


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.

Maximo Rodriguez during the second expedition to this Polynesian island. Crafted in black dolerite, it comes from the mārae or Taputapuatea temple in Punaera.


INFORMATION ABOUT THE WORKS ON VIEW

88. Mask, Canada, Nuxa (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.: MNM 406].


90. Chi-Fu. China. n.d. [18th century]. Metal thread, gilt metal and silk. 213 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.: 13561].


92. Felipe de Castro (Noya, Galicia, 1711 – Madrid, 1775). The Naval Officer Jorge Juan. n.d. [First half of the 18th century]. Oil on canvas. 123 x 174 cm. Museo di Capodimonte (Naples). [Inv. no.: Q 218].

93. Holmén, 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.: CE1260].

94. Cape, Hawaii. n.d. [18th century]. Feathers and plant fibre. 29 cm high; 74 cm wide. Museo de América (Madrid). [Inv. no.: 13584].

95. Holmén, 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.: 13584].

96. Usee, Tahiti. n.d. [18th century?]. Oku tatu. Dolomite – black stone. 119 x 57 x 30 cm. Museo Nacional de Antropología (Madrid). [Inv. no.: E-09].


99. Stellarende 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.: MPH no. 1341].

100. Anonymous. Rito Holmén Benedict XIV. n.d. [First half of the 18th century]. Carrara marble. 78.5 x 56 x 31 cm (with podostal). Museo d’Arte Antica del Castello Sforzesco (Milan). [Inv. no.: CE1260].


102. Giovanni Francesco Pieri (Italy, 1699-1779). Charles III. c. 1755. Moulded wax. 95 mm Ø. Museo Lazaro Galdiano (Madrid). [Inv. no.: 3424].

103. 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 (79 AD). It came to Spain in 1761, and is the only original piece from Herculaneum. This fact attests to the king’s wish for the heritage of the Crown of Naples to remain intact until his son and successor Ferdinand IV came of age.

17. Antonio Joli (Modena, Italy, c. 1702 – Naples, 1777). The Temple of Hera at Paestum. c. 1700 – Naples, 1777). Oil on canvas. 77.5 x 102 cm.

Bronze. Cast. 19.3 x 10 cm.
Museo Arqueológico Nacional, Madrid. [Inv. no.: 95660].

A musical instrument of Egyptian origin linked to the cult of various goddesses such as Hathor, this instrument 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. Harpoon. Egypt. 664-401 BC.
Bronze. Cast. 29 x 8.5 cm.
Museo Arqueológico Nacional (Madrid). [Inv. no.: 2350].

20. Gladiator mosaic. 402-100 BC.
Glass paste and marble. Opus vermiculatum. 80.5 cm long x 60.5 cm wide x 5 cm deep.
Museo Arqueológico Nacional (Madrid). [Inv. no.: 3661].

Tempera on paper. 545 x 380 mm.
Museo Nacional de Ciencias Naturales (CSIC).

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 II 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.

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.: 2381].

85. Anonymous. Mexican tree. n.d. [18th century]. Oil on canvas. 82 x 70 cm.
Historical Collections of the IES “El Greco” (Toledo). [Inv. no.: 02271].

86. Quadrant from the Malaspina expedition. n.d. [18th century].
Wood and metal. 85.5 high x 59 cm radius.
Museo Naval (Madrid). [Inv. no.: MNM 779].

His Majesty’sFavorite. 1756. Oil on canvas. 105 x 209 cm – with frame.

His Majesty’s Neutral. 1789–94. Laid paper. Engraving. 280 x 505 mm.
Museo Naval (Madrid). [Inv. no.: MNM 779].

His Majesty’s Preferences. 1789–94. Laid paper. Engraving. 280 x 505 mm.
Museo Naval (Madrid). [Inv. no.: MNM 779].

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His Majesty’s Preferences. 1789–94. Laid paper. Engraving. 280 x 505 mm.
Museo Naval (Madrid). [Inv. no.: MNM 779].
A WORLD TO BE DISCOVERED. CULTURE AND SCIENTIFIC EXPLORATIONS

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.


The Maya city of Palenque, located in the vicinity of New Spain, was rediscovered and began to be studied in 1715.

The investigations led to the drawing of plans (such as the one on view, made by the architect Antonio Bernaxed) 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 603-85). Known as the Madrid Stele, it is housed in the Museo de América.


The investigations led to the drawing of plans (such as the one on view, made by the architect Antonio Bernaxed) 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.

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.: 20258].

The investigations led to the drawing of plans (such as the one on view, made by the architect Antonio Bernaxed) 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.

77. Paqueños, tower, cross-section and ground plan of the building called “Palace” near the town of Palenque in the Ciudad Real district of Chiapas. 15 June 1789. 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.: MAP/Guatemala, 260-1].

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80. Charles III in Court Dress. 1786. Oil on canvas. 153 x 106 cm. Palma de Mallorca. Comandancia General de Palma de Mallorca. [Cat. no.: P05447].

The investigations led to the drawing of plans (such as the one on view, made by the architect Antonio Bernaxed) 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.

81. 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.: P02427].

The investigations led to the drawing of plans (such as the one on view, made by the architect Antonio Bernaxed) 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.

82. Real Fábrica Ferdinandica (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.: 2005/1531].

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.

83. Departures of Charles III from the Port of Naples. Seen from the Dock. c. 1785-87. Oil on canvas. 117 x 109 cm. Museo Nacional del Prado (Madrid). [Cat. no.: P03964].

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THE SPANISH THRONE AND THE OVERSEAS REALMS

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 its 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, 1781), Societies of Friends of the Country (Seville, 1782), Societies of Friends of the Country (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.

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 (1775–81), 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 Sallust's Catiline's War and The Jugurthine War (Madrid, 1726).

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 1784 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]. 1785. Bronze: 47.84 mm Ø. Weight: 51.28 g – example with reverse side showing; 47.75 mm Ø. Weight: 51.14 g – example with reverse side showing. Museo Arqueológico Nacional (Madrid). [Inv. no.: 2009/247].


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 15, Núm. 5].

70. Anonymous. Battle of Cape Santa María between Admiral Rodney's Fleet and General Lángara. 1740. Oil on canvas. 312 x 331 cm. Museo Naval (Madrid). [Inv. no.: NNM 2397].

INFORMATION ABOUT THE WORKS ON VIEW

58. Rafael Monleón y Torres (Valencia, 1843 – Madrid, 1900). Defence of Havana (1 July 1762). Oil on canvas. 100 x 170 cm. [Inv. no.: 59178].


60. Royal Earthenware and Porcelain Manufactory of Alcora (Castellón). Map of the British and French Dominions in North America. Oil on canvas and wood. 150 x 220 cm. Museo de Bellas Artes de Alcora (Castellón). [Inv. no.: 254].

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 1786 by José de Jáudenes, the Spanish ambassador in Philadelphia, and presented as a gift to Manuel Godoy (1727–1808), 23rd Count de San Fernando (Madrid).

58. Pompeo Girolamo Batoni (Lucca, Italy, 1708 – Rome, 1787). Allegory of Charles III. Oil on canvas. 99 x 75 cm with frame. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 2004/74/1].

59. Original royal law on the expulsion of the Jesuits. Paper / manuscript original. 235 x 315 mm.Archivo Histórico Nacional (Madrid). [Accession no.: Consejos, 51491, n.n.]

60. Royal Earthenware and Porcelain Manufactory of Alcora (Castellón). Phosphatic porcelain. 40.5 x 32 cm. Museo de Bellas Artes de Alcora (Castellón).

61. Mariano Salvador Maella – attributed to. Allegory of the Triumph of Alexander the Great. Fired clay plaque. 118 mm Ø. Museo Arqueológico Nacional (Madrid). [Inv. no.: 2004/74/1].


38. Pompeo Girolamo Batoni (Lucca, Italy, 1708 – Rome, 1787). Allegory of Charles III. Oil on canvas. 99 x 75 cm with frame. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 2004/74/1].


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 355 mm. Ministerio de Educación, Cultura y Deporte. Archivo Histórico Nacional (Madrid). [Accession no.: Estado, 3372, Exposición, 5, No. 7].


66. Vicente Suárez Ordóñez (Pamplona, active between 1775 and 1809). Allegory of America. Phosphatic porcelain. 40.5 x 32 cm. Museo Arqueológico Nacional (Madrid). [Inv. no.: 5204/74/1].

64. Vicente Suárez Ordóñez (Pamplona, active between 1775 and 1809). Allegory of America. n.d. (Late 18th century). Oil on canvas. 92.5 x 135.5 cm. Museo de Bellas Artes de Valencia. Collection of the Real Academia de San Carlos (Valencia). [Inv. no.: 653].


43. Royal Earthenware and Porcelain Manufactory of Alcora (Castellón). Allegory of the Triumph of Alexander the Great. Oil on canvas. 92.5 x 135.5 cm. Museo de Bellas Artes de Valencia. Collection of the Real Academia de San Carlos (Valencia). [Inv. no.: 653].

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 (1731–1809) 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.

63. José Alonso del Riego (Oviedo, 1781 – Madrid, 1843). Charles III Giving Land to the Settlers of Sierra Morena. 1785. Oil on canvas. 168 x 128 cm. Museo de la Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no.: 653].

66. Vicente Suárez Ordóñez (Pamplona, active between 1775 and 1809). Allegory of America. n.d. (Late 18th century). Oil on canvas. 92.5 x 135.5 cm. Museo de Bellas Artes de Valencia. Collection of the Real Academia de San Carlos (Valencia). [Inv. no.: 653].

44. Vicente Suárez Ordóñez (Pamplona, active between 1775 and 1809). Allegory of America. n.d. (Late 18th century). Oil on canvas. 92.5 x 135.5 cm. Museo de Bellas Artes de Valencia. Collection of the Real Academia de San Carlos (Valencia). [Inv. no.: 653].
INFORMATION ABOUT THE WORKS ON VIEW


**50. Pedro José Díaz (Peru, active from the second half of the 18th century).** Manual de Armat y H yan, Vicinity of Peru. n.d. [Second half of the 18th century]. Oil on canvas. 101 x 155 cm. Museo Nacional de Antropología (Madrid). [Inv. no.: CE1227].


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 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 Castizal Woman, Canizar Daughter (Castiza).** Vicininity 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.: CE5247].

A product of the scholarly and rationalist zeal that pervaded the Age of Enlightenment, the so-called ‘castizo’ (casta) 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 surroundings. The only Peruvian series was commissioned by Amat y Junyent, viceroy of Peru, and is housed in the Museo Nacional de Antropología (Madrid).

**53. Anonymous. Triumph of Spain over the Moro Castle.** Madrid, 1770 – Madrid, 1791. 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 1788. 2.1813. Oil on canvas. 56 x 73 cm. Museo Nacional del Prado (Madrid). [Cat no.: P15944].

**54. José Aparicio e Inglada (Alicante, 1770 – Madrid, 1836). 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 1788. 1.1813. Oil on canvas. 56 x 73 cm. Museo Nacional del Prado (Madrid). [Cat no.: P15944].

**55. Anonymous Spanish Man and quarter-mestizo woman, Bajeta Quinterona de Mestizo. Vicinity of Peru.** n.d. [Second half of the 18th century]. Oil on canvas. 100 x 155 cm. Museo Nacional de Antropología (Madrid). [Inv. no.: CE1227].

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**57. José Martín Rufó (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. 106 x 210 cm. Real Academia de Bellas Artes de San Fernando (Madrid). [Inv. no: 345].