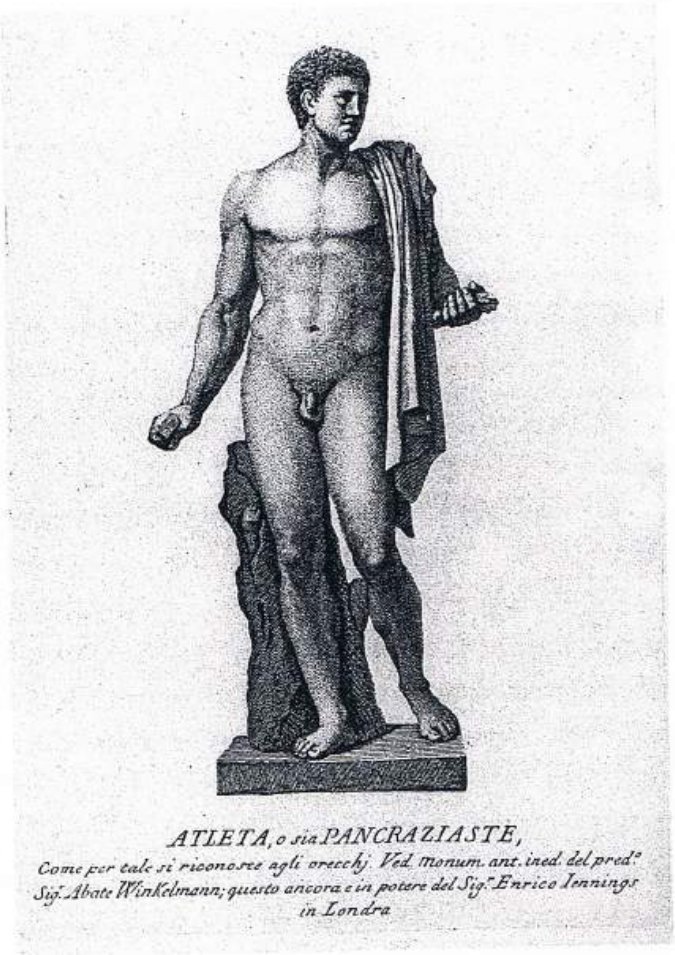


Fig. 2. Statue of an Athlete. From Bartolomeo Cavaceppi, *Raccolta d'antiche statue.*

uncommon at least; but being partly concealed behind a heap of rubbish, I could not contemplate it with any degree of accuracy. After all impediments had been removed, the marble statue I had been poking for was dragged into open day – it proved to be a huge but fine dog – and a fine dog it was, and a lucky dog was I to discover and to purchase it . . . I struck a bargain instantly on the spot for 400 scudi; and as the muzzle alone was damaged, I paid the artist a trifle more for repairing it. It was carefully packed, and being sent to England after me, by the time it reached my house in Oxfordshire, it had cost me 80£.[7]

Since Cavaceppi restored the piece and since it featured in his *Raccolta*, the sculptor was undoubtedly the source of the sculpture; it is even quite possible that he had hidden the marble amid the rubble of his atelier in order to make its discovery all the more exciting for its 'excavator'. The powerful beast, a molossian (ancestor of the modern mastiff), lifts its head high, turns it sharply to the left and bares its fangs – as if ready to bite any intruder. The sculpture is the finest Roman copy of what must have been a famous Greek bronze original, to judge from the considerable number of ten replicas extant.[8] Cavaceppi acknowledged the excellence of the sculpture, and in the engraving attributed the work to the renowned Greek artist, Phidias – '*per l'eccellenza della sculture, suppongo eser opera di Fidia*' – and although the dog has over the centuries been ascribed to the *œuvre* of other famous sculptors – Myron, Lysippos and Leukos – no positive attribution has been made.

The work had a remarkable impact in England, especially after Horace Walpole pronounced it in 1774 to be among the five most significant statues of animals in classical art, a judgment later repeated by Dallaway.[9] Jennings was well aware of its value and its acclaim by the virtuosi of his time, commenting that: 'I wish all my other bargains had been like it; for it was exceedingly admired, as I well knew it must be by connoisseurs, by more than one of whom I was bid 1000£. for my purchase.' The canine

Fig. 3. Statue of a Faun. From Bartolomeo Cavaceppi, *Raccolta d'antiche statue.*

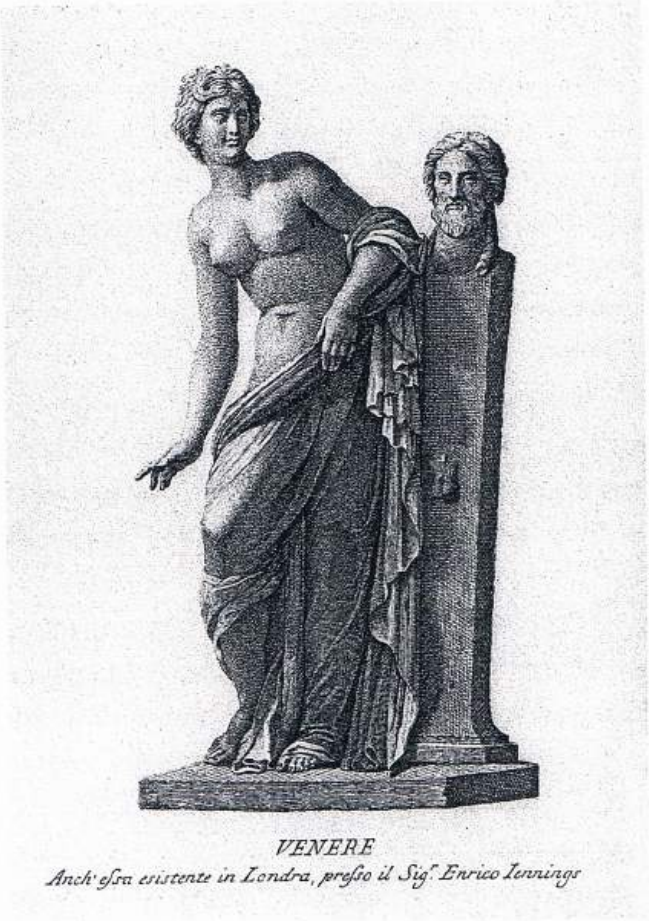


Fig. 4. Statue of a Nymph with a Herm. From Bartolomeo Cavaceppi, *Raccolta d'antiche statue.*

earned its owner the nickname of 'Dog Jennings', and his 'lucky dog' boast added to its aura. The animal was not tailless, but he completely ignored the evidence, and called it 'The Dog of Alcibiades', justifying its nickname by his allegation that: 'On turning it round I perceived it was without a tail – this gave me a hint. I also saw, that the limbs were finely proportioned; that the figure was noble; that the sculpture, in short, was worthy of the best age of Athens; and that it must be of coeval with Alcibiades, whose favourite dog it certainly was.' According to Plutarch's *Life of Alcibiades*, IX, the great statesman cut off his dog's tail, and on hearing that all Athens felt sorry for the animal, retorted: 'I wish the Athenians to talk about this, that they might not say something worse of me.' The sobriquet was a shrewd move on Jennings's part, for it enhanced the sculpture's distinction by association with the celebrated Alcibiades. Adding further piquancy to the legend, he affected to find his nickname distasteful, and was gratified when he was referred to instead as 'Alcibiades Jennings'.

On his return to England Jennings passed a country gentleman's life on his estate at Shiplake Court (Fig. 7); in 1766 he married Juliana Atkinson, who survived only three years; in 1777 he eloped with Elizabeth Katherine Nowell, and took her surname in order to share in her inheritance. He deposited the majority of his collection of objects at Shiplake House (part of the family patrimony), which the well-known collector, Charles Townley, visited in 1773 and during which he listed a number of sculptures (Fig. 8).[10] Besides the dog, he noted a statue of a gladiator (Fig. 2), a faun (Fig. 3) and a nymph leaning on a herm of Priapos (Fig. 4). Jennings and Townley also corresponded, and in one undated letter Jennings expressed the desire to discuss the question of indentations in ancient heads for the insertions of ornamental attachments.[11] Jen-

Fig. 5. Statue of a Dog. From Bartolomeo Cavaceppi, *Raccolta d' antiche statue.*

Fig. 6. Statue of a Dog. Formerly Duncombe Park, Yorkshire. Recently purchased for the British Museum.

nings, well aware of other important collectors of ancient art, showed a keen interest in acquiring antiquarian knowledge from recognized authorities.

A passion for collecting objects of virtu, and poor judgment of horse-flesh (two life-long weaknesses), resulted in Jennings's bankruptcy and eventual imprisonment in 1778; one creditor was the collector, Lyde Browne, so it can be presumed that he was the source of some of Jennings's works of art.[12] Jennings was compelled to sell his collections of paintings, drawings, etchings, bronzes, antique vases, ancient and contemporary marbles, together with the famous dog; these came under the hammer of the auction house of Christie & Ansell in 1778 and 1779 (Fig. 9).[13] The statue of an athlete (Fig. 2) was bought by Lord Cadogan.[14] The real prize, however, was the dog itself, in which public interest increased when Charles Duncombe paid £1,000 for the piece; he installed it in Duncombe Park, Helmsley, Yorkshire, now the seat of Lord Feversham, who recently sold it to the British Museum. Its imminent sale had provoked a discussion of its merits by no less than Samuel Johnson and Edmund Burke at the Literary Club on 3 April 1778.[15]

On release from debtors' prison Jennings led a peripatetic existence, moving, around 1783, to Havering-atte-Bower, Essex, where he formed a second collection of artefacts, although no record exists of the specific contents of the collection. Once again financial embarrassments led, around 1785, to his confinement in Chelmsford gaol; his latest assemblage was sold, but since there is no listing of a sale in London, it was probably dispersed locally. Few particulars of his life are known from this time,

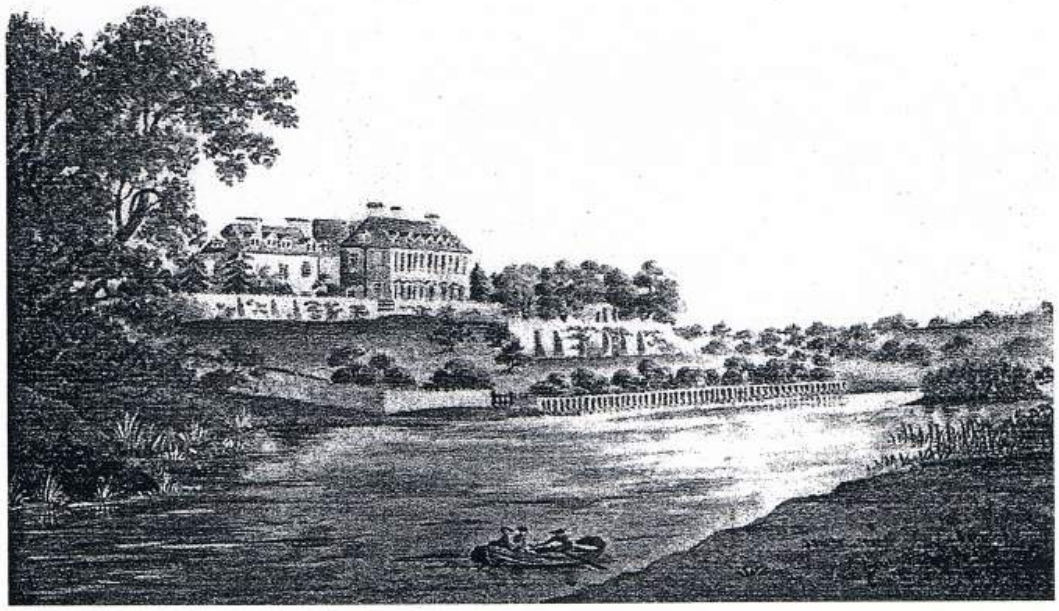


Fig. 7. Watercolour of Shiplake Court, Oxfordshire, one of Jennings's country residences. After a photograph in E. Climenson, *The History of Shiplake*.

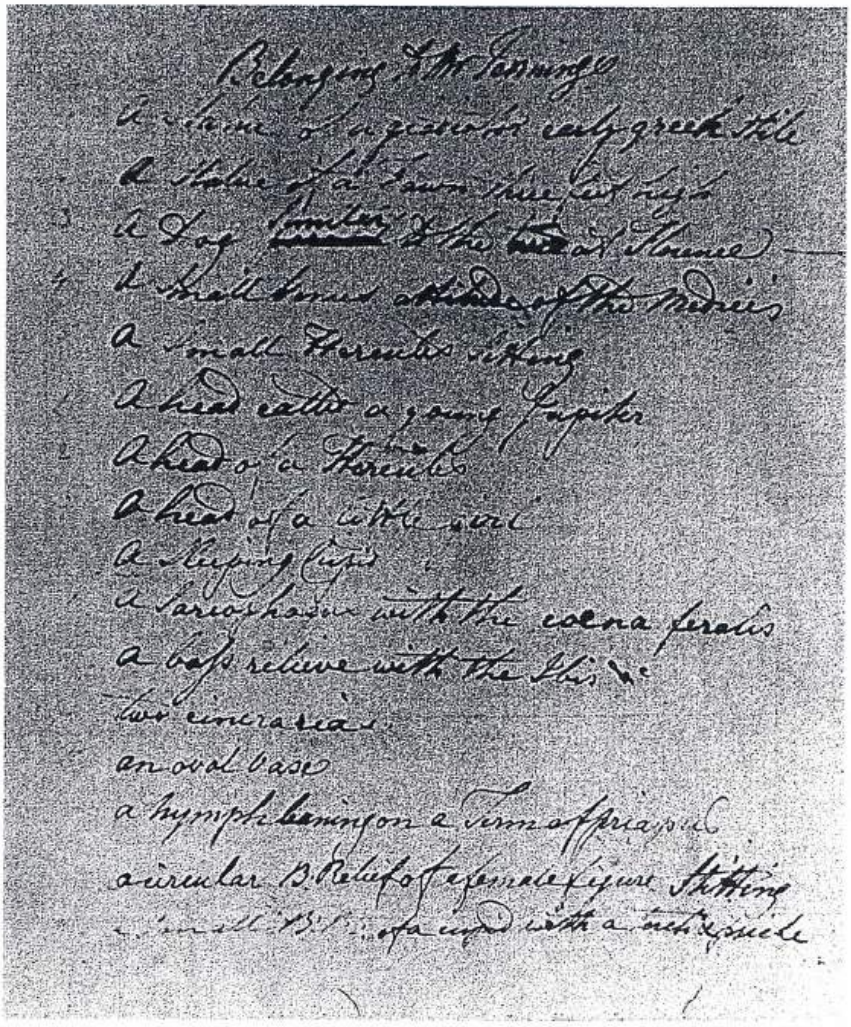
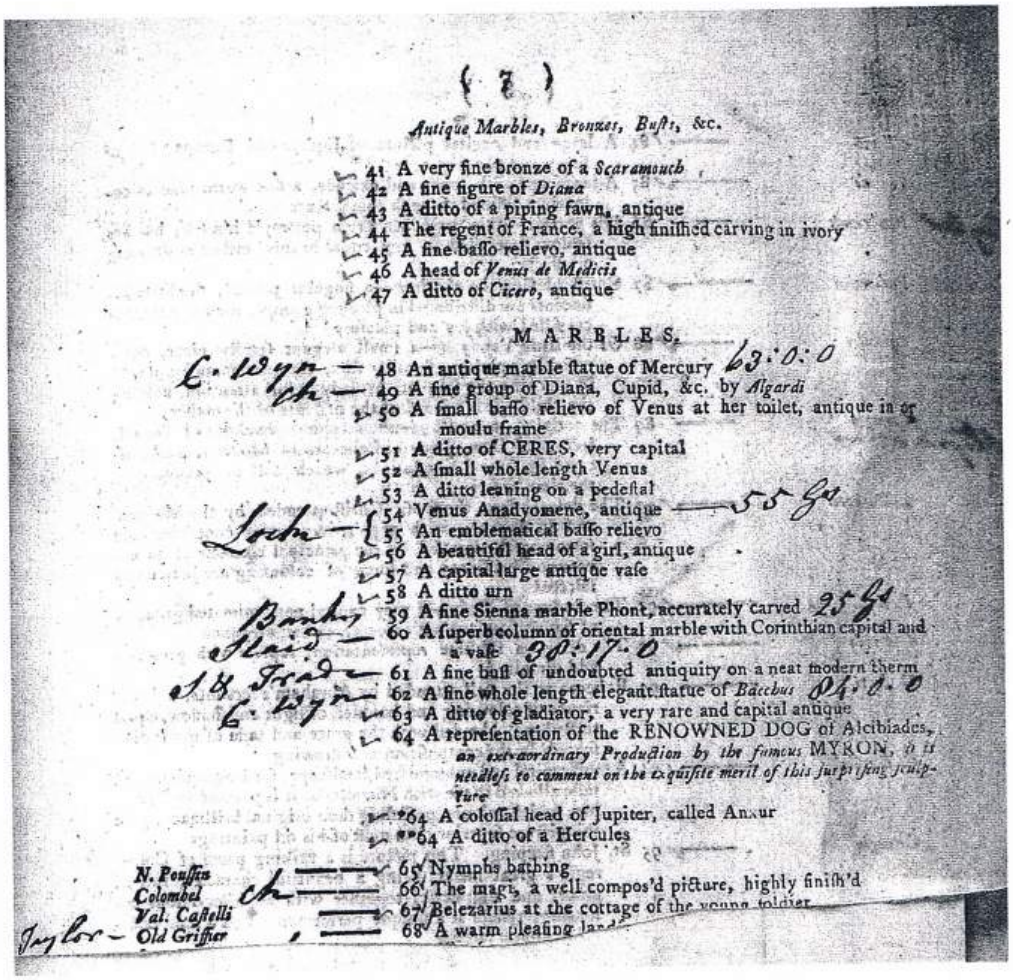

Belonging to Mr Jennings
a vase of a greater early greek Style
a Statue of a Faun three feet eight
a Dog Pointer of the breed at Florence
a small bronze a Bust of the Medicis
a small Hermes sitting
a head called a young Jupiter
a head of a Hercules
a head of a little girl
a Sleeping Cupid
a Sarcophagus with the corona feralis
a bas relieve with the Sibyls
two cineraria
an oval base
a nymph bathing on a cippus of Priapus
a circular B. Relief of a female figure sitting
a small B. Relief of a cupid with a net & spade

Fig. 8. Charles Townley's list of Jennings's sculptures, housed at Shiplake Court. They include the four works (nos. 1–3, 14), illustrated in Cavaceppi's *Raccolta*.

until early in the next century, when he settled in Lindsey Row (now Cheyne Walk), Chelsea, and there indulged himself once more in creating a new museum. His resources once more exhausted, he was remanded in 1816 to prison on debt charges, and his collection was sold by Phillips of Bond Street between 1816 and 1819.

Reading through the catalogue of the first sale, of a series which started on 8 May 1816, lasted for seven days and encompassed eight more auctions, one can infer from the low prices fetched by most of the objects that although his residence had been literally overflowing with thousands of art objects as well as natural history specimens, weaponry and scientific instruments, his discernment was not of the best.[16] Curiosities, such as a root of a tree, described as being 'shaped as a man's hand' and Otaheitan (Tahitian) canoes, demonstrate the truth of his avowal that he would purchase 'anything exquisite or uncommon, no matter of what kind'. He had, however, a sharp eye for shells, and his collection of specimens was truly valuable and rare. Many had originated from Captain Cook's South Sea voyages, and some were later used as models for illustrations of books and periodicals on conchology, such as a *Cypraea guttata* Gmelin, or great spotted cowrie, which is now in The Natural History Museum, London, and was illustrated by G. B. Sowerby in the *Zoological Journal* (Fig. 10).[17] It was at his lodgings in Belvedere Place, St George's Fields, within the Rules of the King's Bench (an area of debtors' prison where, upon payment of a fee, inmates were allowed to reside), that he died on 17 February 1819.

Jennings's story was remarkable for its exposure of both his fluctuating fortunes and his many personal idiosyncracies. At bedtime and upon rising he exercised with his 'broadsword', a long, ponderous



(7)

Antique Marbles, Bronzes, Busts, &c.

41 A very fine bronze of a *Scaramouch*
42 A fine figure of *Diana*
43 A ditto of a piping fawn, antique
44 The regent of France, a high finished carving in ivory
45 A fine basso relievo, antique
46 A head of *Venus de Medicis*
47 A ditto of *Cicero*, antique

MARBLES.

48 An antique marble statue of Mercury
49 A fine group of Diana, Cupid, &c. by *Algardi*
50 A small basso relievo of Venus at her toilet, antique in or moulu frame
51 A ditto of CERES, very capital
52 A small whole length Venus
53 A ditto leaning on a pedestal
54 Venus Anadyomene, antique
55 An emblematical basso relievo
56 A beautiful head of a girl, antique
57 A capital large antique vase
58 A ditto urn
59 A fine Sienna marble Phont, accurately carved
60 A superb column of oriental marble with Corinthian capital and a vase
61 A fine bust of undoubted antiquity on a neat modern therm
62 A fine whole length elegant statue of *Bacchus*
63 A ditto of gladiator, a very rare and capital antique
64 A representation of the RENOWNED DOG of Alcibiades, *an extraordinary Production by the famous* MYRON, *it is needless to comment on the exquisite merit of this surprising sculpture*
*64 A colossal head of Jupiter, called Ammon
**64 A ditto of a Hercules

N. Poussin 65 Nymphs bathing
Colombel 66 The magi, a well compos'd picture, highly finish'd
Val. Castelli 67 Belezarius at the cottage of the young soldier
Old Griffier 68 A warm pleasing landscape

Fig. 9. Page of Christie's sale catalogue. Item no. 64 is the famous dog, here attributed to the sculptor Myron.

wooden instrument capped with lead; then, mounting his leather chaise-horse, which was inflated like a pair of bellows, he took 'exactly one thousand gallops'. Because of his abhorrence of burial, neighbours supposed that he had a furnace for the disposal of his remains. Prison life had made him equally at home with the destitute inmates as with his peers. Abstemious by nature, he spurned all luxuries and entertainments, declaring that 'a feast was the conversion of gold into excrement'. His published essays on theology, education, art, on the benefits of hill-built (as opposed to valley-built) dwellings, and a translation into blank verse of the 5th Canto of Dante's *Inferno* indicate the scope and versatility of his mind. He had apparently put his time in prison to good use, for some of his writings were accomplished while he was an inmate in Chelmsford gaol.

A contemporary etching of Jennings (Fig. 1) by E. Dorrell shows him intently gazing at an engraving, revealing that he was short and lean with a square face and strong features, notably a long, acquiline nose, and that he was in old age much bent.[18] One of his distinguishing accoutrements was his hat, the crown of which fitted his head as closely as 'pitch-plaster'. The *Annual Biography and Obituary* of 1820 offers an entertaining, first-hand account of Jennings during his later years. A visitor, after encountering a stuffed polar bear and the decaying remains of a bird in the entrance hall, might find his host reclining on his 'Roman Triclinium', amidst heaps of ancient and contemporary rubbish, apparently lost in the contemplation of his riches. He forbade any cleaning of his rooms, living by preference in increasing squalor. At one time his regular dinner companion was his most prized treasure, a bronze bust of a goddess (dated by him as being between 3,000 and 4,000 years old, and attributed to no less a sculptor than Praxiteles!), set at the head of his table, to which his footmen

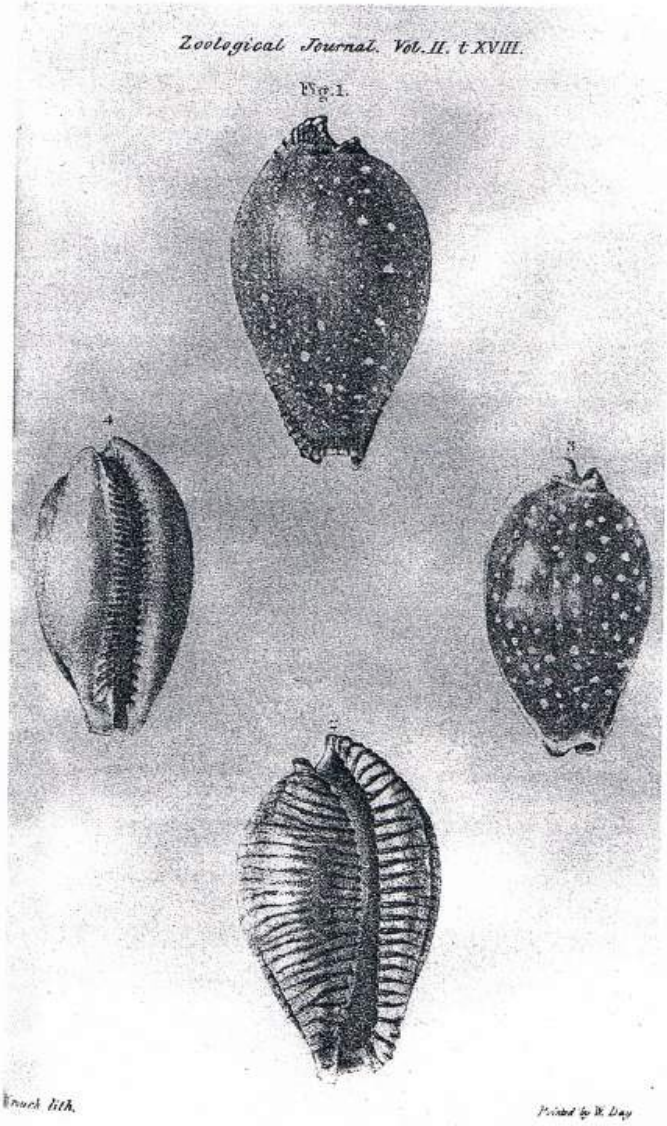


Fig. 10. Jennings's great spotted cowrie, numbered 1 and 2, illustrated by G. B. Sowerby in *Zoological Journal* 2 (1826), pl. 18. Sold by Phillips auction house to W. J. Broderip. At the time it was the only known specimen of its type in England.

would offer even the finest fare. One of his more bizarre collections was that of shoes, which he obtained from every woman of his acquaintance.

Jennings's collecting mania and omnivorous tastes were legendary, but because he longed for an audience to appreciate his treasures, he was very generous with access to his collections, allowing all those who were 'presentable' free access to his home. Flattered by the admiration of numerous visitors for his sundry possessions, and given opportunities to recount his many anecdotes, Jennings was perfectly content to the end of his life, having squandered his entire patrimony and keen intellect in the never-ending pursuit of artefacts; the collections, which at first had been of an orthodox nature (paintings, sculptures and etchings) and of some intrinsic merit, were, in his last collection, mostly inconsiderable knick-knacks. Although collecting and admiring his prizes were activities of primary importance to him, he cared for every one of his possessions with almost the same fervour that he expended on his dog, about which, declaring his unwillingness to sell, he remarked: 'I had bought it for myself, and I liked to contemplate his fine proportions, and admire him at my leisure, for he was doubly dear to me, as being my own property and of my own selection.'

Of his myriads of objects, only the 'Dog of Alcibiades' continued to inspire general scholarly and popular interest. One reason for this was the fact that Pietro Angelo Sarti, the first official plaster-cast maker of the British Museum, possessed a mould of it, and casts, which were thought to make 'a most noble appearance in a gentleman's hall', still decorate countless country houses and parks, such as Hever Castle and Shrublands.[19] Petworth House even possesses a full-size copy, commissioned by the 3rd Earl of Egremont from the Irish sculptor, John Edward Carew, as a special memorial to one of his own hounds; this was erected on an island in the estate lake, in which the dog had drowned.[20]

Apart from the quality and uniqueness of the statue, it was Jennings's colourful personality and extraordinary life, which held a strong attraction for both his and later generations, that ensured the dog's popularity. He had captured the imagination of the English public even before his death, as the catalogues of his collections from both Christie's and Phillips's make crystal clear by their prominent advertisement of his name to ensure attendance and sales. Although the statue changed hands twice, in 1778 and in 2001, its fanciful epithet has stuck, and as one of the singular characters of English history, Jennings possessed claims to the notice of writers specializing in personalities, and featured in such works, which recorded the activities, sayings and fortunes of eccentrics.

In the year following Jennings's death the *Annual Biography and Obituary* published an extended account of his life, noting the singularity of his habits, manners and mode of living, and offering a detailed account of the acquisition of 'Alcibiades's Dog', which was to become a prominent feature in

most later books dealing with the gentleman. He was included in Henry Wilson's *Wonderful Characters* (London, 1826), while in his 1829 expanded edition of *An Historical and Topographical Description of Chelsea and its Environs*, Thomas Faulkner included his story among the biographical anecdotes of past residents of the area. Lively interest in him continued; he appeared in John Thomas Smith's *A Book for a Rainy Day* (London, 1845), and in response to an individual asking for an account of 'Dog Jennings', *Notes and Queries* 3rd ser. 8 (1865), pp. 353–4, offered a detailed biographical account. He was a figure in J. Timbs, *English Eccentrics and Eccentricities* (London, 1866), and Emily Climenson devoted an entire chapter to him in her study of the history of a village, *The History of Shiplake* (London, 1894). Since he was considered one of the people who attracted attention in the historical record, in large part because of the famous dog, he warranted inclusion in the standard biographical reference for the British Isles, the *Dictionary of National Biography*, and his selection for the current *Dictionary* demonstrates that Jennings's odd personality and his notable dog still have a strong hold on contemporary imagination, thereby ensuring the continuing fame of both the statue and its finder.

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Notes and references

1 This article is based on an entry for the *New Dictionary of National Biography*. Much information on Jennings and his family is contained in E. Climenson, *The History of Shiplake Oxon with Allusions to Contemporary Events in the Neighbourhood* (London, 1894), pp. 335ff. The author stated that she had access to family papers, notes and records, which belonged to Jennings's great-grandson, Cecil Ernest Jennings of Beaumont, West Norwood. There is no listing of the archives in the UK National Register of Archives, Historical Manuscripts Commission.

2 G. F. Russell Barker and A. H. Stenning, *The Record of Old Westminsters: A biographical list of all those who are known to have been educated at Westminster School from the earliest times to 1927*, vol. 1 (London, 1928), pp. 514–15. Public Record Office, Kew, WO 25/22, 251; WO 25/136, 206; WO 64/9, 28.

3 J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800*, compiled from the Brinsley Ford Archive (New Haven and London, 1997), p. 557. According to Climenson's information, op. cit. (note 1), Jennings's stay in Italy must have been some three years later than has been traditionally assumed.

4 S. Howard, *Bartolomeo Cavaceppi, Eighteenth-century Restorer* (London, 1982), pp. 55–6.

5 A. Michaelis, *Ancient Marbles in Great Britain* (Cambridge, 1882), pp. 294–5, no. 1; C. Picón, *Cavaceppi*, exh. cat., Clarendon Gallery (London, 1983), pp. 80ff., no. 22; G. Jackson-Stops (ed.), *The Treasure Houses of Britain*, exh. cat. (Washington DC, 1985), pp. 318–19, no. 243.

6 J. Dallaway, *Of Statuary and Sculpture among the Antients* (London, 1816), p. 240, note q; p. 348. See a letter of 16 January 1774, in which Gavin Hamilton detailed some of his finds, including several statues of canines, to the Marquis of Lansdowne: Christie's, *Catalogue of the Celebrated Collection of Ancient Marbles of the Marquess of Lansdowne 5 March 1930*, p. 89. Hamilton remarked to Charles Townley that 'It is somewhat peculiar that so many dogs should be found in a place which still preserves the name of monte Cagnolo': B. F. Cook, *The Townley Marbles* (London, 1985), p. 20.

7 For this and the following quotations see the anonymous article in *The Annual Biography and Obituary* 4 (1820), pp. 326ff.

8 For a replica list see Picón, op. cit. (note 5), p. 82.

9 *Description of the Villa of Mr. Horace Walpole at Strawberry Hill* (Strawberry Hill, 1774), p. 67; J. Dallaway, *Anecdotes of the Arts in England* (London, 1800), p. 228 note.

10 Townley Archives, British Museum, TY 15/3. There is a photograph of Shiplake House, now part of Shiplake College, in Climenson, op. cit. (note 1), opposite p. 358. Shiplake Court (Fig. 7) was demolished in 1804 and rebuilt *c.*1905; it is now part of Shiplake College. See J. Sherwood and N. Pevsner, *The Buildings of England: Oxfordshire* (London, 1974), pp. 756–7.

11 Op. cit. (note 10), Townley Archives, TY 7/1582.

12 Public Record Office, Kew, PRIS 4/6, 216.

13 *A Catalogue of the valuable and much esteemed Museum of Henry Constantine Jennings . . . which may be sold by auction, by Mess. Christie and Ansell . . . April the 3rd, 1778, and following day*. A copy of the sale catalogue at Christie's auction house, King Street, St James's, notes the prices. A copy at the Courtauld Institute, University of London, notes both the prices and purchasers.

14 Dallaway, op. cit. (note 9), p. 390; Michaelis, op. cit. (note 5), p. 93, note 242. The statue's present location cannot be traced. The fate of the other two marbles (Figs. 3, 4) is also unknown.

15 James Boswell, *Life of Johnson*, revised edn. ed. J. D. Fleeman (Oxford, 1980), pp. 900–1. Charles Townley also took a keen interest in the auction of Jennings's possessions, for several copies of the catalogue, some with notations of the sales prices, are contained in his archives: op. cit. (note 10), TY 14/5; TY 19/59, 60, 62, 64

16 *The Curious and Valuable Effects of Henry Constantine Jennings . . . which will be sold by auction, by Mr H. Phillips . . . the 8th day of May, 1816*. A microfilm copy of the first sale exists at the British Library. For notations of Jennings's possessions in further sales by Phillips, see F. Lugt, *Répertoire des catalogues de ventes 1600–1825*, vol. 1 (The Hague, 1938), nos. 8867, 8943, 8949, 8951, 8964, 9413, 9423, 9592. The Wallace Collection holds microfilm copies of the first sale and that of 11–17 July 1816 (Lugt no. 8943).

17 See S. P. Dance, *A History of Shell Collecting* (Leiden, 1986), pp. 101ff. A pencil note in the box with the shell at the Museum states that it was formerly in Jennings's possession.

The *Annual Biography*, op. cit. (note 7), pp. 338ff., discusses his assemblage.

18 F. O'Donoghue, *Catalogue of Engraved British Portraits Preserved in the Department of Prints and Drawings in the British Museum*, vol. II (London, 1910), p. 639. An idealized engraving, based on Dorrell's portrait, was done by R. Cooper, and included in H. Wilson, *Wonderful Characters*, vol. II (London, 1827), p. 350. In the 'Portraits from Sketches made at Rare Print Sales', an anonymous drawing shows nine separate heads of printsellers, including Jennings, which are grouped on one plate: F. O'Donoghue and H. M. Hake, *Catalogue of Engraved British Portraits Preserved in the Department of Prints and Drawings in the British Museum*, vol. V (London, 1922), p. 82. Sir Thomas Lawrence did a chalk portrait, which is housed in the National Portrait Gallery.

19 J. T. Smith, *Nollekens and his Times*, vol. I (London, 1828), p. 292, note. Picón, op. cit. (note 5), lists two other replicas. There are also casts at Basildon Park and Osborne House. For Sarti, see I. Jenkins, *Archaeologists and Aesthetes* (London, 1992), pp. 34, 36.

20 For Carew see J. Kenworthy-Browne, 'Lord Egremont and his sculptors; the collection at Petworth', *Country Life* 154 (1973), p. 1643; idem, 'Third Earl of Egremont and Neo-classical sculpture', *Apollo* 105 (1977), p. 373; M. Egremont, 'The Third Earl of Egremont and his friends', Apollo 122 (1985), p. 286. For the statue see D. Stroud, 'Gardens and park at Petworth', *Apollo* 105 (1977), p. 338, fig. 10; *Petworth House. National Trust Guide Book* (Over Wallop, 1992), p. 56.

PICON, C.A.: *Bartolomeo Cavaceppi. Eighteenth- Century restorations of ancient marble sculpture from english private collections.* Londres. 1983

El perro de Alcibiades (pp. 81 y ss.): en el original están las cuatro caras del plinto, el hocico del perro (la punta de la lengua se perdió), la pata delantera izquierda, varios pequeños parches en el cuerpo (mayormente en el lado izquierdo y en las nalgas cerca de la cola); las orejas y la pata delantera derecha.
Comprado en Italia a Cavaceppi por 400 escudos (u 80 libras, incluido el transporte)

Durante el siglo XVIII y XIX fue atribuido en varias ocasiones a Fidias, Mirón, Lisipo y Leukos, esta estatua en mármol de perro, dos veces su tamaño natural, fue adquirido y llevado a Inglaterra, consiguiendo entonces por su dueño Henry Constantine Jennings (1731-1819) el sobrenombre de "Perro Jennings". La escultura es una copia romana seguramente de un famoso original griego (presumiblemente un bronce), a juzgar por el considerable número de réplicas que de ella hay.
El animal está sentado sobre sus patas traseras, las patas delanteras están estiradas y separadas entre sí. El perro en una tensa y momentánea pose, como si algo llamara su atención, gira y eleva su cabeza abriendo la boca. Parte de la cola desapareció. El perro es un Moloso, antecesor del mastín moderno, y una de las razas que se dice llegaron en la antigüedad desde el Epiro.
La procedencia de esta pieza es desconocida, pero la historia más reciente está documentada. Jennings la adquirió en Roma entre 1748 y 1756, a él le gustaba referirse al perro como el "Perro de Alcibiades". Seguramente la razón por la que Jennings recomendaba este nombre era porque se decía que el perro de Alcibiades tenía el rabo cortado, como el gran estadista, había oído decir que todos los atenienses sentían pena por el animal, se dice que preguntó con risas *prefiero que los atenienses hablen acerca de esto, a que digan algo peor de mí.* (Plutarco, *Vida de Alcibiades*)
Como Alcibiades, Jennings era aficionado a los caballos. Su pasión por las carreras, le llevó a grandes pérdidas financieras, que le obligaron a consignar su colección a Christie's. El 4

de abril de 1778, el perro fue comprado por Charles Duncombe para el Duncombe Park de Yorkshire , dejándolo en herencia para su familia.

Winckelmann decía que *también había en Roma un perro de gran belleza delínea. Estaba sentdo,ra de mármol y ha sido llevado a Inglaterra hace algunos años. Quizás este perro fuera ejecutado por Leucón, artista famoso en esta clase de trabajos*[1] y Walpole decía que merecía estar entre las cinco estatuas de animales de jefes de la antigüedad, repitiendo el elogio de Dallaway.

Los vaciados modernos de esta escultura no hay duda que contribuyeron a la gran fama que alcanzó este animal. El número de réplicas de este tipo de perro es impresionante, ninguna otra escultura de animal tuvo tantas copias en el mundo antiguo. Además del perro de Ducombe Park (hoy adquirido porel British Museum), hay otros dos en el Cortile del Belvedere del Museo Vaticano, y otro par en los Uffizi (ambos originales romanos, pero llevados a Florencia en el siglo XVI como recuerda Vasari antes de 1568), y una sexta réplica encontrada en Castel Fusano cerca de Ostia y todavía en el Palacio Chigi de Roma (esta réplica fue también restaurada por Cavaceppi, que le proveyó de un aspecto felino en sus garras hocico y cola. Hay cuatro pequeñas versiones que reflejan el mismo prototipo.

Todas las réplicas del perro provienen de Italia. Y muchos de ellos fueron encontrados en Roma o sus alrededores y no es inconcebible que todos provengan de la misma obra de arte romana. Si bien el significado y la función de esta tipología de perro (quizás fuera para un monumento funerario, o formara parte de un grupo hecho en Epiro para dedicar en un santuario), no puede ser determinado con exactitud, más difícil de establecer todavía es la fecha y autor de la obra. Cavaceppi lo atribuyó nada menos que a Fidias, *per l' eccellenza della scultura, suppongo eser opera di Fidia*, pero esto sólo es una opinión del escultor. Otros lo atribuyen a Miron, Lisipo, o Leukos (de este no se sabe nada excepto que se hizo famoso por la estatua de un perro). Comparadas con otras representaciones de perros, se podría suponer que el prototipo de estas piezas se podría datar en el período Helenístico. La réplica de Ducombe, que es una excelente obra de arte (es la mejor copia de este tipo) podría fecharse en el Helenismo tardío o en el período Adrianeo, este último juicio parecería más preciso.

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[1] **WINCKELMANN,J J.:** *Historia del arte y de la Antigüedad.* Madrid. 1989

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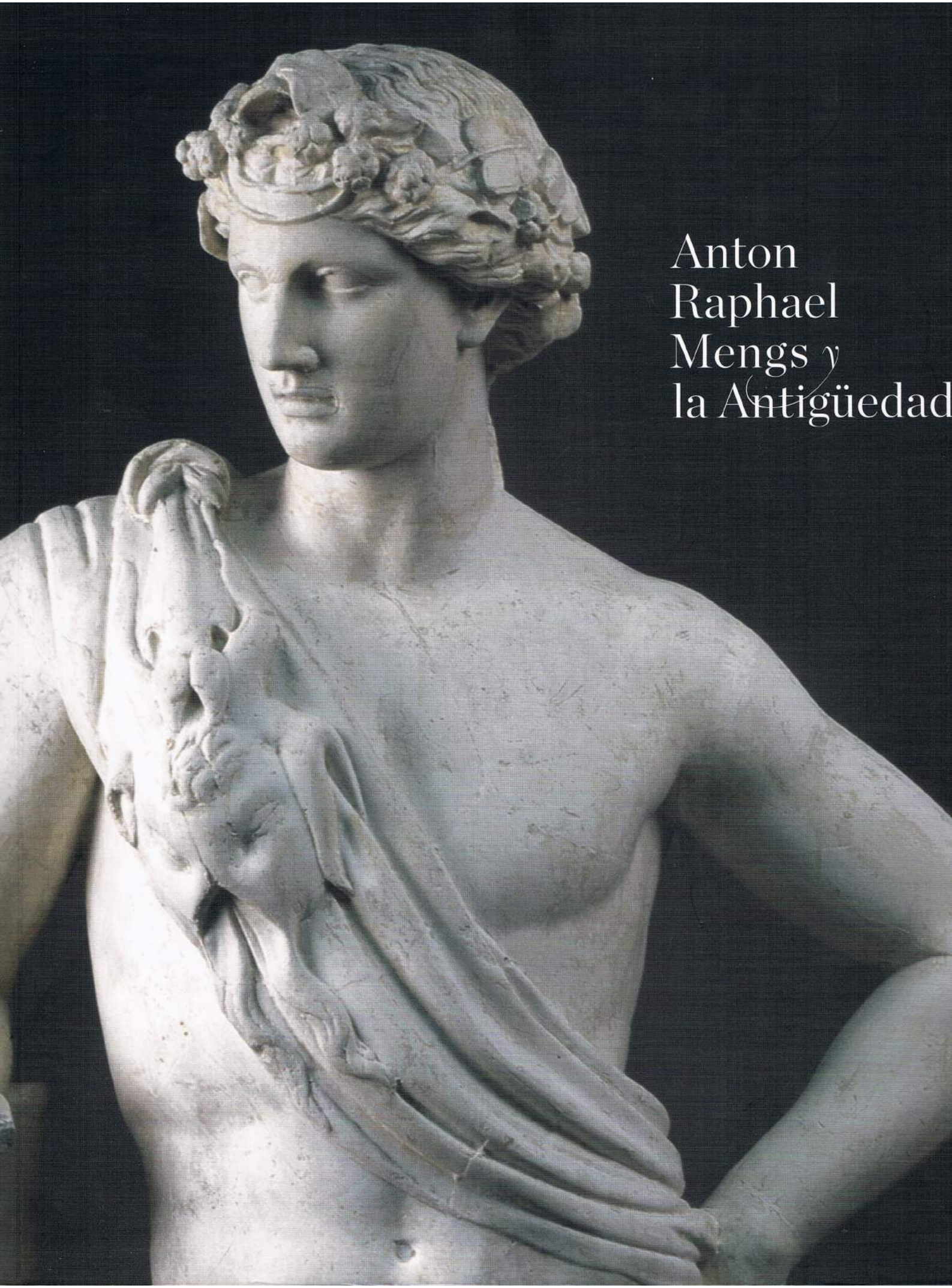

Anton Raphael Mengs *y* la Antigüedad

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Edición a cargo de
Almudena Negrete Plano

REAL ACADEMIA DE BELLAS ARTES DE SAN FERNANDO

FUNDACIÓN MAPFRE

Madrid, 2013

Moloso

Anterior a 1774

Taller de Bartolomeo Cavaceppi

Vaciado en yeso, 120 x 72 x 93 cm

Real Academia de Bellas Artes de San Fernando, Museo, V-073

BIBLIOGRAFÍA

Cavaceppi 1769, vol. II, n. 6; Michaelis 1882, pp. 92-93 y 294-295, n. 1; Bergeret de Grancourt y Fragonard en Tournezy 1895, p. 368; Boschung y von Hesberg 2007, pp. 116-118, il. 87.3-4 y 88.1-2; Negrete Plano 2012, N 96, pp. 243-245.

En la lista de vaciados donados por Mengs a la Academia se citan dos perros: "*Nº 56 Un Perro mastin del Museo Vaticano*" y el yeso procedente de Florencia "*Numº 19 El Perro o Mastin Grande*". El primero no coincide con la figura de perro de las colecciones vaticanas, sino con la escultura restaurada por Cavaceppi, y del segundo ya no hay constancia en la Academia de Madrid, pero puede inferirse su identificación al corresponder con la réplica de los Uffizi cuyo vaciado aún perdura entre los suministrados por los herederos de Mengs a la corte de Dresde. Fragonard aseguraba en su diario haber visto los yesos de los canes que Mengs tenía en su taller. El artista francés había coincidido con el pintor alemán durante su primera estancia en Roma (1756-1761) y en su siguiente viaje descubrió la colección de vaciados que éste tenía en la ciudad. El 8 de julio de 1774, Fragonard visitaba junto a su compañero Pierre-Jacques Onésyme Bergeret de Grancourt los Uffizi y reparaba en las dos esculturas antiguas de perros allí expuestas. La visión de ambas estatuas le hizo recordar el repertorio de yesos de Mengs y dejó escrito: "*J'eu avois vu des beaux plâtres à Rome, de ces chiens (antiques) chez M. Mynx fameux peintre de portraits à present en Espagne*".

En la *Raccolta*, Cavaceppi acompañaba la estampa correspondiente con la inscripción: "*Molosso, che, per l'eccellenza della scultura, suppongo esser opera di Fidia. Egli è presentemente in Londra, presso il Sigr Enrico Iennings*", aportando datos muy precisos. Por una parte, informaba sobre el comprador, concretamente Henry Constantine Jennings, quien lo adquirió por 400 escudos, y por otra, daba noticia de su atribución a Fidias. Debido a su excelente calidad, durante los siglos XVIII y XIX el original fue atribuido a Mirón, Lisipo o Leucón, como aseguraba Winckelmann, ya que el último era célebre por este tipo de trabajos.

El animal, cuyo tamaño es dos veces el natural, está sentado sobre sus patas traseras; las delanteras, estiradas y separadas entre sí, sugieren una pose tensa y momentánea, como si algo llamara su atención, girando y elevando la cabeza con el hocico abierto.

La procedencia de la pieza es desconocida pero su historia más reciente está bien documentada. Jennings la compró entre 1748 y 1756, y le gustaba referirse a ella como *Perro de Alcibíades*, ya que tenía la cola rota, como se contaba le sucedía al perro del estadista griego. Plutarco relataba que habiendo oído decir Alcibíades que todos los atenienses sentían pena por el animal y hablaban de esa peculiaridad, entre risas proclamó: "*Prefiero que los atenienses hablen acerca de esto, a que digan algo peor de mí*" [Plutarco, *Vida de Alcibíades*].

La afición de Jennings por las carreras de caballos le provocaron grandes pérdidas financieras, obligándole a entregar su colección de antigüedades a Christie's para que se subastara. En 1778 el *Moloso* fue comprado por Charles Ducombe para su residencia en Yorkshire y allí estuvo hasta 1983, año en que fue adquirido por el British Museum.

El número de réplicas de este tipo y tamaño es sorprendente, pues ninguna otra escultura de animal tuvo tantas copias en el mundo antiguo, lo que testimonia la admiración de que fue objeto. Todas ellas proceden de Italia y la mayoría se localizaron en Roma o alrededores.

Si bien el significado y la función de esta tipología de perro no pueden ser determinados con exactitud, quizás fuera concebido para un monumento funerario o formara parte de un grupo hecho en Epiro para ofrendar en un santuario. Más difícil de establecer es la fecha y autor de la obra, habiéndose propuesto su datación en el Helenismo tardío o en el periodo adrianeo. —ANP—

Los datos de atribución, fecha y otros aspectos técnicos de la obra, que puedan haber sido modificados en el curso de la continua investigación de las colecciones, son los que figuraban en los archivos de la Academia en el momento de la intervención, cuya fecha aparece en el informe. Las eventuales discrepancias entre los registros publicados y los informes de restauración se deben a la incorporación continua de nuevos datos como resultado de sucesivos estudios.

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