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(Detail) *Charles III*, Giovanni Francesco Pieri. c. 1735. Museo Lázaro Galdiano (Madrid).



MAN MUSEO ARQUEOLÓGICO NACIONAL

AC/E ACCIÓN CULTURAL ESPAÑOLA

CHARLES III

OVERSEAS AND SCIENTIFIC INFLUENCE OF AN ENLIGHTENED REIGN



1. Jean Ranc (Montpellier, France, 1674 – Madrid, 1735). *The Family of Philip V*. 1722. Oil on canvas. 44 x 65 cm. Museo Nacional del Prado (Madrid). [Cat. no.: P2376].



2. Miguel Jacinto Meléndez (Oviedo, 1679 – Madrid, 1734). *Don Carlos de Borbón*. 1727. Oil on canvas. 52 cm Ø. Biblioteca Nacional de España (Madrid). [Inv. no.: 514].



3. Jacopo Amigoni (Venice, Italy, 1682 – Madrid, 1752). *The Infante Don Carlos Departs for Italy*. c. 1734. Oil on canvas. 177 x 246 cm. Royal Collections of Patrimonio Nacional. Palacio Real de La Granja (Segovia). [Inv. no.: 10026307].



4. Francesco Solimena (Canale di Serino, Italy, 1657 – Naples, 1747). *Don Carlos de Borbón at the Battle of Gaeta*. n.d. [First half of the 18th century, c. 1735]. Oil on canvas. 144 x 185 cm. Reggia di Caserta (Italy).



5. Juan Ruiz (active from 1732). *View of Chiaia (Naples)*. c. 1738. Oil on canvas. 52 x 155 cm. Museo Nacional del Prado (Madrid). [Cat. no.: P03836].



6. Giuseppe Bonito (Castellammare di Stabia, Naples, 1707 – Naples, 1789). *Charles of Bourbon, King of the Two Sicilies*. 1745. Oil on canvas. 124 x 97 cm. Banco Santander collection.

This portrait by Giuseppe Bonito is the most iconic depiction of the monarch, who was King of Naples and Sicily as Charles VII. It shows him in military dress and could relate to his victory against the Austrians at the battle of Velletri in 1744.

Over his sumptuous dress coat the king sports the insignia of the Order of the Golden Fleece, the crimson sash of the Neapolitan Order of Saint Januarius and the blue sash of the French Order of the Holy Spirit. The Order of Saint Januarius was established on 3 July 1738 to celebrate his wedding to Princess Maria Amalia of Saxony.



7. Giuseppe Bonito (Castellammare di Stabia, Naples, 1707 – Naples, 1789). *Maria Amalia, Queen of Naples*. c. 1745. Oil on canvas. 125 x 105 cm. Museo Nacional del Prado (Madrid). [Cat no.: P2357].



8. Francesco Mura (Naples, 1696 – 1782). *Allegory of Royalty with the Apotheosis of the House of Bourbon*. 1737. Oil on canvas. 112 x 132.5 cm. Royal Collections of Patrimonio Nacional. Palacio Real de Aranjuez (Madrid). [Inv. no. 10072376].

Máximo Rodríguez during the second expedition to this Polynesian island.

Crafted in black dolerite, it comes from the *marae* or Taputapuatea temple in Punaavia.



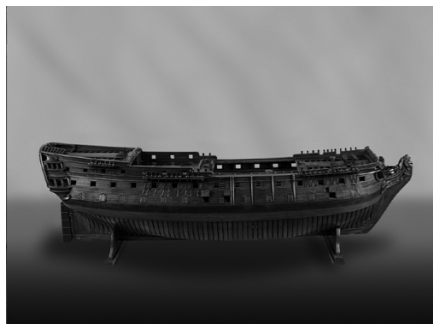
97. *Gorget*. Tahiti. 1701–1800. Mother of pearl, plant fibres and wood. 44 x 75 cm. Museo de América (Madrid). [Inv. no.: 13801].



98. *Coat of arms of Charles III*. n.d. [Second half of the 18th century]. Carved and polychromed wood. 220 x 200 cm. Museo del Ejército (Toledo). [Inv. no.: ME-12].



88. *Mask. Canada. Nutka (Nuu-chah-nulth)*. n.d. [Last quarter of the 18th century]. Woodcarving. 70 cm high x 40 cm wide x 11.50 cm deep. Museo de América (Madrid). [Inv. no.: 13919].



89. Anonymous. *Model of the ship Velasco*. Arsenal de la Carraca. Plans by Mateo and Ignacio Mullan. English system. n.d. [18th century]. Wood. Breadth 64; length 260; 72 cm high. Museo Naval (Madrid). [Inv. no.: MNM 916].



90. *Chi-Fu*. China. n.d. [18th century]. Metal thread, gilt metal and silk. 215 cm wide; maximum height 147 cm; neck opening 18.5 cm wide; sleeve 72 cm long; armhole 37.5 cm wide. Museo Nacional de Artes Decorativas (Madrid). [Inv. no.: CE 16381].



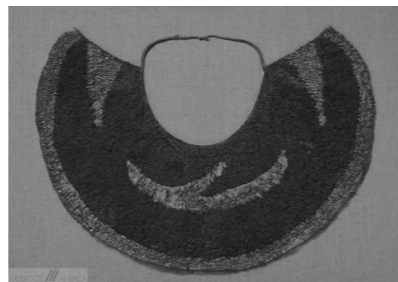
91. Felipe de Castro (Noya, Galicia, 1711 – Madrid, 1775). *The Naval Officer Jorge Juan*. n.d. [Second half of the 18th century]. Plaster. 66 x 37 x 20 cm. Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: E-468].



92. *Telescope of Antonio de Ulloa*. n.d. [18th century]. Wood and metal. 83.5 cm overall length; 64 cm length when folded; 8 cm Ø. Museo Naval (Madrid). [Inv. no.: MNM 1292].



93. *Travelling medicine cabinet*. n.d. [18th–19th centuries]. Varnished wood. 20 x 22.8 x 22 cm when closed. Universidad Complutense de Madrid, Facultad de Farmacia. [Cat. no.: MFH no. 1345].



94. *Cape*. Hawaii. n.d. [18th century]. Feathers and plant fibre. 29 cm high; 74 cm wide. Museo de América (Madrid). [Inv. no.: 13018].



95. *Helmet*. Hawaii. n.d. [18th century]. Feathers and plant fibre. 44 cm high x 15 cm wide x 38 cm deep. Museo de América (Madrid). [Inv. no.: 13561].



96. *Umete*. Tahiti. n.d. [18th century? Or earlier]. Dolerite – black stone. 119 x 57 x 30 cm. Museo Nacional de Antropología (Madrid). [Inv. no.: CE1260].

During Amat y Junyent's stint as viceroy of Peru, several expeditions were made to the South Seas (Easter Islands and Tahiti): those of Felipe González de Haedo to Easter Island (1770); and those to Tahiti led by Domingo de Bonaachea (1772–73), Bonaachea and Tomás Gayangos (1774–75), and Juan Cayetano de Lángara (1775).

This *umete* or vessel for drinking kava (a ritual beverage of Oceania) was a gift for Charles III. It was given by King Pomare I of Tahiti to the naval officer



9. Giovanni Paolo Panini (Piacenza, Italy, 1691 – Rome, 1765). *Charles of Bourbon Visits St. Peter's Basilica*. n.d. [First half of the 18th century]. Oil on canvas. 123 x 174 cm. Museo di Capodimonte (Naples). [Inv. no. Q 208].

Wishing to enhance his kingdom's external influence, in 1746 King Charles visited Pope Benedict XIV.

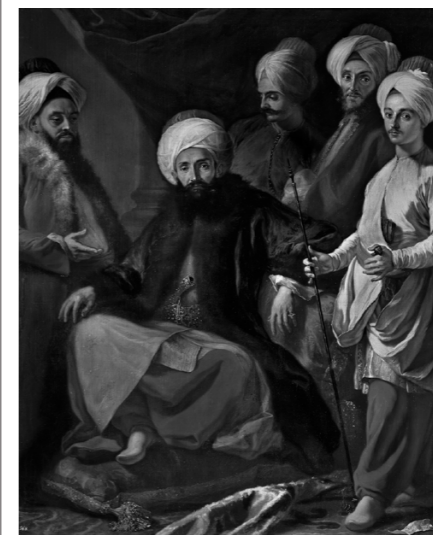
The Papal States were among the most important Italian territories and therefore the trip was arranged with great care by Alfonso Clemente de Aróstegui, Ferdinand VI's diplomatic representative to the papal court.



10. Anonymous. *His Holiness Benedict XIV*. n.d. [First half of the 18th century]. Carrara marble. 78.5 x 56 x 31 cm (with pedestal). Museo d'Arte Antica del Castello Sforzesco (Milan). [Inv. no.: 1314].



11. Felipe de Castro (Noya, Galicia, 1711 – Madrid, 1775). *Alfonso Clemente de Aróstegui*. 1752–53. Marble. 73 x 50 x 32 cm. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: E-09].

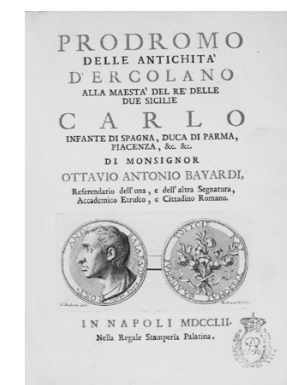


12. Giuseppe Bonito (Castellammare di Stabia, Naples, 1707 – Naples, 1789). *The Turkish Ambassador to the Court of Naples*. 1741. Oil on canvas. 207 x 170 cm. Museo Nacional del Prado (Madrid). [Cat no.: P00054].

This painting is a valuable testament to the kingdom of Naples' diplomatic relations with the Ottoman Empire. It colourfully portrays the sultan's ambassador Hagi Hussein Effendi and his retinue being received by the king on 30 August 1741. The work was a gift sent from the court of Naples to Queen Isabella Farnese.



13. Giovanni Francesco Pieri (Italy, 1699–1773). *Charles III*. c. 1735. Moulded wax. 95 mm Ø. Museo Lázaro Galdiano (Madrid). [Inv. no.: 5221].



14. Ottavio Antonio Bayardi (Parma, Italy, 1695 – Rome, 1764). *Prodromo delle antichità di Ercolano*. Napoli: Nella Reale Stamperia Pallatina, 1752. Printed on paper, 22.5 x 17 x 6 cm. Biblioteca Nacional de España (Madrid). [R/38815, vol. 1].

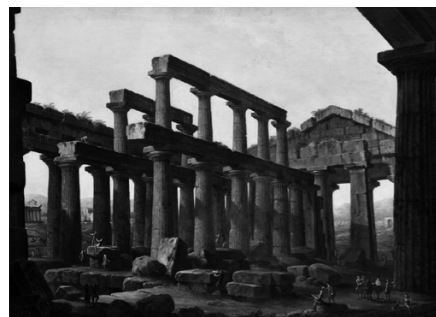


15. *Box from Herculaneum*. 18th century (the plant remains are from the excavations at Herculaneum). Beech wood box and plant remains. 4.5 cm high x 28 cm long x 10 cm wide. Museo Arqueológico Nacional (Madrid). [Inv. no.: 1973/66/26].

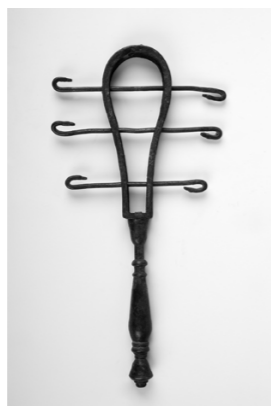
This box contains seven fruits found at Herculaneum, which were calcined by the eruption of Vesuvius (AD 79). It came to Spain in 1761, and is the only original piece from Herculaneum. This fact attests to Charles's wish for the heritage of the Crown of Naples to remain intact until his son and successor Ferdinand IV came of age.



16. Painter of Villa Giulia (Greece, 5th century BC). *Krater*. Greece. 460–50 BC. Varnished ceramic. Mixed firing, lathe-turned. 37 cm; 41 cm Ø. Museo Arqueológico Nacional (Madrid). [Inv. no.: 11010].



17. Antonio Joli (Modena, Italy, c. 1700 – Naples, 1777). *The Temple of Hera at Paestum*. n.d. [18th century]. Oil on canvas. 77.5 x 102 cm. Reggia di Caserta (Italy). [Inv. no.: 896 (1977–78)].



18. *Sistrum*. Rome. 332 BC–AD 395. Bronze. Cast. 19.50 x 10 cm. Museo Arqueológico Nacional, Madrid. [Inv. no.: 9660].

A musical instrument of Egyptian origin linked to the cult of various goddesses such as Hathor, this sistrum was among the objects acquired in Rome by Camillo Paderni (curator of the Portici museum and the king's agent in Rome for the acquisition of antiquities).

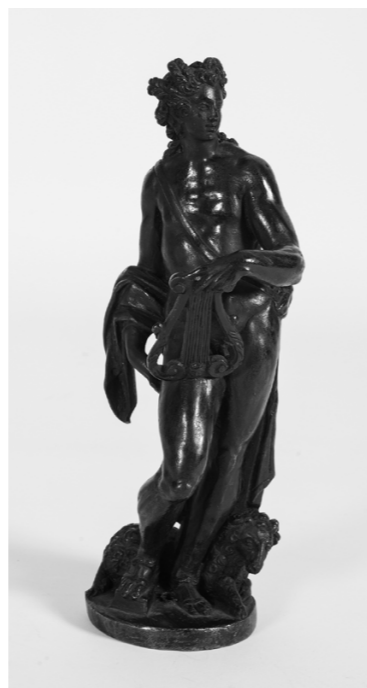
The piece, possibly made in Italy during the first centuries of the first millennium, attests to the spread of eastern cults in the Roman Empire. It arrived in Spain in 1765 together with the rest of the collection purchased by the monarch.



19. *Harpocrates*. Egypt. 664–400 BC. Bronze. Cast. 29 x 8.5 cm. Museo Arqueológico Nacional (Madrid). [Inv. no.: 2150].



20. *Gladiator mosaic*. AD 201–300 (3rd century). Glass paste and marble. *Opus vermiculatum*. 60.5 cm long x 60.5 cm wide x 5 cm deep. Museo Arqueológico Nacional (Madrid). [Inv. no.: 3601].



21. Girolamo Campagna – replica – (Verona, Italy, 1549/1552 – Venice, 1623/25). *Apollo*. Venice. 1551–1600. Patinated bronze. 27.5 x 11 x 9.5 cm deep. Museo Arqueológico Nacional (Madrid). [Inv. no.: 52882].



80. *Cinchona sp. Rubiaceae “Quina carmin”* *Flora from the Royal Botanical Expedition of the New Kingdom of Granada*. 1783–1816. Tempera on paper. 545 x 380 mm. Consejo Superior de Investigaciones Científicas (CSIC). [Accession no.: DIV. III A-1330].

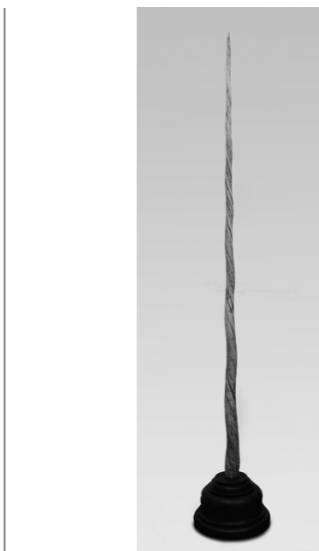


81. Anonymous – Circle of Anton Raphael Mengs (Aussig, Bohemia, 1728 – Rome, 1779). *His Majesty's Anteater*. 1776. Oil on canvas. 105 x 209 cm – with frame. Museo Nacional de Ciencias Naturales (Madrid). Consejo Superior de Investigaciones Científicas (CSIC). [Inv. no.: 0605011100003].

This well-known oil painting shows one of the American fauna that were sent to the king relatively frequently for his zoological gardens located in the grounds of the Buen Retiro Palace in Madrid.

The tradition of keeping animals from various places was a longstanding practice at the Spanish court that dated back to the Habsburg period. Continuing with this custom, Charles III had owned various animals since his Italian period. Among the most famous were the elephant he received from the sultan of Turkey when King of Naples, and the elephant and albino deer sent to Madrid from the Philippines.

This anteater, brought from the River Plate, died a few months after arriving.



82. *Narwhal tooth*. n.d. [18th century? Or earlier]. Bone. 1.98 x 11 cm Ø. Historical Collections of the IES “El Greco” (Toledo). [Inv. no.: 2376].



83. *Incisor of Mastodon angustidens*. Louisiana (United States). Miocene. Fossilised ivory. 14 x 123 x 16 cm deep. Historical Collections of the IES “El Greco” (Toledo). [Inv. no.: 2381].



84. *Ostrich egg decorated with figures alluding to Asia, Africa and America*. n.d. [18th century]. Ostrich egg. 23 high x 11 cm Ø. Historical Collections of the IES “El Greco” (Toledo). [Inv. no.: 2373].



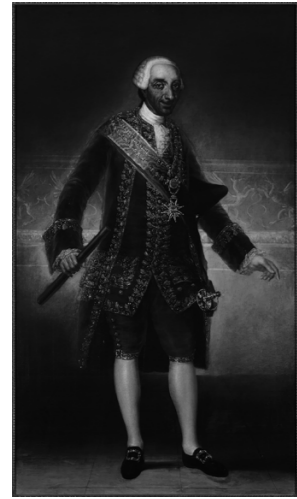
85. Anonymous. *Mexican tree*. n.d. [18th century]. Oil on canvas. 82 x 70 cm. Historical Collections of the IES “El Greco” (Toledo).



86. *Quadrant from the Malaspina expedition*. n.d. [18th century]. Wood and metal. 83.5 high x 59 cm radius. Museo Naval (Madrid). [Inv. no.: MNM 779].



87. Fernando Brambila – attributed – (Fara Gera d'Adda, Italy, 1763 – Madrid, 1834). *View of the Establishment and Port of Nutka*. 1789–94. Laid paper. Engraving. 280 x 505 mm. Museo de América (Madrid). [Inv. no.: 02271].



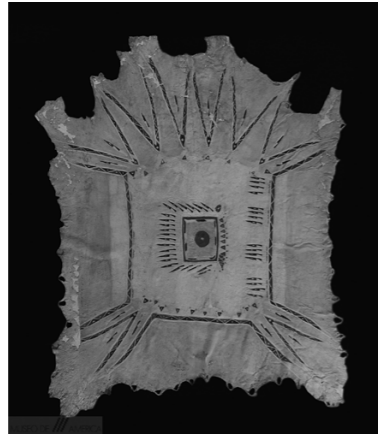
73. Francisco de Goya y Lucientes (Fuendetodos, Zaragoza, 1746 – Bordeaux, France, 1828). *Charles III*. c. 1786–87. Oil on canvas. 197 x 112 cm. Banco de España collection (Madrid).

In this portrait painted by Francisco de Goya y Lucientes, the passage of time and the burden of having shouldered so many responsibilities from an early age are reflected in the elderly king's face. For this painting, commissioned by the National Bank of San Carlos, he is attired in sumptuous court dress with decorations and holds the baton of command, a symbol of his power and authority, in his right hand.

The king died in December 1788, not long after the painting was completed, leaving a great legacy that would live on.



74. Anonymous. *Chart or geographical map of a large part of the Kingdom of New Spain...; made on the orders of His Excellency Don Antonio Maria Bucareli y Ursúa*. n.d. [Second half of the 18th century]. Manuscript, ink and coloured wash, paper on cloth. 102 x 127 cm. Plan formed by 40 pieces measuring 15.8 x 20 cm. Ministerio de Educación, Cultura y Deporte. Archivo General de Indias (Seville). [Accession no.: Mapas y Planos, México, 346].



75. *Animal hide (possibly deer)*. Before 1869. Animal hide, colouring. Tanned and painted. 230 x 221 cm. Museo de América (Madrid). [Inv. no.: 16371].

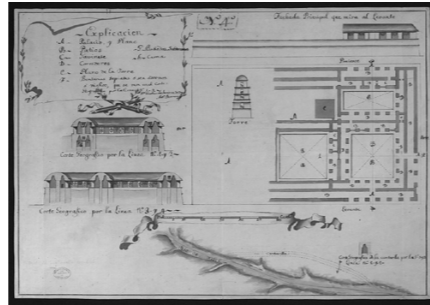


76. *Glyphic panel*. Maya. Late classical period (AD 600–900). Relief on limestone. Panel consisting of six glyphs. 41 x 33 cm. Museo de América (Madrid). [Inv. no.: 02598].

The Mayan city of Palenque, located in the viceroyalty of New Spain, was rediscovered and began to be studied in 1773.

The investigations led to the drawing of plans (such as the one on view, made by the architect Antonio Bernasconi) and copies of the reliefs decorating the walls of the ancient buildings, as well as the collecting of valuable objects such as this panel comprised of six glyphs.

The most remarkable piece recovered during this period, which also belonged to the Royal Collection, was the right leg of the throne of King Pakal of Palenque (AD 603–83). Known as the *Madrid Stele*, it is housed in the Museo de América.



77. *Façades, tower, cross-section and ground plan of the building called "Palace" in the ruins near the town of Palenque in the Ciudad Real district of Chiapa*. 13 June 1785. Manuscript, paper, wash in shades of grey with pink shading. 33 x 47 cm. Ministerio de Educación, Cultura y Deporte. Archivo General de Indias (Seville). [Accession no.: MPGuatemala, 260-1].



78. *Vessel*. 1470–1533. Chimú-Inca, northern Peru. Clay. 17.3 x 17.5 cm. Museo de América (Madrid). [Inv. no.: 10632].



79. G. A. de Manchado (Spain, active in the second half of the 19th century). *Celestino Mutis*. Copy of 1882. Oil on canvas. 125 x 95 cm. Real Jardín Botánico (Madrid). Consejo Superior de Investigaciones Científicas (CSIC). [Accession no.: Gral. CSIC 2117].



22. *Real Fabrica Ferdinanda* (Naples). *The Royal Family of Naples*. c. 1784. Soft-paste porcelain and gilt wood. 73 cm high x 63 cm wide x 44 cm deep. Museo Arqueológico Nacional (Madrid). [Inv. no.: 2003/135/1].

This portrait of the royal family of Naples, sent to Charles III as a gift of state, shows King Ferdinand IV and Maria Carolina of Austria with six of their children. An equestrian statue of Charles in Roman dress presides over the scene.

Charles III's wish to permanently supervise Neapolitan affairs sometimes hindered his relationship with his son.



23. Michele Foschini (Guardia Sanframondi, Italy, 1711 – Naples, c. 1770). *Charles of Bourbon Renounces the Crown of Naples*. c. 1759. Oil on canvas. 102 x 128 cm. Comandancia General de Palma de Mallorca, Palma de Mallorca. On deposit from the Museo Nacional del Prado (Madrid). [Cat no.: Po2427].



24. Antonio Joli (Modena, Italy, c. 1700 – Naples, 1777). *Departure of Charles III from the Port of Naples, Seen from the Dock*. 1759. Oil on canvas. 117 x 109 cm. Museo Nacional del Prado (Madrid). [Cat no.: Po3804].



25. Vicente López Portaña (Valencia, 1772 – Madrid, 1850). *Sketch for the Allegory of the Establishment of the Order of Charles III*. 1827–28. Oil on canvas. 117 x 109 cm. Museo Nacional del Prado (Madrid). [Cat no.: Po3804].



26. Mariano Salvador Maella (Valencia, 1739 – Madrid, 1819). *Charles III in Court Dress*. n.d. [Second half of the 18th century]. Oil on canvas. 131 x 96 cm. Biblioteca Nacional de España (Madrid). [Inv. no.: 520 (CEo109)].



27. Antonio Joli (Modena, Italy, c. 1700 – Naples, 1777). *View of the New Royal Palace of Madrid*. After 1762. Oil on canvas. 82 x 170 cm. Palazzo Reale di Napoli (Italy). [Inv. no.: 3993].

Here Antonio Joli, a chronicler of the main royal events, portrays the Royal Palace of Madrid built after the Alcázar burned down in 1734. The building is viewed from the right bank of the river Manzanares, near the Casa de Campo parkland.

Recognisable urban landmarks include the Segovia bridge and, on the left, the chapel of Virgen del Puerto. Although there are several known versions, this one may have been sent by Charles III to Naples to show the court the palace he would be the first to occupy.

Designed by Filippo Juvara and his follower Giovanni Battista Sachetti, the Royal Palace of Madrid is one of the greatest and most majestic in Europe.



28. Antonio Joli (Modena, Italy, c. 1700 – Naples, 1777). *View of the Calle de Alcalá in Madrid*. n.d. [Mid-18th century]. Oil on canvas. 83 x 140 cm. Fondo Cultural Villar Mir (Madrid).



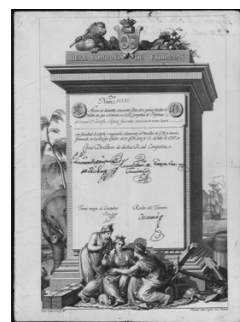
29. Anton Raphael Mengs (Aussig, Bohemia, 1728 – Rome, 1779). *Charles III*. c. 1774. Oil on canvas. 153 x 106 cm. Real Sociedad Matritense de Amigos del País (Madrid). On deposit from the Museo Nacional del Prado (Madrid). [Cat no.: Po5011].



30. Jacopo Amigoni (Venice, 1682 – Madrid, 1752). *Don Zenón de Somodevilla y Bengoechea, Marquis of La Ensenada*. c. 1750. Oil on canvas. 124 x 104 cm. Museo Nacional del Prado (Madrid). [Cat no.: P-2939].

In the 18th century the Spanish monarchs embarked on a process of reforms designed to strengthen the role of the Crown both in Spain and in the overseas territories. The aim was to boost its revenues and fund a bureaucracy and army to enhance its administrative capabilities and control its military force.

Many changes were made, but it was in the last twenty years of the century that the reforms were fully implemented. Royal companies (Philippines, 1765), Societies of Friends of the Country (Seville, 1775; Manila, 1781), new trade guilds, welfare funds (Malaga, 1776), unions (miners of Mexico), and the National Bank of San Carlos (1782) were just a few of the institutions established for this purpose.



31. Cosme Acuña – drawing – (La Coruña, c. 1758/60 – after 1814) and Fernando Selma – engraving – (Valencia, 1752 – Madrid, 1810). *Share of the Royal Philippine Company*. 1785. Engraving on paper. 35.1 x 25.6 cm. Biblioteca Nacional de España (Madrid). [Accession no.: 13080].



32. *Book of 100 shares, numbered 1 to 100, of the National Bank of San Carlos in the name of King Charles III*. 1782. Paper, velvet and silver threads. Bound. Closed 34 x 26.5 x 5 cm. Archivo del Banco de España (Madrid). [Inv. no.: Caja 3047 (shares 1 to 100)].



33. *Share of the National Bank of San Carlos in the name of the "Republic of natives of the villages of the jurisdiction of El Real de Minas de Tasco"*. 1782. Paper. 35 x 26 cm. Archivo del Banco de España (Madrid). [Inv. no.: C255 (Share 146.635)].



34. Tomás Francisco Prieto (Salamanca, 1716 – Madrid, 1782). *Medal commemorating the establishment of the Economic Society of Seville*. 1778. Cast, chased and engraved silver. 40.8 mm Ø. Weight: 35.39 g – medal with obverse side showing; 40 mm Ø. Weight: 43.95 g – medal with reverse side showing. Museo Arqueológico Nacional (Madrid). [Inv.no.:1992/81/488 (obverse) and 1992/81/489 (reverse)].



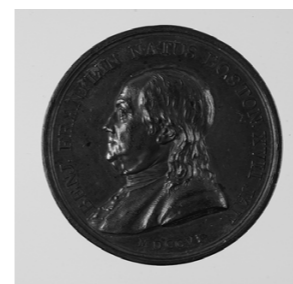
35. Gerónimo Antonio Gil (Zamora, Spain, 1731 – Mexico, 1798). *Medal of the welfare fund for harvesters of Malaga*. 1776. Gilt bronze / Silver. 60.65 mm Ø. Weight: 97.41 g – example with obverse side showing; 61 mm Ø. Weight: 101.44 g – example with reverse side showing. Museo Arqueológico Nacional (Madrid). [Inv. no.: 1992/81/478 (obverse of gilt bronze medal) and 2004/88/470 (reverse of silver medal)].



36. Gerónimo Antonio Gil (Zamora, Spain, 1731 – Mexico, 1798). *The Mexican miners' union to mark the birth of the Infante Don Fernando*. 1785. Gold. 63 mm Ø. Weight: 117.44 g – example with obverse side showing; and 63.55 mm Ø. Weight: 123.24 g – example with reverse side showing. Museo Arqueológico Nacional (Madrid). [Inv. no.: 1992/81/5404 (obverse) and 1992/81/506 (reverse)].



37. Gerónimo Antonio Gil (Zamora, Spain, 1731 – Mexico, 1798). *Society of Manila prize for trade*. 1782. Silver. 50 mm Ø. Weight: 55.61 g – example with obverse side showing; 49.40 mm Ø. Weight: 38.29 g – example with reverse side showing. Museo Arqueológico Nacional (Madrid). [Inv. no.: 1992/81/500 (obverse) and 1992/81/499 (reverse)].



66. Augustin Dupré (Saint-Étienne, France, 1748 – Armentières-en-Brie, France, 1833). *Benjamin Franklin*. 1786. Bronze. 46.10 mm Ø. Weight: 44.05 g. Museo Arqueológico Nacional (Madrid). [Inv. no.: 2009/92/7].

Significant examples of contact between Spain and the United States are the relationship between Benjamin Franklin (1706-1790) and the Count of Aranda, the Spanish representative in Paris (1773-87), and the correspondence between Franklin and Charles III's son the Infante Don Gabriel de Borbón, a lover of culture and the arts.

Franklin gave the infante a musical instrument made of fine glass bowls which he himself had invented. In return Don Gabriel sent him a dedicated copy of his Spanish translation of the Latin original of Salust's *Catiline's War and The Jugurthine War* (Madrid, 1772).

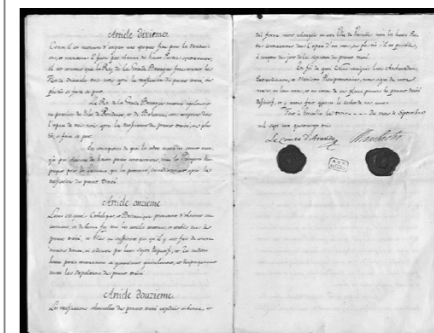
Franklin's relations with enlightened Spaniards extended to other prominent people such as the Count of Campomanes. He made the count a member of the American Philosophical Society in 1786 in appreciation for his appointment as a corresponding member of the Spanish Royal Academy of History, of which Campomanes was director.



67. Anonymous. *Medal commemorating American liberty*. [France]. 1783. Bronze. 47.80 mm Ø. Weight: 51.28 g – example with the obverse side showing; 47.75 mm Ø. Weight: 51.84 g – example with the reverse side showing. Museo Arqueológico Nacional (Madrid). Inv. nos.: 2009/92/5 (obverse) and 2009/92/4 (reverse).



68. *Letter from Benjamin Franklin to the Infante Don Gabriel de Borbón*. 12 December 1775. Paper / manuscript original. 230 x 366 mm. Royal Collections. Patrimonio Nacional, Archivo General de Palacio. Archivo del Infante D. Gabriel. Secretaria. [Accession no.: A.G.P. Histórica, Caja 34, Expediente 102].



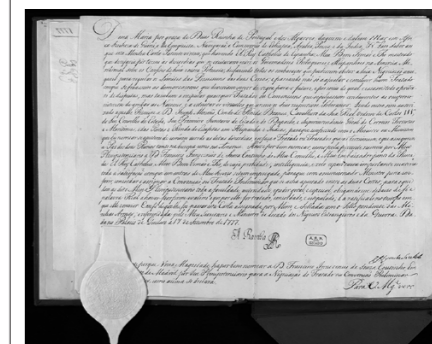
69. *Final peace treaty between Spain and Britain on the recognition of the independence of the United States, signed by the Count of Aranda and the minister Manchester*. Signed at Versailles on 3 September 1783. Paper / manuscript original. 245 x 380 mm. Ministerio de Educación, Cultura y Deporte. Archivo Histórico Nacional, Madrid. [Accession no.: Estado 3373, Expediente 13, No. 5].



70. Anonymous. *Battle off Cape Santa María between Admiral Rodney's Fleet and General Lángara*. 1780. Oil on canvas. 91.2 x 131 cm. Museo Naval (Madrid). [Inv. no.: MNM 2357].



71. Anonymous. *The Count of Floridablanca*. 1783-85. Oil on canvas. 219 x 139 cm. Comunidad de Regantes de Lorca (Murcia).



72. *Treaty of San Ildefonso on boundaries between Spain and Portugal in America*. Signed at San Ildefonso, on 1 October 1777. Paper / manuscript original. 350 x 250 mm. Ministerio de Educación, Cultura y Deporte. Archivo Histórico Nacional, Madrid. [Accession no.: Estado, 3373, expediente 4].



58. Rafael Monleón y Torres (Valencia, 1843 – Madrid, 1900). *Defence of the Morro of Havana (1 July 1762)*. 1873. Oil on canvas. 100 x 170 cm. Museo Naval (Madrid). [Inv. no.: MNM 348].



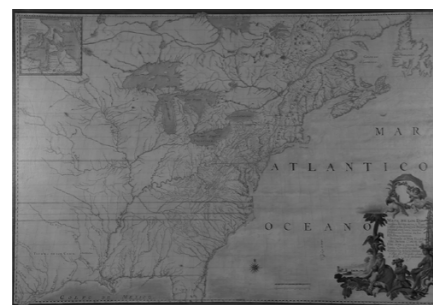
59. Anonymous. *Allegory of the Defence of the Philippines by Don Simón de Anda y Salazar of Álava (1760–1762)*. n.d. [Second half of the 18th century]. Oil on canvas. 236 x 335 cm. Museo de Bellas Artes de Álava. Diputación Foral de Álava (Vitoria-Gasteiz). [Inv. no.: 50].



60. Royal Earthenware and Porcelain Manufactory of Alcora (Castellón). *Pedro Abarca de Bolea y Ximènes de Urrea, 10th Count of Aranda*. c. 1790. Phosphatic porcelain, 45 cm high x 28 cm wide x 18 cm deep. Museo Arqueológico Nacional (Madrid). [Inv. no.: 59178].



61. Mariano Salvador Maella – attributed – (Valencia, 1739 – Madrid, 1819). *Bernardo de Gálvez*. c. 1784. Oil on canvas. 144 x 116 x 5 cm deep. Private collection.



62. John Mitchell (b. Virginia, United States, 1711). *Map of the British and French Dominions in North America*. 1780. Oil on canvas and wood. 150 x 210 cm. Museo Naval (Madrid). [Inv. no.: GF-22].



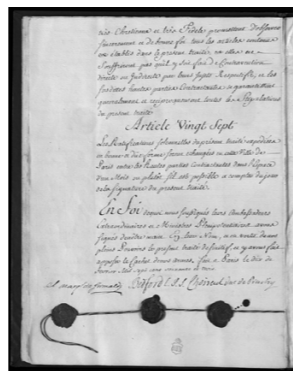
63. Joseph Perovani (Brescia, Italy, 1765 – Mexico, 1835). *George Washington*. 1796. Oil on canvas. 220 x 145 cm. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 0693].

When the Continental Congress of the Thirteen Colonies declared war on Britain on 4 July 1776, George Washington (1732-1799) was appointed commander in chief of the Continental Army.

During the war key support was provided by Charles III's Spain, which helped sustain the Continental Army from the autumn of 1776 onwards by supplying financial and material resources.

Many portraits were made of the first president of the United States (1789-97). Here he is shown in a study full of meaningful references, pointing with his right hand to the treaty signed by the two nations on 27 October 1795.

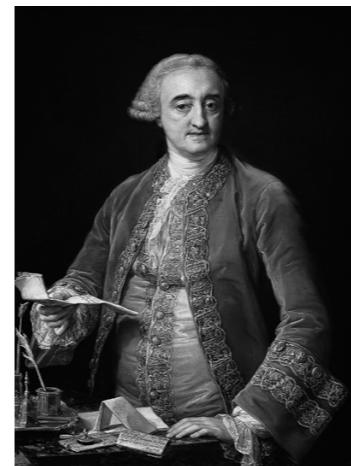
The painting was commissioned in 1796 by José de Jáudenes, the Spanish ambassador in Philadelphia, and presented as a gift to Manuel Godoy (1767-1851).



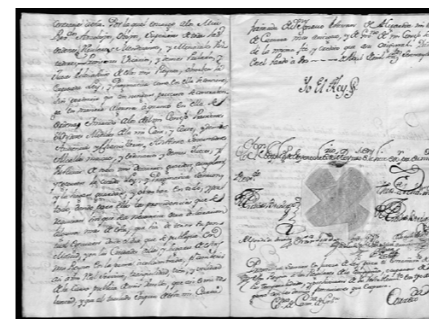
64. *Final peace treaty between Spain and Britain putting an end to the Seven Years' War, signed by the Marquis of Grimaldi and the minister Bedford*. Signed in Paris on 10 February 1763. Paper / manuscript original. 235 x 315 mm. Ministerio de Educación, Cultura y Deporte. Archivo Histórico Nacional (Madrid). [Accession no.: Estado, 3372, Expediente 7, No. 7].



65. Jean Baptiste Nini (Urbino, Italy, 1717 – Chaumont-sur-Loire, France, 1786). *Benjamin Franklin*. 1777. Fired clay plaque. 118 mm Ø. Fundación Museo Lázaro Galdiano (Madrid). [Inv. no.: 4285].



38. Pompeo Girolamo Batoni (Lucca, Italy, 1708 – Rome, 1787). *Don Manuel de Roda*. 1765. Oil on canvas. 99 x 75 cm with frame. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 0709].



39. *Original royal law on the expulsion of the clerics regular of the Society of Jesus*. Signed at El Pardo, on 2 April 1767. Paper / manuscript original with the king's initials and seal. 205 x 300 mm. Ministerio de Educación, Cultura y Deporte. Archivo Histórico Nacional (Madrid). [Accession no.: Consejos, 51491, n.n.].

In 1767 Charles III gave orders for the Society of Jesus to be expelled from all Spanish territories. It was accused of being behind the Madrid uprisings of the previous year, though animosity towards it was longstanding. Inspired by Spain, France and Naples, which were governed by the Bourbon dynasty, Pope Clement XIV dictated its suppression on 21 July 1773.

Various American Jesuits took refuge in the Papal States, where they pursued important literary careers. One was Francisco Javier Clavijero (1731-1787) from New Spain, whose early history of Mexico, *Historia Antigua de México* (1780), defended its rich indigenous past against the criticism of a few French Enlightenment scholars.



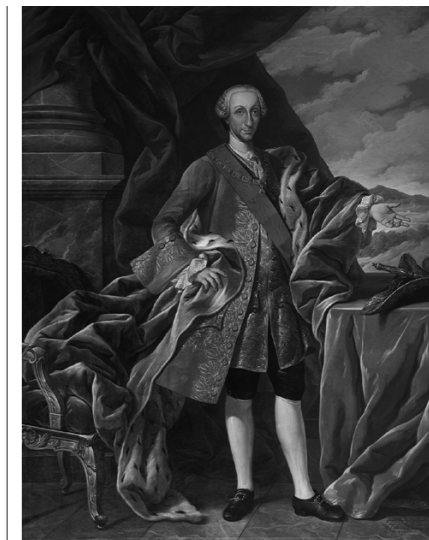
40. Manuel Camarón Meliá (Castellón, 1763 – Castellón, 1806). *Allegory of Charles III*. 1783. Oil on canvas. 91.5 x 135.3 cm. Museo de Bellas Artes de Valencia. Collection of the Real Academia de San Carlos (Valencia). [Inv. no.: 653].



41. José Alonso del Rivero (Oviedo, 1781 – after 1818). *Charles III Giving Land to the Settlers of Sierra Morena*. 1805. Oil on canvas. 168 x 126 cm. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 254].



42. Royal Earthenware and Porcelain Manufactory Alcora (Castellón). *Allegory of the Triumph of Alexander the Great*. c. 1763–65. Phosphatic porcelain. 40.5 x 32 cm. Museo Arqueológico Nacional (Madrid). [Inv. no.: 2004/74/1].



43. Antonio González Ruiz (Corella, Navarra, 1711 – Madrid, 1788). *Charles III, King of the Spains and the Indies*. 1760. Oil on canvas. 214 x 166 cm. Colegio Mayor de Anaya. Aula Magna, Universidad de Salamanca. [Inv. no.: 98738].



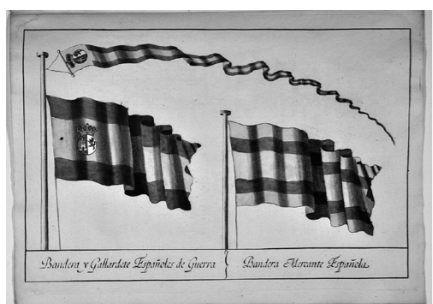
44. Vicente Suárez Ordóñez (Pamplona, active between 1795 and 1809). *Allegory of America*. n.d. (Late 18th century). Oil on canvas. 92.7 x 69 cm. Museo de Bellas Artes – Palacio de Gravina (Alicante). Collection of the Diputación de Alicante. [Inv. no.: 255].



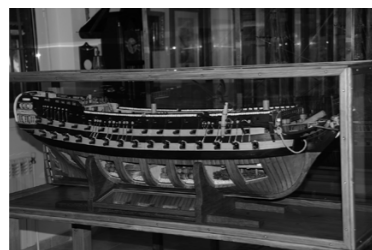
45. José Antonio Alzate (Ozumba, Mexico, 1737 – Mexico City, 1799). *New Geographical Map of Spanish North America*. 1767. Manuscript in colour; paper mounted on cloth. 211 x 177 cm. Museo Naval (Madrid). [Inv. no.: AMN 7-A-8].



46. Anonymous. *The Virgin Immaculate as Patron Saint of all the Territories of the Monarchy*. n.d. [Second half of the 18th century]. Oil on canvas. 164 x 127.5 cm. Fundación Marqués de Castrillón (Navia, Asturias).



47. *Record of the creation of the Spanish flag*. 1785. 2 folio-size sheets, printed. 30.3 x 21.6 cm. Museo Naval (Madrid). [Accession no.: Ms. 2530.1 – 2530.7].



48. *Model of the ship Rayo (1749–1805)*. n.d. [20th century]. Wood. 140 cm long x 45 cm high x 40 cm wide. Private collection (Madrid).



49. Vicente de Memije and Laureano Atlas (Philippines, active in the second half of the 18th century). *Symbolic Aspect of the Hispanic World*. Manila, 1761. Lithograph / rice paper. 1030 x 650 mm. Ministerio de Defensa. Archivo Cartográfico y de Estudios Geográficos del Centro Geográfico del Ejército (Madrid). [Inv. no.: 58].



50. Pedro José Díaz (Peru, active from the second half of the 18th century). *Manuel de Amat y Yumyent, Viceroy of Peru*. 1773. Oil on canvas. 201 x 136.5 cm. Museu Nacional d'Art de Catalunya (Barcelona). [Inv. no.: 122671-000].



51. Juan Cruz Cano y Olmedilla (Madrid, 1734 – 1790). *South America*. 1775. Engraving on 8 sheets, paper mounted on cloth. Scale 1:4000000. 228 x 175 cm. Museo Naval (Madrid). [Inv. no.: AMN GE-24].

The great cartographer and engraver Cruz Cano y Olmedilla, who trained in Spain and France and was a colleague of his counterpart Tomás López (1730–1802), produced this cartographic gem, the most complete map to date of part of Spanish America.

As well as providing geographical information, it shows the existing administrative divisions and road network. It also represents the areas disputed with the Portuguese Crown along the border between the viceroyalty of the River Plate and Brazil between 1750 and 1777, the years the two nations signed border treaties.

The fact that it showed the occupied territories caused the map to be banned and withdrawn from circulation.



52. Anonymous. *Spanish Man and Cuarterona de Mestizo [one-quarter mestizo woman] Beget Quinterona de Mestizo*. Viceroyalty of Peru. n.d. [Second half of the 18th century]. Oil on canvas. 100 x 125 cm. Museo Nacional de Antropología (Madrid). [Inv. no.: CE5247].

A product of the scholarly and rationalist zeal that pervaded the Age of Enlightenment, the so-called *casta* (caste) paintings were one of the responses to the process of racial mixing in Spanish America.

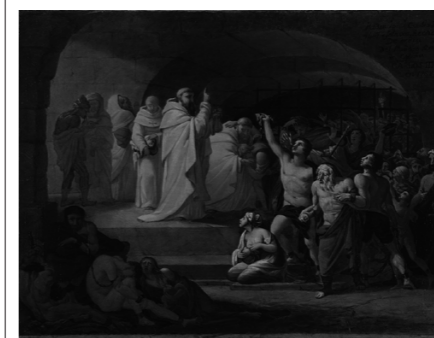
Part artworks and part historical documents, they were designed to give structure to the multi-ethnic society by establishing social boundaries, which had become very blurred. In fact their classifications, with complicated names, were out of keeping with the social reality.

The many known series produced in New Spain all consist of several paintings showing people in their everyday environments. The only Peruvian series was commissioned by Amat y Junyent, viceroy of Peru, and is housed in the Museo Nacional de Antropología (Madrid).

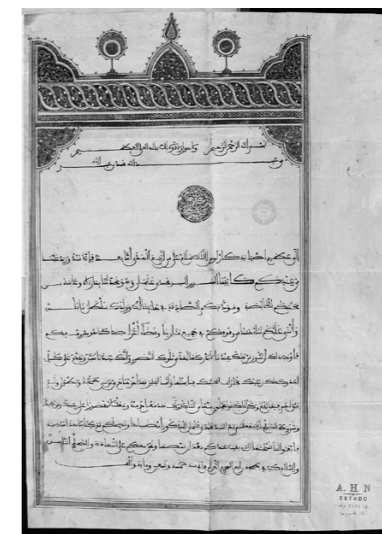


53. José Joaquín Magón (Puebla de los Ángeles, Mexico, second half of the 18th century). *From Spanish Man and Mestizo Woman, Castiza Daughter*. Viceroyalty of New Spain. n.d. [Second half of the 18th century]. Oil on canvas. 91 x 115 cm. Museo Nacional de Antropología (Madrid). [Inv. no.: CE5227].

THE MONARCHY'S INTERNATIONAL INFLUENCE.
SPAIN IN THE INTERNATIONAL SYSTEM



54. José Aparicio e Inglada (Alicante, 1770 – Madrid, 1838). *The Rescue of Captives in the Times of Charles III / Redemption or exchange of 1407 slaves on the orders of the pious King Charles III of Spain in 1768*. c. 1813. Oil on canvas. 56 x 73 cm. Museo Nacional del Prado (Madrid). [Cat no.: Po7944].



55. *Treaty of friendship and commerce between the King of Spain and the Emperor of Morocco, signed by the Count of Floridablanca and the minister plenipotentiary Mohamet Ben Otoman*. Signed at Aranjuez, on 30 May 1780. Paper / manuscript original in Spanish and Arabic. 235 x 330 mm. Ministerio de Educación, Cultura y Deporte. Archivo Histórico Nacional (Madrid). [Accession no.: Estado, 3372, expediente 14].

During the Seven Years' War, the British captured Havana (Cuba), one of the keys to America's trade and connections with the Iberian Peninsula.

These three paintings show the Spanish and British versions of the event that marked the start of the occupation: the storming of the Morro Castle by the British in 1762 and Spain's brave defence led by naval officers Luis Vicente de Velasco e Isla and Vicente González de Bassecourt.

Havana fell into British hands following nearly two months under siege. The Crown later carried out various actions to honour the memory of these two naval officers who died in combat.



56. Richard Patton (United Kingdom, 1717 – 1791). *Bombardment of the Morro Castle, Havana, 1 July 1762*. n.d. [Last third of the 18th century]. Oil on canvas. 762 x 1029 mm. National Maritime Museum (Greenwich, London), Caird Collection. [Inv. no.: BHCO407].



57. José Martín Rufo (Spain, active in the second half of the 18th century). *English Assault on the Morro Castle in Havana*. n.d. [Second half of the 18th century]. Oil on canvas. 166 x 210 cm. Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 346].