

HANNIBAL THE CONQUEROR, VIEWING ITALY FOR THE FIRST TIME FROM THE ALPS (ANÍBAL VENCEDOR, QUE POR PRIMERA VEZ MIRÓ ITALIA DESDE LOS ALPES) (SKETCH 1)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY



DATOS GENERALES

CRONOLOGÍA

Ca. 1770 - 1771

UBICACIÓN

Museum of Zaragoza, Zaragoza, Spain

DIMENSIONES

30.6 x 38.5 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Government of Aragon

FICHA: REALIZACIÓN/REVISIÓN

14 Feb 2010 / 21 Jan 2026

INVENTARIO

94 (51356)

HISTORIA

This work is a sketch for the painting entered by Goya into the competition of the Academy of Fine

Arts of Parma announced in 1770. It was published by José Manuel Arnaiz and Rogelio Buendía in 1984. At the time it was received with some reservations, given its poor state of conservation following the restoration work it underwent prior to publication. The drawings and notes in the *Italian Sketchbook* confirm its authenticity, since Goya dedicated no less than four pages of his notebook to preparatory studies for this sketch. Arnaiz and Buendía published a detail showing Goya's signature on the sketch.

The work belonged to a private collection in Zaragoza before it was sold on to the collection of Garmendia-Herrero, in Villafranca de Ordicia. In 1984 it entered a private collection in Madrid, where it remained until 1991 when it was entrusted to the Museum of Zaragoza by José María González García. The same year it was acquired by the Government of Aragón, but continued to be housed in the Museum of Zaragoza.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition '*Goya. From the Museum to the Palace*' in the Aljafería Palace in Zaragoza.

ANÁLISIS ARTÍSTICO

The subject of the work is Hannibal, the Carthaginian general, crossing the Alps and taking in his first view of Italy. There are some differences between this sketch and the definitive work. It seems that Goya had decided to place Hannibal in the centre of the composition early on, since this does not change either in this sketch or in the other surviving study, or indeed in the notes of the *Italian Sketchbook*, although in the latter we can observe a change of orientation in the composition, which is vertical. The dimensions of canvasses to be entered into the competition were specified by the academy, which is surely what led Goya to change the orientation.

The pose of the Carthaginian general is the same, in line with the competition rules. His position appears to have been inspired by the *Apollo Belvedere*, although here he displays a more pronounced *contrapposto*. Behind Hannibal, there is a soldier on horseback carrying a standard and a shield which is placed behind the general's head as if it were a halo, a feature which would not appear in the final painting. In the background, the rest of the soldiers descend towards the valley. In the foreground, we can see the allegorical figure representing the River Po, and opposite her, a new figure with blond hair. Given the sparse details of the sketch, it is not quite clear who this figure is. Arnaiz and Buendía believe that the figure is a boy, while Wilson interprets it as being a vanquished barbarian who gazes up at the hero Hannibal. Manuel Mena identifies it as an allegorical representation of the Alps, taking the second, more detailed sketch into account.

The colour scheme of this study is much more vivid than that used in the final work, which acquired a more unreal, atmospheric feel due to the coolness of the tones employed.

The 1993 restoration revealed the virtuoso technique used by Goya for this work, although the impasto brushwork lost its physical relief forever.

For more information on the Parma competition, see *Hannibal the Conqueror, Viewing Italy for the First Time from the Alps*.

CONSERVACIÓN

The painting was lined some time before 1984, leaving the painted surface flattened and making the thick line of the canvas more visible. It was also overpainted.

In 1993 the painting underwent further restoration work. It was attached to a new frame and it was enlarged at the edges, adding 1 cm strips on the upper part of the canvas, 2 cm on the right-hand side, and 1.5 cm at the bottom of the canvas, which are now hidden by the current frame,

restoring the visual effect of the original format.

EXPOSICIONES

Goya joven (1746-1776) y su entorno

Museo e Instituto Camón Aznar Zaragoza 1986

consultant editor José Rogelio

Buendía. November 21st to

December 20th 1986

cat. 17

Goya (1746 - 1828)

Galleria Internazionale d'Arte Moderna di

Ca'Pesaro Venecia 1989

consultant editor Antonio Fortún

Paesa. From May 7th to July 4th

1989

cat. 3

Goya en las colecciones españolas

Sala de Exposiciones del BBVA Madrid 1995

consultant editor Juan J. Luna.

From December 14th 1995 to

February 17th 1996

cat. 2

Goya y Zaragoza (1746-1775). Sus raíces aragonesas

Museo Goya. Colección Ibercaja Zaragoza 2015

cat. 4

Los pintores de la Ilustración

Centro Cultural Conde Duque Madrid 1988

consultant editors José Manuel

Arnaiz and José Luis Morales y

Marín

cat. 52

Goya

La Lonja, Torreón Fortea y Museo Pablo

Gargallo Zaragoza 1992

consultant editor Julián Gállego

cat. 2

Hannibal, vainqueur, contemplant l'Italie depuis les Alpes de Francisco de Goya

Châteaux de Malbrouck Manderen (Lorena)

2002

Zaragoza 2021

Los pintores en tiempos de Carlos III

Sala capitular del Ayuntamiento de Écija Écija

1988

from December 16th 1988 to

January 6th 1989

cat. 21

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas

Museo Nacional del Prado Madrid 1993

from November 18th 1993 to

February 15th 1994. Exhibited

also at the Royal Academy of

Arts, London, March 18th to June

12th 1994 and The Art Institute of

Chicago, Chicago, July 16th to

October 16th 1994, consultant

editors Manuela B. Mena

Marqués and Juliet Wilson-

Bareau

cat. 1

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya

en Aragón, consultant editor

Joan Sureda Pons. From June

1st to September 15th 2008

cat. 189

Goya. From the Museum to the Palace

Zaragoza 2024

cat. 103

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Manuel

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in MENA MARQUÉS, Manuela B. and URREA

FERNÁNDEZ, Jesús (curators), El cuaderno

italiano (1770-1786). Los orígenes del arte de

Goya (catalogue of the exhibition organized at

the Museo Nacional del Prado from 2nd march

to 30th april 1994)

URREA FERNÁNDEZ, Jesús

pp. 41-52

1994

Museo Nacional del Prado

Museo de Zaragoza. Guía

BELTRAN LLORIS, Miguel, et al.

p. 334

2003

Gobierno de Aragón

Goya e l'Italia

MANGIANTE, Paolo Erasmo

pp. 26-28

1992

Fratelli Palombi

Goya: Truth and Fantasy. The Small Paintings

WILSON -BAREAU, Juliet

pp. 90, 98-99

1994

New Heaven-Londres, Yale University Press

Goya e Italia, 2 vols.

SUREDA PONS, Joan (comisario)

vol. II, p. 254, cat. 190

2008

Fundación Goya en Aragón y Turner

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

pp. 98-103, 343, cat. 1 y p. 99 (il.)

1993

Museo del Prado

Francisco Goya y Lucientes. 1746-1828

TOMLINSON, Janis A.

pp. 14-15

1994

The Phaidon Press

Goya y Zaragoza (1746-1775). Sus raíces aragonesas

MENA MARQUÉS, Manuela B. et al.

pp. 111-115

2015

"La participación de Goya en el contexto de los concursos de la Academia de Parma"

MANRIQUE ARA, Malena
PP. 54-71
354
2016

Francisco de Goya, pintor aragonés

p. 96
2022
Gobierno de Aragón

Goya. Traveler and artist of the Grand Tour (exp. cat.)

GALLEGO GARCÍA, Raquel (comisaria)
pp.170-171
2021
Gobierno de Aragón

"El estudio analítico de obras del Goya joven en Aragón: estado de la cuestión y perspectiva"

LOZANO LÓPEZ, Juan Carlos and CALVO RUATA, José Ignacio
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Zitro Comunicación

ENLACES EXTERNOS