

**EIGHTEENTH-CENTURY SPAIN 1700-1788**

*By the same author*

A HISTORY OF ACADEMICAL DRESS IN EUROPE

A HISTORY OF LEGAL DRESS IN EUROPE

THE ENGLISH DELLA CRUSCANS AND THEIR TIME 1783-1828

A DICTIONARY OF EUROPEAN WRITERS, 1100 TO THE PRESENT

WOODFORDE AT OXFORD 1759-1776

OXFORD IN THE AGE OF JOHN LOCKE

SPAIN UNDER THE BOURBONS 1700-1833: A COLLECTION OF  
DOCUMENTS

# EIGHTEENTH-CENTURY SPAIN 1700—1788

*A Political, Diplomatic and Institutional  
History*

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A MARÍA TERESA DEÓ LAGÜÉNS,  
mi cuñada, con afecto

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# Preface

This history of Spain is a straight presentation and interpretation of facts and was written for the English-speaking world to repair a yawning gap which at present follows Professor J. Lynch's *Spain under the Habsburgs*. My work ends at 1788 with the death of Carlos III, but I hope in another book to lead the reader through the reign of his successor Carlos IV and so up to 1808, the date of his abdication, when Professor Carr takes over with his *Spain, 1808–1939*.

The reader will here find a political and diplomatic history, prefaced by an account of governmental institutions, but he will not find cultural or economic history. The omission of the first I regret, but space did not allow it; and after all anyone who wishes to learn of it will find excellent accounts of the literature in E. Allison Peers and R. Herr, the music in G. Chase, and the art and architecture in S. Sitwell and M. Sori, to name a few. The author makes no apology for not having dealt with economic history, believing that it is an artificial and dangerous game to do as some writers have done in recent times and build up an armament of ideas based on economics which have led too often to the dehumanisation of history, in this author's belief an art and not a science, and which has led to a mere playing with data and to monstrous distortions. History is men and not metal.

The conclusions which have been reached and which I lay before the reader are founded on human endeavour. Human actions are my theme, and the theme is the more interesting because humanity is fallible.

I am not ashamed to find myself at one with Lytton Strachey when he wrote in his essay on Gibbon in *Portraits in Miniature* (1931): 'That the question has ever been not only asked but seriously debated, whether History was an art, is certainly one of the curiosities of human ineptitude. What else can it possibly be? It is obvious that History is not a science: it is obvious that History is not the accumulation of facts, but the relation of them'.

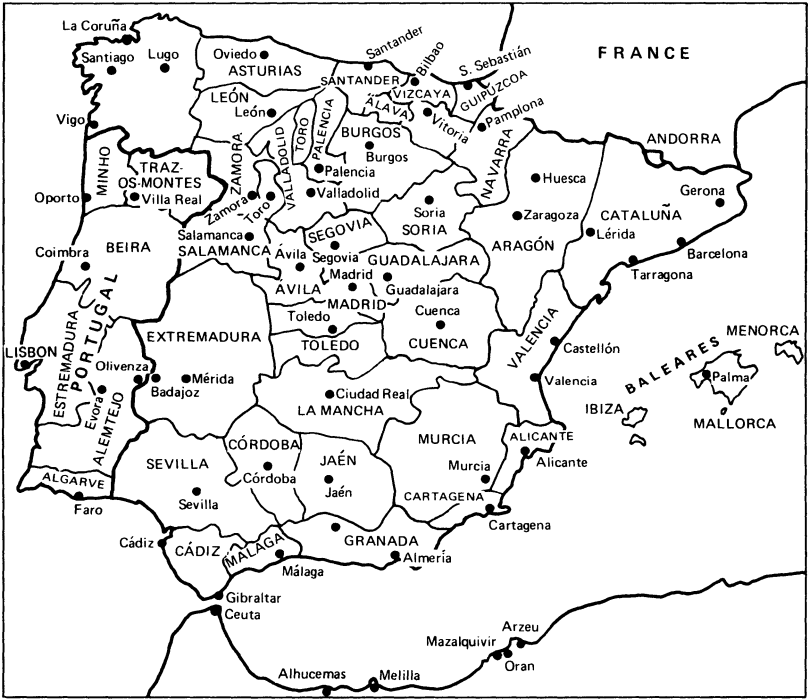
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I. Spain in the Eighteenth Century