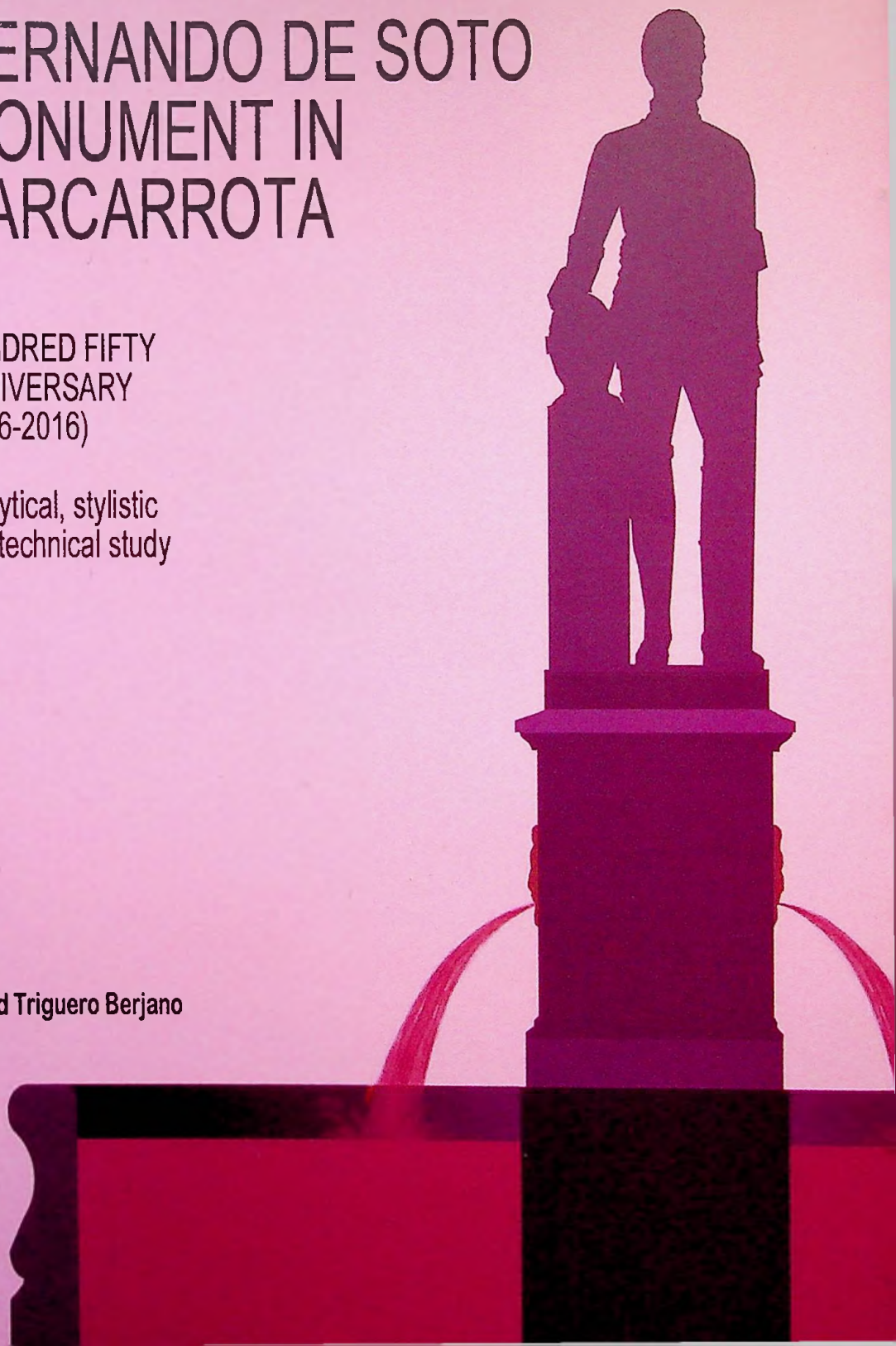


# HERNANDO DE SOTO MONUMENT IN BARCARROTA

HUNDRED FIFTY  
ANNIVERSARY  
(1866-2016)

Analytical, stylistic  
and technical study

David Triguero Berjano





**MONUMENT OF HERNANDO DE SOTO IN BARCARROTA**

**150 ANNIVERSARY (1866-2016)**

**ANALYTICAL, STYLISTIC AND TECHNICAL STUDY**

**David Triguero Berjano**

Conservator-Restorer of cultural goods.

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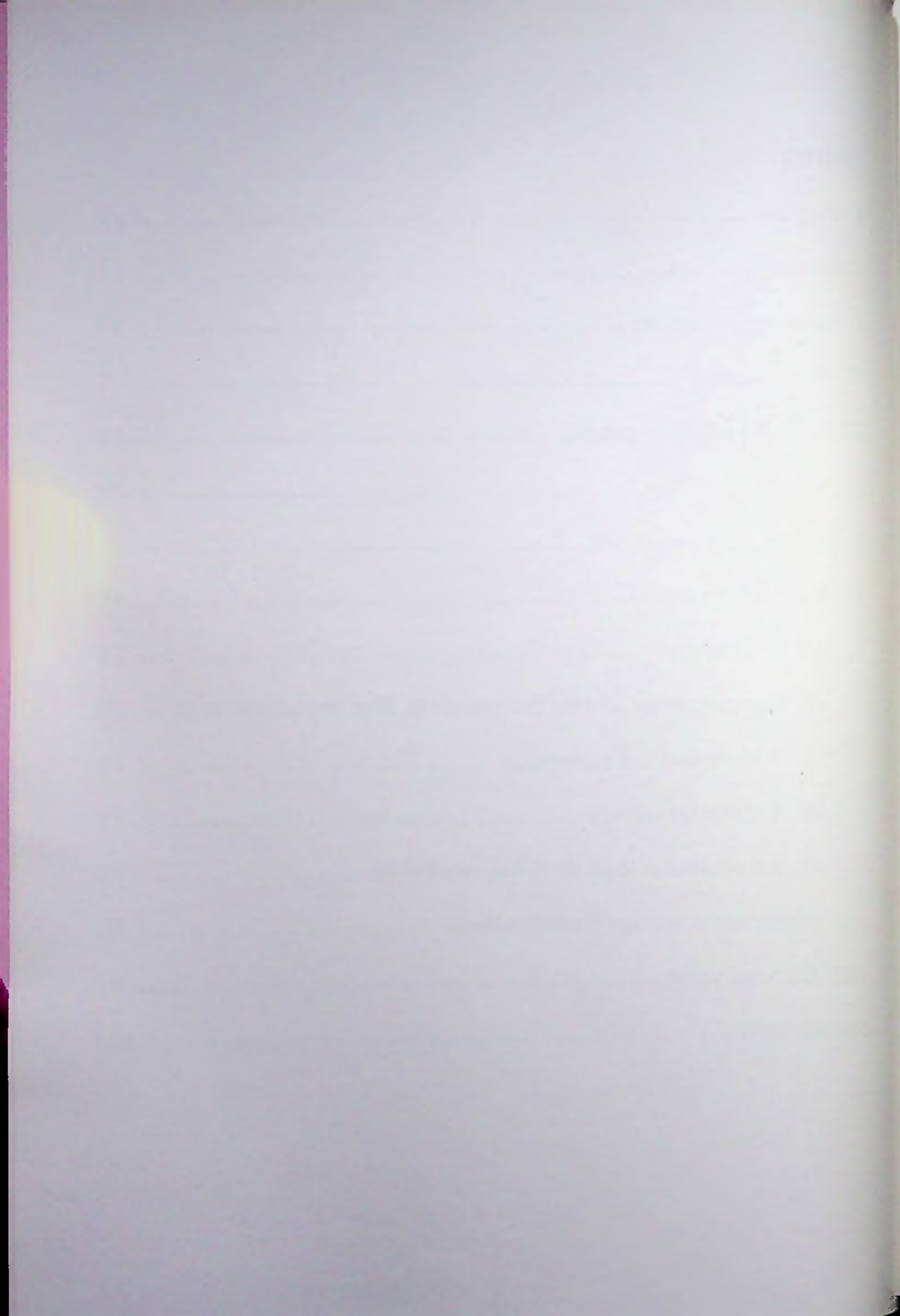
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*TO ANA AND MATEO*



## INDEX

Prologue .....	9
Introduction .....	11
I. Purpose, objectives .....	13
II. Methodology .....	15
III. Identification of goods .....	19
IV. Historical origin .....	21
V. Iconographic analysis .....	39
VI. Technical analysis .....	55
VI.1 Typology .....	55
VI. 2 Localization of the components and measurements ....	59
VI. 3 Manufacture technique .....	71
VI. 4 Materials study .....	77
VI. 5 Fortunato José da Silva workshop .....	79
VII. Restoration and/or modifications .....	85
VIII. Cultural value .....	97
Bibliography .....	103



## PROLOGUE

As Mayor of Barcarrota, once again I have the great satisfaction to preface this book dedicated to a character so beloved in our village as it is Hernando de Soto. In this case, in relation to the 150th Anniversary of the accomplishment of the monument to the distinguished conqueror who is in the Plaza of Spain. This monument was made in 1866 by popular subscription, what exemplifies the great interest that the figure of this historic character has always awakened among our neighbors, because it's also the first monument dedicated to the Adelantado and to the commemoration of the conquest of America in Spain.

This interesting and detailed study has been made by David Triguero Berjano, one of our neighbors. His career as a conservator-restorer of cultural goods, gives him a privileged view about the theme, he can join stylistic and technical reflection together with historic nature. As an example of his professional experience, he took part in several projects of investigation in the Hospital of Santa Caridad from Sevilla, center that holds one of the Baroque artistic ensembles and archival most important; or in the Patronato of Alhambra and Generalife in Granada, with the intervention project in the «Sala de los Reyes».

The research contained in this book will serve to shed light on the details and circumstances surrounding the realization of this memorial. Therefore, it will analyze the Historic context, the workshop who made it or the material history in group, providing also a carefully computer graphic recreation of the original arrangement of the assembly, thanks to the location of the original pieces.

Doubtlessly, with this publication gives us the chance to enrich our knowledge throughout a view we have never dealt with close attention, that is, the history that it's included through the material evolution of

an artistic good so known by our town which has served to bring forward the idiosyncrasies of a town, our own, so rooted to their customs.

From this lines, I wanted to express my gratitude to the invaluable collaboration of the Foundation Obra Pia de los Pizarro and Centro Extremeño de Estudios and Cooperación con Iberoamérica.

Finally, I say thank to the author of such an interesting porpoise, encouraging, by the way, to all who could be interested in our town history to enjoy this investigation project.

**Alfonso C. Macías Gata**  
Mayor of Barcarrota

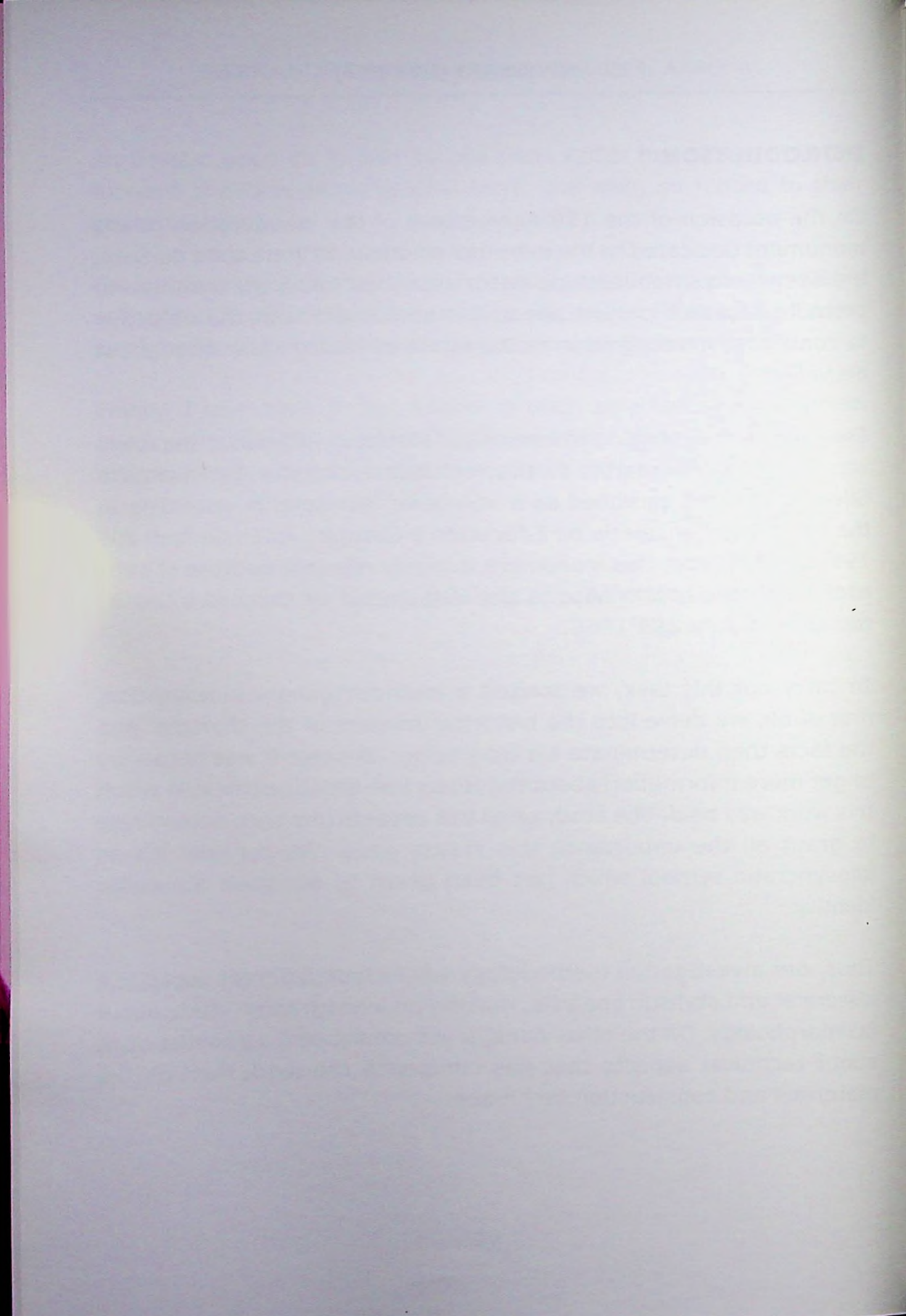
## INTRODUCTION

On the occasion of the 150 Anniversary of the inauguration of the monument dedicated to the extremeño conqueror Hernando de Soto, the Excmo. Ayuntamiento de Barcarrota, has taken the initiative to promote research project about this monument with the objective to contribute in recognition of the figure of the conquer throughout his value.

The memorial, belonging to Patrimonio Histórico-Artístico or the town, was sculpted with marble by the Portuguese sculptor Fortunato Da Silva; it appears classified as a «Singular Monument» according to the file of the Consejería de Educación y Cultura, dated on April 29<sup>th</sup> 1996. In addition, this monument is highly relevant because of being considered the first tribute to the Hispanidad or Columbus Day on the date of July 25<sup>th</sup> 1866.

To carry out this task, we started a multidisciplinary investigation, first of all, we delve into the historical context of the character and the facts than determinate his biography. Likewise it was necessary to get more information about the Historical-artistic context in which this work was held. The study of all this aspects has been determinate to grant all the importance this statue need. We consider it's an idiosyncratic symbol which has been given to our town a peculiar identity.

Thus, our investigation methodology will include different aspects: a historical and stylistic analysis, making an iconography study about his morphology. On the other hand, it will require also a scientist study about technical aspects that has composed the work through the materials and construction technique.



## **PURPOSE AND OBJECTIVES**

One aspect we want to clarify, we didn't want to focus our study about the historical character of Hernando de Soto as a main point, I mean, his adventures in America or his life context, because we consider it's a theme that has been already dealt with profusion by different historians. Therefore, the purpose of our study will talk about the cultural good known as Hernando de Soto Monument located in Barcarrota (Badajoz) in 1866.

The concepts of cultural heritage and identity are closely linked due to the fact of the symbolic dimension alluding to their meanings. Its reciprocal makes them to concepts as dynamic as it's the proper culture. By studying a work of art- like this one- we can prove as the heritage and identity concept take the same place. For this reason, we have to be aware about the cultural products are a determinate factor and a stimulus in the community and therefore, they have to be justly value. Without work art the community do not exist.

This is because the cultural heritage is built throughout several values which over the years they are transformed into a milestone that preserve the essence of a determinate culture.

The main objective in this project is to give the right value to the Hernando de Soto Monument of Barcarrota. To go deeply in the knowledge of his origin, evolution and to contribute this way to his permanency in the time, to the end, to promote the development of the culture and the community of Barcarrota. Think, this book is a cultural product derivative of another cultural product like it is the statue so this is the way we build our culture, it's the «communicative» way to create the values of our society.

Just like that, it has also constituted a purpose itself, the appreciation of the work by an artistic view considering the numerous interventions this monument has had over his history, which has distorted his aesthetic original perception.

## **II. METHODOLOGY**

An investigation methodology focus in this type of work has to be divided in two parts: diachronic (it will study the precedents and process of development of the work) and synchronous (it will analyze the social-cultural aspects that have influenced the author). For that, we need a cognitive phase through the analyze of the work and its context, considering the historic, esthetic and cultural aspect related with its construction, -materials and technique-, so the condition of conservation and long-suffering modifications.

On the other hand, the bibliography and archivist documentation give us outstanding datum to documentary evidences about this type of woks. Thanks to that we can establish a chronology of its material history.

Other one of the documentary used sources, was derived of the fieldwork consisting on the accomplishment of interviews and visiting different professionals and persons related to the monument.

To sum up, this job is based in the archivist and bibliography exploration and in the practice of a job as a professional in the conservation and restoration, that I have done for years, what it has given me the possibility to analyze, study, compare and participate different cultural goods of diversity typology, age and schools.

The effort of this study has been guided to the recompilation of as many datum has been revelant to our knowledge and value of Hernando de Soto Monument. The documentation has been a special contribution and the analyze of the disappeared pieces has given us a graphic documentation which let us disclose and compare the monument evolution throughout his material history.

The infographics, you will find in this book, are unpublished, unknown, because they have been done just only for this project, in exclusive.

So, the methodology answer to a structure cognitive and operative process, which reflect the actions carry out and let us give a viable, logical and feasible answer to the questions that are around this historical monument.



**Hernando de Soto sculpture**



**General view of the monument**

### III. THE IDENTIFICATION OF THE GOOD.

**CLASSIFICATION:** Artistic heritage

**DENOMINATION:** Hernando de Soto Monument

**LOCALIZATION:**

**Province:** Badajoz

**Town:** Barcarrota

**Located:** Plaza de España

**Location:** The center of the square.

**IDENTIFICATION:**

**Typology:** Marble statue

**Style:** Neoclassical

**Datation:** 1866

**Author:** Fortunato José da Silva and workshop

**Material:** Marble

**Technique:** Carving

**Measurement (high,width, deep):** 480 por 440 por 440 cm.

**Inscriptions, mark, monogram, signature, and approval elements:**

In this monument we can observe two types of inscriptions, the legends in the front and the back part of the monument and the signature from the workshop where it was made.

**DESCRIPTION:**

Monument in honor to Hernando de Soto, an extremeño conquer and discoverer.

**USE OR ACTIVITY:** Urban furniture.

**LEGAL CATEGORY AND ANOTHER DATUM:**

**Protection status:** «Singular Monument» As is dated in the case file of Consejería de Educación y Cultura de la Junta de Extremadura with date April 29<sup>th</sup> 1996

**Owner:** City Hall of Barcarrota



#### **IV. HISTORICAL ORIGIN**

The village of Barcarrota has the privilege to be the first one to dedicate one monument in commemoration to the Conquest of America. It was built in 1866 to the figure of Hernando de Soto. (Cañedo, 1929,pg.9)

The origin of the project is related to the historical moment that we lived in those ages (XIX Century) and the evolution of enlightened thinking in Spain. In fact, it will be from the enlightenment when changes start to come up and the concept and feelings about artistic goods put into value its forming and evocative capacity: it exists a reflexion and thinking around the art and its meaning in the community in order to wake up the protective conscience of our history and heritage. It'll be from this moment when the concept «historical-artistical monument» is developed, promote by the European anti-imperialistic environment which help to wake up a deep nationalistic feeling because of the Napoleonic conquest and the plunder of the national goods.

As a result, the different European countries had the need to make up their national conscience and, for it, they deepened its roots looking for their culture and history origin. The Middle Ages became historical-artistic period of time with higher value, together with the art forms of the antiquity. With the desire to recover traces of the past expeditions were launched to meet the ancient works in their hometowns, it expands towards the phenomenon of Grand Tour that had begun to take shape a century earlier. Unavoidable destinations will be cities like Rome or Paris, full of ruins to dig, sowing this way the seed what it would be the archeology. In Spain it will start the first reconstructions in the Alambra of Granada, over the years it became to be part in the Grand Tour itinerary and nowadays is the most visited National Monument.

For romantics, the Medieval art per excellence was the Gothic, that is why in the *XIX Century* appeared in Europe the Neogothic movement and it will become into national style of many countries like Germany, France or England. In such a way, they are carried out in such style new buildings and restored medieval buildings and ends the ones that were left unfinished.

Romanticism in Spain belatedly development towards European countries, it will be from 1830 when a group of intellectuals understood, introduce and spread the romantic sensitivity based in the national historicism. (1)

The national identity and the historical conscience became the main ideas in the Spanish Romanticism, those concepts were really important for the artistic creations, following the Paris models. We can emphasize Seminario Pintoresco Español (1836-1857) managed by Mesonero Romanos, Francisco Pi, Pablo de Piferrer y José María Quadrado.

An example come to show us the interest for the antiquity about the art and the national history, it'll be the edition that the Royal Chalcography will do of series of portraits of illustrious Spanish, projected by Secretaría de Estado in 1788. One of the principal objective was to publicize abroad the great engravers of Spain and encourage the arts and the science throughout the chalcography.

---

(1) Based in the idea of Herder, German Preromantic, who promoted the study of the culture Egyptian, Oriental and Arabic. He considered the culture as a politic way to wake up the nationalist feeling because he felt the nature of this felling product of the interaction of several heritage factors ( the race, the traditions and the language)

RETRATOS  
DE  
LOS ESPAÑOLES ILUSTRES  
CON UN EPÍTOME  
DE SUS VIDAS.



DE ORDEN SUPERIOR.  
EN LA IMPRENTA REAL DE MADRID.  
SIENDO SU REGENTE D. LÁZARO GAYGUE. *1791.*



Inner front page of the Retratos de los Españoles Ilustres edition with epitome of their lives edited by the Real Calcografía of Madrid in 1791

On the other hand, -maybe the most important aspect- with this graphic edition it was intended to announce the heroes of the homeland, those characters who had made glorious the Spanish memory as it is specify in the prologue:

*«Only the King would undertake a work of this nature: The big objective to excite the vassals in view of the images of their heroes the noble desire to imitate and even exceed them; and the tendency well known of the King to promote the Arts and the good taste, and all that could contribute to the good and gloss of his Kingdom, they didn't ask for more than the faintest memory, or a slight hint of the company» (E.I. 1791)*

The series aims to provide a catalog of exemplary models of «illustrious men of a nation» with a historical view aimed at an audience of «real lovers of the homeland» and destined to «excite to the view of the image of their heroes, the noble desire to imitate them»

The series was form by 114 portraits, increasing with six more engraving among the years 1882 and 1889 in an attempt to continue the collection. The series was published through notebooks in which it appeared six portraits join with the character's biography. This way the formal characteristics of the series are specified which pay attention to the planning of the notebooks and to the technical criteria of the different picture cards:

*«In notebooks of six picture cards, four of the literary subjects engraved on stripes and two for soldiers and politician to the style of Bartolozzi in black, together with an impress sheet with the compendium of the character's life [...] this way, or staple it'll be a work it won't devalue the name who invented it first.»(2)*

---

(2) Letter of Diego Antonio Rejón de Silva to the Floridablanca Count, August 19<sup>th</sup> 1788. AHN, State, leg. 3231.

Therefore, in the publication of the biography it mix together two distinguished languages: the engraved portraits and the bibliographic epitome, two ways of approaching the illustrious Spanish representation in the reconstruction of their memory.

The chosen people to this series were distinguishes people in arts, literary, military and policy(3), it means whose professions were as religious, soldiers, nobles, writers, artists, thinkers, scientifics, politicians... among them we can stand out Miguel de Cervantes Saavedra, Francisco de Quevedo Villegas, Luis de Góngora, Juan de Ávila, the archbishop Palafox and Mendoza, the cardinal Francisco Ximénez de Cisneros, the renaissance architect Juan de Herrera, Alonso Cano, José de Rivera, Bartolomé Murillo, Diego Velázquez Gonzalo, Fernández de Córdoba, (The great Captian), the grand Duke of Alba, Garcilaso de la Vega, Gaspar Guzmán y Pimentel, Count Duke of Olivares, even the craftsmen of the series José Moñino, Count of Floridablanca and Pedro Rodríguez Campomanes among others

An important place was destined to the conquest, as it was with Hernán Cortés, Francisco Pizarro, Vasco Núñez de Balboa and Hernando de Soto.

As we can observe big part of the illustrious people who were part of the series belonged to the «Gold Century» (S. XVI), a great moment for the series for its importance in the Spanish History.

---

(3) Carrete Parrondo, 1987: 525-26. National Calcography 2005, I: 13-25

The engraved portrait of Hernando de Soto was drawn by José Maea in 1795 and engraved by Juan Brunetti in 1797(4), which portrait and bibliographic epitome was published in 1797, it being part of a eleventh notebook. In 1819 was published the nineteenth and last notebook.

Seventy nine years after the publication the notebook of Spanish illustrious portraits, the village of Barcarrota will dedicate the one it would be the first monument to the figure of Hernando de Soto, echoing this the provincial press.

The monument of Hernando de Soto in Barcarrota (Badajoz) was made in July 25<sup>th</sup> 1866. The tribute to the conquer was supported by popular subscription being D. Joaquín Portella,(5) the Mayor in that time. The first mention we have about the monument was published in *Cronicas de Badajoz* newspaper in August 13<sup>th</sup> 1866. The news were as follow:

*« .....We are glad to inform to our readers that in Barcarrota's village has been raised an elegant but at the same time simple monument, to the famous conqueror of Florida, Hernando de Soto*

*Lovers of the glory of our province, we have often lamented the indifference of our civilians and been our ground the cradle of Hernán Cortés, Pizarro, Balboa, and many others, honor and glory of Spain, it hadn't been raised any monument to perpetuate the*

---

(4) Maea earned 440 reales in March 1795 and Brunetti received 3000 reales in May 1797

(5) Joaquín Portella Vargas, was a lawyer. He was Mayor of Barcarrota in the beginning of 1863. He was a son of the Lieutenant Colonel Juan Portella Terrosota and María Asunción de Vargas y Argüello and he was married with Francisca Vargas y Sánchez Arjona

*memory of those illustrious sons. Therefore, we have to celebrate that the inhabitants from Barcarrota had been the first to fulfill this sacred duty, and it's this act more laudable when neither its category nor its riches, this town is not consider one of the first in the province; however the monument has been supported by his inhabitants with anyother official help. [...] This is a proof about what towns can do when a sentimental national honor guide them.*

*Congratulations to the town of Barcarrota for these improvements and principally for the memory dedicated to immortalize the glories of a so glorious son. We only have the feeling that this is the first and only one that exists today in our indolent province.....»*  
(Anon., 1866)

THEODORE E. INGLETON SUBSISTENT MATERIALS

See publication on line first: 2010.11.10.031988 for early view

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

The title "Theatre of the World" is a play on words. It is a play on the word "theatre" which means a place where a play is performed, and it is also a play on the word "world" which means the whole of the human race. The title is a metaphor for the play, which is a story of the human race. The title is a metaphor for the play, which is a story of the human race.

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La información de los datos de los países en desarrollo, se basa en los datos de los países en desarrollo que se han publicado en los informes de los países en desarrollo.

### Critica de Kuhn:

## 1b. 57E44

[illegible][illegible]

transmutar. Logo, a escolha de in-  
terlocutores e temas conversacionais  
que favoreça a interação e a construção  
de novos e variados significados, in-  
clui a participação progressiva de  
partes e a sua reatualização, no des-  
envolvimento de mudanças e processos  
de reatualização, da interação social e, tam-  
bém,

[illegible][illegible][illegible][illegible][illegible]

Para lo que estamos más interesados, el hecho de que los grupos minoritarios, como los hispanos, los negros y los asiáticos, se estén volviendo más conscientes de sus propios intereses y de sus necesidades, y de que estén organizándose para defenderlos, es una buena noticia. Pero, ¿cómo se relaciona esto con la política exterior? ¿Por qué debería preocuparse el gobierno de los Estados Unidos por lo que ocurre en las comunidades de inmigrantes en el extranjero? ¿Por qué debería preocuparse por las necesidades de los inmigrantes en el extranjero? ¿Por qué debería preocuparse por las necesidades de los inmigrantes en el extranjero?

Aspirin, in combination with  
fibrinolytic therapy, is superior to

[illegible]

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[illegible][illegible]

1980, and the 1980s. The 1980s were a period of rapid growth for the U.S. economy, with the economy growing at an average rate of 3.5% per year. This growth was driven by a combination of factors, including a strong recovery from the recession of the late 1970s, a period of high inflation, and a strong recovery from the recession of the late 1970s. The 1980s were also a period of significant technological advancement, with the development of the personal computer and the Internet. This technological advancement led to a period of rapid growth in the U.S. economy, with the economy growing at an average rate of 3.5% per year. The 1980s were also a period of significant social and cultural change, with the rise of the AIDS epidemic and the end of the Vietnam War.

10. The above is subject to introduction of any bill during the next Indian Budgetary Session to amend it further. As things are, however, the bill is intended to be introduced in the next session and is expected to be passed in the next session.

28



A laudable aspect about the news is it outline the effort this poor town did, without economic resources, to lead to good term such as big project. We have to remember Spain at the beginning of the XIX Century suffer the Oranges War and between 1808 and 1812 the Independent War will affect directly to the town. An important datum, in this period of time, is the population increase, being 2.610 inhabitants in 1811 and double at the end of this Century (Gómez Galisteo, 1988. pag. 122). Although the epidemics of plague and cholera made this incrementation go slow, it was registered one hundred diseased in 1855 (Gómez Galisteo, 1988, pag. 136)



**View of the monument from the castle tower in the 70<sup>th</sup>.**



**View of the village of Barcarrota in the XVII Century**

Detail painting «Virgen del Soterraño appearance»

Juan Armida F. 1770

Ntra. Sra. Sta. María del Soterraño church. Barcarrota (Badajoz)

The state of preservation in which the public buildings were, was pathetic as it's said at the end of the XVIII Century regarding the Castle-fortress and the City Hall:

«[...] *There isn't more buildings that the ruin Castle [...]*»  
(Audiencia, 1994, pg.238)

«[...] *There is a City Hall but in such a bad state that threatens ruin [...]*» (Audiencia, 1994, pag. 213)

One of the biggest movements of infrastructure renovations in Barcarrota started in 1853 the City hall bought the Castle-fortrees to the Duke of Berwick and the Alba and Count of Montijo (AHPB,1853)

Just a year after, the land and the moats surrounding were auctioned, becoming the Society Plaza de Toros to the construction of a bull ring in the inside of the fortress. Whole the inside structure was dismantled, cutting the top of six of the seven towers,(6) to rebuild a new building as its new usefulness. The same way, and at the same time, the remodeling in the City hall was carried out closing the hallways existing in the front of the building. (AMB, 1854)

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(6) It decided to maintain the tower, which it's maintained nowadays because of the respect to the distinguish Casa de Montijo by the favors given to this village.

In the same news in Badajoz's newspaper is talked about the construction of a new public furniture in town:

*«Before finishing this outline, we have to say that so this work as three fountains, pilares and public washing places built in this village, it's thank to the Mayor D. Joaquín Portella, supported for whole neighborhood who has contributed to these and they have been built without any help of the municipal account. [...]» (Anon., 1866)*

In the middle of the XIX Century Barcarrota is in a period of remodeling all around the town and its origin and energy was supported by an influential social class.

D. Luis Villanueva y Cañedo (1824 – 1902) is going to a main person in our study. He was member of the highest illustrated society of Barcarrota. His education, academic training and professional trajectory will influence decisively in Barcarrota in the XIX Century. He graduated in law, philosophy and language, becoming member of the highest culture illustrate institutions of Madrid.

- Real Sociedad Económica Matritense de Amigos del País en 1844
- Member of the Real Academia de Historia en 1845
- Socio del Ateneo Científico y Literario in 1845
- Académico profesor de la Matritense de Jurisprudencia y Legislación in 1845

His academic training let it be closer to the writer figure of the illustre extremeño Juan Pablo Forner (1756-1797) passionate nationalist and defender of the Spanish culture, as he showed in his work *Oración apologética por la España y su mérito literario* (1786) as an answer to the disdainful trial of Masson de Morvilliers in the *Encyclopédie Méthodique* (1782) «¿Que se debe a España?» This work was made as Count Floridablanca order.



**Hernando de Soto monument in the 90<sup>th</sup>.**

The Young Villanueva y Cañedo, on a prodigious way, will get most of the written work from Forner, and his personal file also. It's not strange that the relationship that the writer had with the Count Floridablanca, could have some of the notebook of the Illustrious people of Spain or some proof of the engraved stamp of Hernando de Soto and its bibliographic outline, knowing that the 11 notebook in which the figure of Hernando de Soto was for the first time edited, the same year the writer pass away in 1797.

In any case, we must advice that in 1843, the year when D. Luis Villanueva graduated in the Central University of Madrid, those notebooks were sold in the hand engraving of the National impress per 44 reales (old spanish currency)each - with six portraits and their live epitome- and you could also get each portrait along for six reales.(7) Knowing his inquisitiveness and the social and cultural circle where he was around, it's not too strange he got this collection. More than ever when the conqueror Hernando de Soto epitome mention the town of Barcarrota, as the place where he was born.

From 1847 to 1853 he lived in Cáceres, where he was a teacher for three years and he belonged to the Academy of History in Cáceres province.

Due to a brain complaint and by medical prescription he came back to his original town, Barcarrota and their meadows, taking his time to care about his farms, agriculture and livestock. Since then, together with someone else, Luis Villanueva y Cañedo will become one of the principal members or the illustrate society with more influence in the urban and cultural reconstruction of Barcarrota.

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(7) We obtain this Information from Boletín Bibliográfico Español y Extr anjero o Periódico de todo lo que se publica en España (1840-1849) (Hidalgo, 1843, pp. 348-349). It was registered the movement of the editor industry, repertoire of antique books, rare or news. That collection was probably part of the D. Luis Villanueva y Cañedo library. He was a great bibliophile. He had the most important libr ary all around Extremadura.

We have to remind that in 1854 he took part in the Plaza de Toros Society, who built the bullring into the Castle-fortress (Hermosell, 1998, pg. 28); on the other hand, he was always considered as the promoter for the monument to the conqueror of Florida (1866). Years later, in 1892 he wrote and publish the Hernando de Soto biography.



**D. Luis Villanueva y Cañedo promoter  
of Hernando de Soto monument in 1866**



## V. ICONOGRAPHY ANALYZES.

We can find the most direct reference about Hernando de Soto, throughout one of the member of the expedition who took part in the conquest: The Portuguese Fidalgo de Elvas, who told about the Florida expedition, and it was published in Elvas (Portugal) in 1557.

Afterwards, most of the historical studies have been made in an indirect way, that is, the authors didn't meet Hernando in a direct way, they were based in the reports from other people who met him, as we can find in the work *Historia General y Natural de las Indias*, by Fernández de Oviedo in which its first part – form by 19 volumes- was published in Seville in 1535 and the first book in its second part, in 1552. On the other hand, the Inca Garcilaso de la Vega published *La Florida del Inca o Hisoria del Adelantado Hernando de Soto* in 1605. As we say, although both writers didn't meet the conqueror personally, the Inca Garcilaso de la Vega left us the only one phisical description exists:

«[...] more than middle body, good air, looked fantastic by foot or on a horse. He had a happy face, [...] brown skin, [...]» (Vega, 1892, pg. 252)

Therefore, his iconography representation has been indirect too, based in different models. This stereotyped image it part of the iconography repertoire of the figure of the conqueror, created through stamps and engravings made in the XVI Century to illustrate the publications in which a was recollected a report of the explored regions in the New World.

In the case of the figure of Hernando de Soto, we can say the Barcarrota's monument is based in a series of pictures, illustrations and engravings that belonged to the final iconography of the extremeño conqueror.

The first graphic illustration we have about the conqueror, we found it in a work of a historian, Antonio Herrera y Tordesillas (Cuéllar, 1549 – Madrid, 1626), basically in *Historia general de los hechos de los castellanos en las Islas y Tierra firme del mar Océano que llaman Incias Occidentales* known as *Décadas*. It's considered as « The first General History of America », made in four volumes organized in eight *Décadas*. The four first ones, were published in the Royal printing house in Madrid, in 1601. In them we can find the events occurred since 1492 to 1531; after that, in 1615 the same printing places, published the remaining four where they relate the events till 1554.

Apart from the most important historical content of the work, a special and important circumstance to our study has been the quality and value of the image that illustrate it. Each one of the eight *Décadas* it is preceded by an independent illustrated front page, engraved in copper. Those representations keep a similar structure, made of a central frame where the edition datums are located – title, author, editor, etc...- and the representation of four angular medallions followed with the representation of different scenes in a rectangular frame in which are represented the events joints to the discovery and conquest by the figures engraved in those medallions. In them appear the most important conqueror and discoverer figure and we can consider they are the most approximate we can ever have.

The medallions resource is a constant in the art in the first half of the XVI Century and it was answering to a conception humanist of the merit and the reputation, becoming its maximum expression the medal with portrait(8)

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(8) Its importance consisted on express and define the character personality in the fingerprints of his face.

of classic inspiration based in the numismatic (Pope-Hennessy 1985, pag. 85). On the other hand we have to consider the proliferation of illustrate literary works in this decade, just like graphic editions, which drew the personality of those antiquity illustrate people as it is the case of *Effigies virorum bellica virtute illustrium tam Graecorum* (Barreiro, 2011, pp. 152-169) among other works (Torrijos, 1993).

Talking about the medallions used in the works of Antonio Herrera is reasonable to add that his objective was to pay homage to those historic figures and therefore it is not as important the real look as if its set features related to the figure character and the historical events than are remarkable.(Artero, 2004, pp 22-23)



**Tenth Década front page of Antonio Herrera (1549-1626)**

The adelantado Hernando de Soto appear in the tenth front page of *Década* it being part of one of the angular medallions in that front page, sited at the bottom right; it's represent with the bust cut below the chest. In the portrait highlights the noble bearing because of his expression, his glance, his hair cut, his mustache and beard. Although the format is limited, the conqueror is represented with armor, like the iconography model that Tiziano designed to Emperor Carlos V Armado.



**Portrait Carlos V armor**

Juan Pantoja de la Cruz (1553-1608)

Óleo sobre lienzo; 181,5 x 96 cm

National Patrimony. El Escorial, Real Monasterio de San Lorenzo

In the first illustrations of the 1601 editions, the captain, admiral, etc... portraits- the ones appear with armor- keep reminiscence of the Roman or Medieval time, as it's the case of the helmets and morion than was worn by Bartolomé Colón, Vasco Núñez, Cristóbal de Olid and Gonzalo de Sandoval o Diego de Almagro. (Montero, 2012, pg. 34).

However, in the portrait of Hernando de Soto, as we said before, it follow the style of knight warrior of the XVI Century.

We find a clear example in the *Carlos V Armado* portrait made by Tiziano en 1548 in Augsburg with full body, dressed with armor,(9) white boots and with the symbols of Imperial Majesty – the baton, the sword and the helmet on the desk – and the order of Toison de Oro. This picture had an enormous success in the court, becoming to the official style and the highest spreading of the Emperor triumphal representation. Lots of different version were made by court painters. Between them we stand out three paintings in charge of Felipe III to Juan Pantoja de la Cruz to the monastery El Escorial (Campo, 2010, pag. 223)

This portrait, like its copies, becoming the reference of style to represent the different people who have to illustrate the series of illustrious people. This derived in a «pollution of the portraits» therefore they lack rigor and documentary veracity. Even so, we must not forget, the purpose of the series, i to promote the national feeling since those illustrate men, didn't depend as the credibility of the models as if they were recognizable through the stereotyped represented. So, although the original meaning of the work is lost through the transformations, we have to be on a count that the work adopt new meaning ones it's reinterpreted the way. (Bialostocki, 1973, pags. 111-124).

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(9) The armor was made by Desiderius Helmeschmid in 1544.

In the particular case of the Hernando de Soto's illustration it exist in the front page of *Década* from Antonio Herrera, it's adopt the framing and position of the model of Carlos V made by Tiziano although the image was inverted – maybe because of the art of the calcographic engrave invert the image when the stamp is made. As we can value in our study this picture will influence in a determinate way into the final iconography configuration of the figure of Hernando de Soto.



**Portrait comparison of Juan Pantoja inverted and the medallion of the  
Década of Antonio Herrera**

Antonio Herrera's work had a huge success at the time it was published and few years later it was traduced into Latin, French, German, Dutch, and English, making twenty new editions. Between them we can talk about Jan Baptist Verdussen edition in Amberes in 1728 – in Spanish and with enriched with new illustrations into an all page.

In this case, the engravings were copied from the engraving collection of Teodoro Bry (1528 – 1598) but executed in a crudest way, most of them are signed by Bouttats (García, 2010). In the fourth volume(10) appear an engraving in the middle of which we can see the figure of Hernando de Soto. In this case, it's about an interpretation of the medallion of the 10th front page of Antonio Herrera published in 1615. This time the format is rectangular represented in 75% to the waist. The face characteristics are very similar to the previous engraving, taking account the attire also we can see the armor. Beyond the half waist representation, the most newest iconography aportation of this engraving is the appearance of the sword in his left hand that show an arrogant attitude as well as the background scenery that give a perspective sensation.

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(10) It appear in the edition of Bautista Verdussen, Merchant of books, 1728.- 4v., in the sixth Decada, first book, chapter XV, pag. 20.



Tenth Década illustration edited by Jan Baptist Verdussen in Amberes  
in 1728



**Portrait comparative that Juan Patoja copied from Tiziano inverted and the engraved of Hernando de Soto in the Tenth Decada illustration edited by Jan Baptist Verdussen in Amberes in 1728**

This engraved looks to be based in the medallion of the 10<sup>th</sup> front page of Antonio Herrera in 1615, but in his iconography expansion it coincide with the Carlos V portrait made by Tiziano in 1548



HERNANDO DE SOTO:

*Estuvo uno de los descubridores y conquis-  
tador del Perú, recorrió toda la Florida y conquistó  
sus naturales inmensos hasta entonces, murió  
en su expedición el año de 1542 a los 42 de su edad.*

**Hernando de Soto engraved**

Draw by José Maea and engraved by Juan Brunet

Retratos de los Españoles Ilustres

Published in 1797 in the eleventh notebook

But, definitely, the model which will determinate the conqueror iconography of Hernando de Soto to the cited monument in Barcarrota belong to the engrave which takes part of the series of «*Retratos de los Españoles Ilustres*» published in 1797 in the 11<sup>th</sup> notebook by the Royal Calcography.

As we have said before, this illustration of Hernando de Soto, was drawn by José Maea in 1795. For it, he received the amount of 440 reales and it was engraved by Juan Brunetti in 1797, who received 3.000 reales (V.V.A.A.,2004, pag. 124). It's about an engrave realized over a copper sheet by etching technique, with touch of burin, becoming its real dimension 0,374 x 0, 252 metres.

The engrave represent the conqueror Hernando de Soto in a rectangular format, in half of his body and the 75% of it, his expression show firmness and self control, his pose show us calm, bravery, leadership, success. Dress with a complete armor, the right hand in the sash and the other in the handle of the sword. Just in the back part, in the right side of the figure, we can see the helmet and the baton on the buffet; the background consist in a vegetable landscape. All of it enrolled in a rectangular frame and under it there is a sheet with an inscription.

The visual analysis of the engraved belong to the typology of man with arms in the XVI Century, imposed since the Italian Renaissance in the conquers and discoverers representation. His iconography ones again, answer to the established diagrams in the classic traditions of the XVI Century portraits, that it's built with the reiteration of the same gestures, poses and specific stages to be able to be easily recognized by people. (Burke, 2004, pag. 102)

Among the most curious elements of this illustration we can see the General Captain(11) sash, localized on the waist and tied on the left

side. In its origin it was a band with carmesí color, wore on the left shoulder and crossed under the right arm. It was a symbolic and distinguished cloth which use started on the XVI Century. The finality of it, was recognize the nationality of the fighting forces which participated in the war; so the French wore those clothes in white, Saboya in blue, the Pope forces in white with the pope's key and the Spanish in red. Since 1701, with the Borbones arrival, the band started to be a sash worn on the waist. Because of that, José Maea, represent the sash following the normative of the moment, anachronistic aspect to the figure of Hernando de Soto.

In this way, in the same series of «*Retrato de los Españoles Ilustres*» are represented Vazco Nuñez de Balboa(12) and Fernando Alvarez de Toledo, Great Captain of Alba,(13) among others, following this iconography, in other words, with the band crossed over the shoulder.

In the case of The Great Captain of Alba, the portrait was copied of the Tiziano original picture. Once again, as we can observe the principal document to represent the figures of numerous portrait were the noble's collections like Alba's house or the protrait gallery of the Escorial high library.

According to the existing documentation in 1791 it was sent to the painter José Maea to the Escorial, where «he drew till twenty heads[...] to finish his draw after it and engrave them in the notebook collection. He was one month and several days».

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(11) The Emperor Carlos V named him Adelantado, General Captain of all discovered lands and Governor of Cuba.

(12) Drawn by José Maea and engraved by Juan Barcelón in 1794. It was part of the tenth notebook. (V.V.A.A., 2004, p. 122)

(13) Drawn by José Ximeno and engraved by Bartolomé Vázquez and published in the second notebook (V.V.A.A., 2004, pp. 151-152)

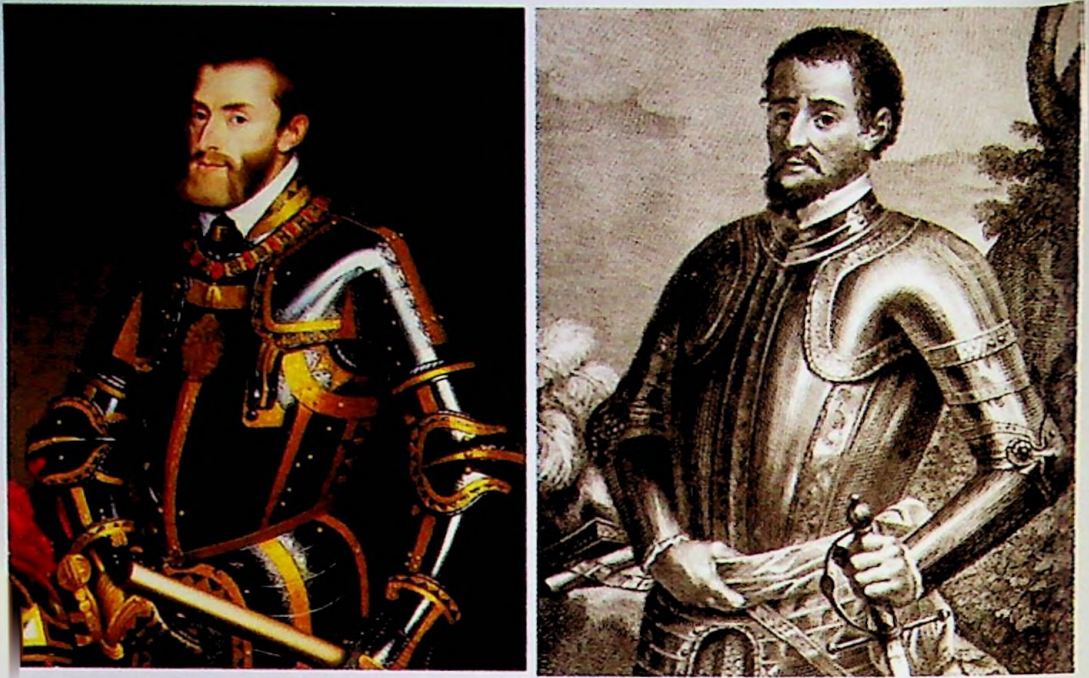
It's obligate to remind that Maea was the artist that draw the most part of the engraved pictures making a total of 53 illustration of the 114 portraits that were published between them the one of Hernando de Soto (Molina, 2016 pag. 50).

His work consisted in copy the original portraits existing in the Escorial Collection about the importance figures for the famous series, that could be of different format and composition ( natural size portrait, busts, profile, etc...) The drawer responsibility was determinative because he had to design the according format and the stagin to all of them.

One example is the figure of Hernando de Soto, in which José Maea, use as a model a copy that Juan Pantoja made of Carlos V portrait by Tiziano.(14) We have to remember that this picture was used as an inspiration to make the medallion of the *Década* of Antonio Herrera published in 1615, it is important to see the detail of the helmet on the left side.

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(14) Let's remember the copies which were made of Tiziano portrait to Carlos V, ordered to the painter Juan Pantoja de la Cruz. The first one - half- length- It was made in 1599 and the others two -full body- in 1605 and 1608 (Campo, 2010,p. 223)



**Portrait comparative that Juan Pantoja copied from Tiziano inverted and the Hernando de Soto engraved drawn by José Maea and engraved by Juan Brunet in *Retratos de los Españoles ilustres*, published in 1797 in the eleventh notebook**

Because of that, we must consider the sculpture of the monument of Hernando de Soto, made by Fortunato José da Silva workshop in 1866, was based in the engrave of the series do *Retratos de Españoles Ilustres*, edited by the Royal Calcography and published in 1797 in the 11<sup>th</sup> notebook.

The sculpture was made following faithfully the composition and the elements that appear in the illustration. In this case, the conqueror is represented standing, forehead with a slight turn to the left, its position is in *contraposo*, that is, his right leg is straight and in tension, supporting the body weight while left leg slightly flexed at rest. The left arm is flexed, while the hand rest on the sword, like in

the engrave; however, the right hand rest on the helmet which is on a base, compositional devise inspired in the engrave but transferred to the three dimensionality of the work. He wears a complete armor following the design that will realize to Carlos V the blacksmith Desiderius Helmschmid, in 1544 (Campo, 2010, pag. 223). The General Captain and Governor of Cuba is represented, at the same time, in agreement with the engrave of Retratos de los Españoles Ilustres, with the anachronistic sash tied to the left waist, dressed with a complete armor, with the only difference that, his right hand is not in the sash, it's standing on the helmet, this composition is more appropriate according to the three-dimensionality of the sculpture.



## VI. TECHNIQUE, MORPHOLOGICAL-STYLISTIC ANALYSIS.

### VI. 1. TYPOLOGY.

The monument dedicated to Hernando de Soto is a civil work that it's part of the urban furniture in the town of Barcarrota.

As we said before, the first news we knew about this monument it was published in Crónicas de Badajoz, newspaper on August 13<sup>th</sup> 1866 where we can read a short but interesting description about the monument just in the moment it was set.

*«[...] In the middle of a small promenade, into the public square of this town, it has been placed three meters and 1,6 meters in diameters circular fountain, decorated with a circular stands too; in the middle of this fountain in the altitude of 7,2 meters, it has been lift a graceful floor stand of Doric order, one meter high, and on top of it it has been set the sculpture of the Conqueror, in only one piece and with natural size: The figure rest on its right foot, resting its left hand on the broadsword, and the right on the helmet with the attitude to be ready to go to fight. His armor is dress with a Great Captain sash: his face express his value and his noble heart the one that distinguished him from others. Whole monument is a rich piece of marble from Cintra, made it in the workshop of Fortunato José da Silva famous sculptor and jeweler. (Nota; It's important to say the circumstances of what the most illustrate Portuguese nobleman helped to Soto in his conquest. Also the Lusitanian craftsmen had contributed to perpetuate the memory of those facts. [...]) (Anon., 1866, pag. 1)*

How the reader can observe the description of this monument it's not like we know it nowadays in the principal square of our town. It's trajectory throughout the time and the material history, has been transformed, due to the likes and style, distorted the idea under which it was originally concept.

The tribute to the Florida conqueror was made in the beginning to be a fountain sited in the middle of the principal square in town, named as a Plaza de la Constitution, and before Plaza Real, nowadays is Plaza de España (Rubio, 2006). just in front of the City Hall main door, built on the same time to. (AMB, 1854).



**Infographic restoration of Hernando de Soto Monument in 1866**



## **VI.2 LOCALIZATION OF THE INTEGRAL ELEMENTS AND MEASUREMENTS**

Nowadays we just can only observe three pieces which has been conserved in his original position: sculpture, principal base and second base.

Thank to the description made in Crónica de Badajoz, newspaper – the one was made few days after it was inaugurate- and to the investigation job made too, we have been able to locate the absent pieces(15) and this way to be able to realize a computer graphic reconstruction as it was conceived.



**State of conservation of different pieces.**

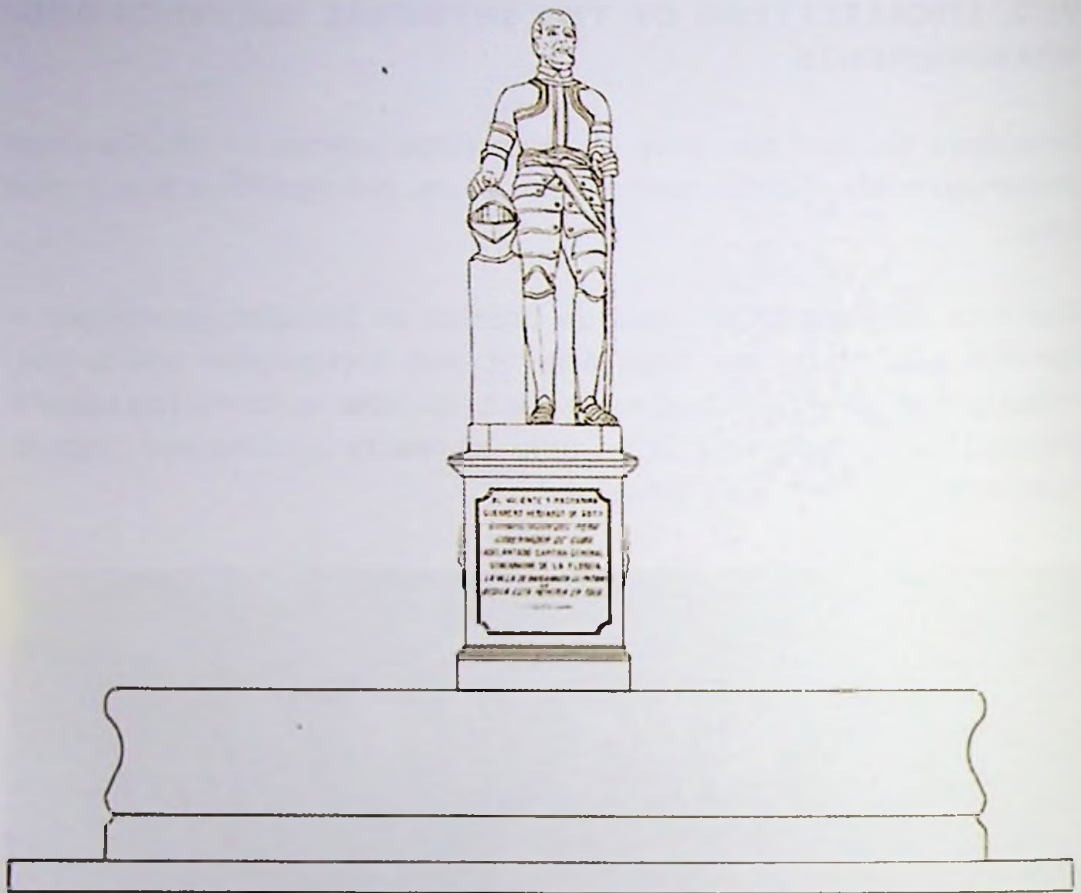
**They were part of the cup and steps in the fountain of the Hernando de Soto Monument.**

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(15) Nowadays the pieces are conserved in a garage owned by Eduardo Arce Cardoso, this garage was sold by Ángel Pérez with the pieces inside.

## HERNANDO DE SOTO MONUMENT IN BARCARROTA

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**Infographic restoration of the origin of the Hernando de Soto Monument  
in 1866**

**Front view.**



**Infographic restoration of the origin of Hernando de Soto monument  
in 1866  
Right side view**

## HERNANDO DE SOTO MONUMENT IN BARCARROTA

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**Infographic restoration of the origin of Hernando de Soto Monument  
in 1866**

**Back view**



**Infographic restoration of the origin of Hernando de Soto Monument  
in 1866**

**Left side view**

This monument in its origin was a circle fountain, called cantora (singer) because of the sound of water falling out of the tap into a base. It was formed by three fundamental parts and to different at the same time, made on marble. One was a cup, built for 12 marble carving pieces assemble one to each other with carving tabs in the same piece and metal pins. It was 0,77 meters high and 0,2 meters thickness, becoming the situation of the piece in a inner diameter of 3,2 meters and a outer one of 3,6 meter more less.

In the middle of the cup, over his first base (with a measure of 0,78 meters high, 0,76 meters thicker, and 0,66 meters dip) it was the Neoclassical rectangular base (1,02 meters high, 0,71 meters thicker, and 0,61 meters dip). The decoration of this last base is simply, with molding and straight lines. In the front part of the base we can read a simply inscription engraved in the marble:

*To the bravest and magnanimous warrior  
Hernando de Soto.  
Conqueror of Peru,  
Governor of Cuba.  
Adelantado, General Captain  
and Governor of Florida,  
The town of Barcarrota, his country  
dedicate this monument in 1866" (Anon., 1866)*

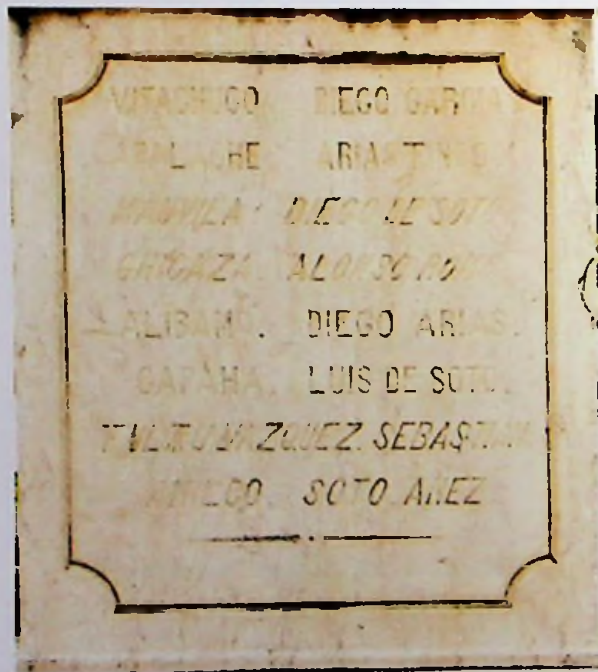


Front inscription of the base

At the opposite side -framed the same way- it's say the name of the most famous battle in Florida, and the Captains and soldiers names who were born in Barcarrota, were together with Hernando de Soto at that time.

Vitachuco	Diego García
Apalache	Arias Tinoco
Mauvila	Diego de Soto
Chicaza	Alonso Romo
Alíbamo	Diego Arias
Capaha	Luis de Soto
Tula	F. Sebastián
Anilco	Soto, Añez

(Anon., 1866)



Back inscription of the base

In the other sides of the base there are two relieves like lion's heads, and the water(16) came from their mouths, this was the usual iconography motif used in this type of civil monument since the antiquity and a clear symbol of power. Likewise in the cited article, it says it is as an allegory to the «Spanish courage»



**Detail of a lion head, it pour water from its mouth**

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(16) The water from the fountain in the Hernando de Soto Monument drained together with the fountain in Plaza de la Virgen de Soterraño in the Pilar de San Juan. (Álvaro Rubio, 2006)

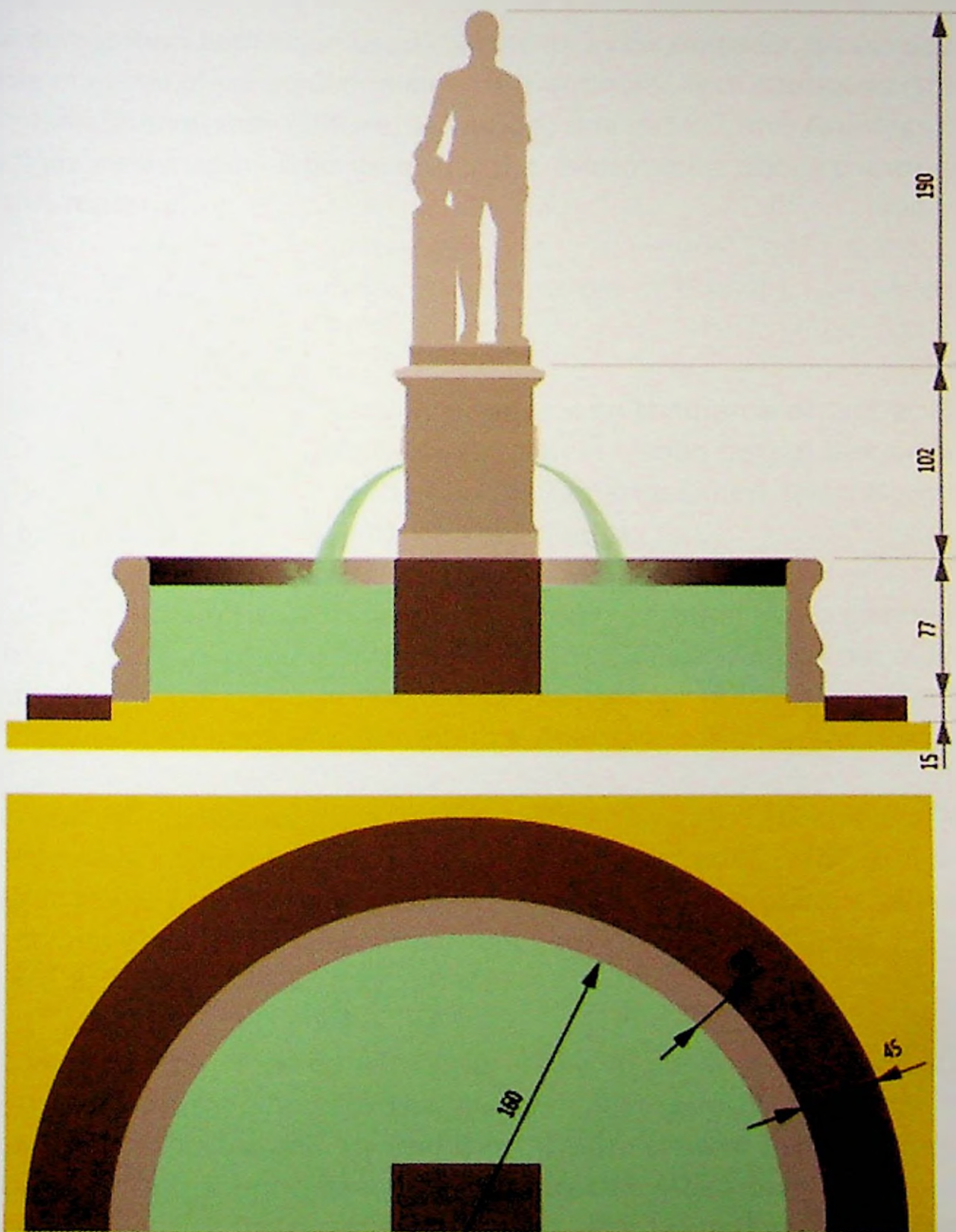
On top of the base it is the sculpture of the conqueror made in one piece and in a natural size, this sculpture is 1,95 meters high, 0,65 meters thicker and 0,55 meters dip. The base is rectangular and with octagonal form.

As we have described before, the sculpture is made following the model from the 11<sup>th</sup> notebook of the series Retratos de los Españoles Ilustres edited by Real Cartografía, published in 1797.

To this constitutive elements we would have to had the circular stairway made in granite, formed by a step with 12 pieces(17), 0,45 meters over the cup and 0,15 high.

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(17) Nowadays there are just only 9 pieces left.



**Approximate measurement of the Monument in its origin**



### VI. 3 ELABORATION TECHNIQUE.

The elaboration technique used marble as a raw material, it's an usual noble material of construction since the antiquity, with special tradition in the Mediterranean culture. It will be, one more time, Crónicas de Badajoz newspaper, who gives us the information about the origin of this material.

*«[...] Whole monument is rich marble of Cintra [...]» (Anon., 1866, pag. 1)*

Although in several publications appear with the name of Cintra, the real name is Sintra, it's a Portuguese town in Lisbon district that belong to the antique Lusitania, in the geographic area called Ossa Morena, it's a rich zone of marble with a great quality.

Its origin is about the process of direct sedimentation being commune to find pink color-scheme and orange-golden, depending on the quarry or its depth. It's more important characteristic is the abundant of marine fossil reminds of different size, that gives it different texture.

This type of marble was too used as a floor covering, because of its sedimentary nature that let it be cut in straight angle. The Romans used it in his funeral monuments. After that, it has been used into the church decorations and monuments because it had a great quality. (Fusco & Mañas, 2006, pag. 26-28)

This mass is transformed with one of the more antique process as it's the sculpture. Through the cut, engraving and abrasion, it's obtained the specific and wanted form. In the case of our monument, in the function of importance and about the make part, the pieces were created with the direct and indirect technique both at the same time. Direct technique in the quarry or indirect or assisted.

The direct engraving, of quarry – in the case of the pieces that take part of the cup in the fountain- its execution was based in some basic geometric planning as a perpendicularity and proportionality, made in a direct way over the raw material, without need of intermediate models. So, most likely this pieces were directly engraved in the marble block guided by geometric references according to a previous design.

**Detail about the texture that present the monument nowadays**



On the other hand, the base and the sculpture has been made through an indirect technique.(18) This means the accomplishment of a sketch or previous model made of clay in a lower or equal scale to the real one in marble. The modeling is the additive process throughout the forms are made in a direct way using a plastic or malleable material, like mud or clay. This process is made by the sculptor or the workshop teacher.

Once the model is made in mud or clay, they made an exact copy with the real material and size, in our case, marble. After that, it's obtained the volume of the sculpture by different methods of indirect techniques by mechanic systems as movement of point like method of squared pattern, of plummet, method of the three compasses, of cage and set square, of crosspiece a carrier, and to industrial level the pantograph. There are lots of different tool to use: hammers, chisels, rasps.... In the case of the Hernando de Soto sculpture we can prove the use of a dental chisel in the top base of the sculpture, leaving a particular texture on it. To finish the monument for sure, it has been used different materials and tools to obtain various textures and the polishing. (like pumice stone, emery and wax).

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(18) It's about a technique that by a mechanic system and with the help of different measure instruments (compass, plum, rulers, patterns...) let the sculptor to set several specific points in the block that allow a mayor agility by the time to pass the sculpture from one material to another.



**Detail of the sculpture base where we can see the use of a dental chisel**

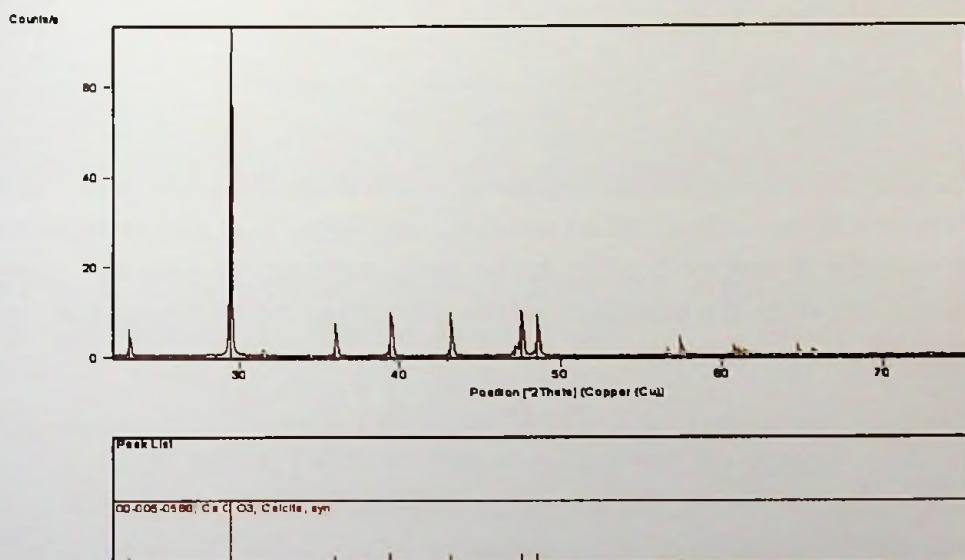


## VI. 4. STUDY OF MATERIALS

Through the collaboration with the investigation group pCultural+3i (Cultural patrimony: intervention, investigation and innovation) of the Facultad de Bellas Artes of the Universidad de Sevilla and the collaboration also of the Instituto de Ciencias de Materiales de Sevilla it has been made a scientific analysis of the work.

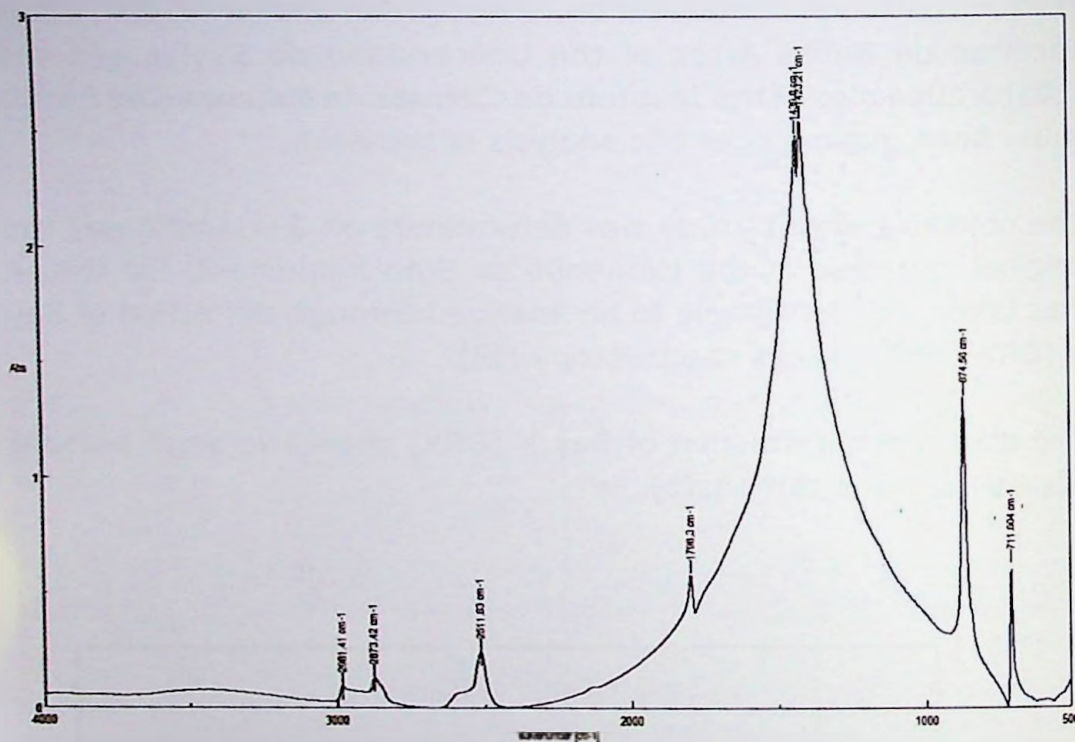
The objective of this study was determinate on a scientific way the original materials of the Hernando de Soto monument. For this, it was taken a small sample to be analyzed through diffraction of Ray X (DRX) and infrared spectroscopy (IR).

The diagram of diffraction of Ray X (DRX) show two small amount of calcite (calcic carbonate)



**Diagram of Diffraction of Ray X (DRX)**

The study by infrared spectroscopy (IR) shows the presence of characteristic bands of carbonate.

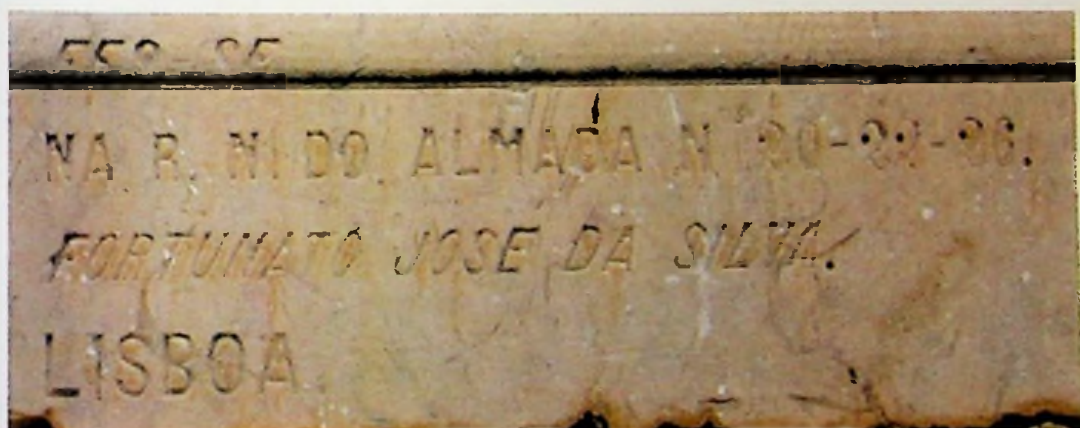


With the obtained information we can conclude that the composition of the sample is calcite (calcic carbonate) coinciding with the marble characteristic that it's showed in the pattern of the Portuguese zone of Sintra.

## VI. 5. FORTUNATO JOSÉ DA SILVA WORKSHOP

Since the origin of Hernando de Soto Monument, was connected the work to the Portuguese sculptor Fortunato José da Silva. We obtain this information in the same work directly because it's signed down of the principal base in the low left angle. The inscription says:

FES – SE  
NA R. N. DO ALMADA Nº 20-22-26  
FORTUNATO JOSÉ DA SILVA  
LISBOA



The legend is made through abbreviation and in the natural sculptor language, Portuguese. The translation is:

IT WAS MADE  
IN NOVA DE ALMADA AVENUE Nº 20-22-26  
FORTUNATO JOSÉ DA SILVA  
LISBON

The signature is a workshop typical inscription. In it, gives us the workshop address, Nova Avenue in Almada sited in numbers 22, 24 and 26. Under it the name of the sculptor, Fortunato José da Silva and at the end gives us the region that belongs to Lisbon.

During the process of this investigation, we have asked about the figure of Fortunato José da Silva and his training; we couldn't find any artistic academic formation. In collaboration with Doctor Francisco Ferreira Queiroz, investigator and specialist in Portuguese sculpture, it's possible that Fortunato was an ornamental stonemason and he could be the workshop owner, it can be proved he was active in the middle of the XIX Century. It was a workshop dedicated to make gravestones and funeral monuments typical of the Portuguese romanticism. It was a custom of this type of workshop for the craftsmen and professionals not to have an artistic formation although they were called sculptor. In fact, in the news of *Cronicas de Badajoz* newspaper, it says it was built «[...] in the workshop of a distinguished and solemn sculptor.[...]»

As a general rule, when a difficult work is on board, this type of workshops order the previous models to a sculptor. His jobs consisted in orders to reproduce the establish models in the workshop or based in engraved and pictures. (Queiroz, 2010, pag. 239)

Fortunato's workshop could be one of the most famous workshops related to the funeral monuments in the region of Lisbon. It turns out to be very disconcerting this workshop was selected to make the Hernando de Soto Monument because it would be the only public monument this workshop would build.

If we pay attention to the artistic production of Fortunato da Silva's workshop we can find several works in the Cementerio Alto in Lisbon signed by S. João

When we make and stylistic comparative study of the Hernando de Soto sculpture with other works from the same workshop, we can find similar modeling, engraving and composition in the face, saving the iconography differences. For example in the San Peter sculpture which is located in one of the mausoleum in the graveyard of Abrigada in the town of Alemquer belong to Lisbon district too.



**Saint Peter sculpture in a mausoleum in the graveyard of Abrigada in the village of Alemquer (Lisbon)**

We can observe the equal style and technique, in the form of the head, the oval face, the nose and the way to execute the low part of the face, mouth and beard, with the wrinkle naso-labial bulky and marked and the rounded and pronounced chin.

On the other hand, an important aspect about the monument in Barcarrota is that it's the first monument in the province dedicated to a conqueror, as it was said in Crónicas de Badajoz newspaper. But it's not only that, Don Luis Villanueva y Cañedo in his biography to Hernando de Soto, named it as « the first monument which was

dedicated in Spain to the glorious Conquest of America»(Cañedo, 1929, pag. 9). Year later, the City Hall of Barcarrota contributed with donations to build the monument of Columbus in La Rábida (Huelva) in 1877 (Diputación Provincial de Huelva, s.f., pags. 18-19); after that it will be set the monument of Columbus in Barcelona made because of the Universal Show of 1888; The equestrian monument to Francisco Pizarro in Trujillo in 1929. This information gives us an idea about the earliness of Barcarrota initiative.

Because of the Ibero-American Exposition in Sevilla in 1929 a square was dedicated to the conquerors with different sculptures about conquerors of America like Christopher Columbus, Francisco Pizarro, Vazco Núñez de Balboa, Juan Sebastián Elcano, Rodrigo de Triana y Hernando de Soto.

In this time, the conqueror of Florida had his monument in front of the Granada Pavilion and represented standing, dress with armor and his back cover with a broad coat. In his right hand he had a sword sinking on the floor and the head raised was uncover. This sculpture together with the Columbus and Vazco Núñez de Balboa one, were moved to Jerez de los Caballeros (Badajoz). The Hernando de Soto sculpture was renewed in 1969 by González Grotta, the son of the sculptor who made it. He covered the head with a helmet and he also changed the sword position.

After that, between 1959 and 1960, it was ordered to the extremeño sculptor Enrique Pérez Comendador (1900-1981) a Hernando de Soto monument for a Museum in Bradenton (Florida). Finally it's represented standing, dress with an armor and a cape, with a firm and front attitude, the sword standing in front and the helmet in the other hand. (Huerta, 2010, pag. 216)

It won't be the only work made by Pérez Comendador to the conqueror. Years later, through the Society The knights of Bradenton in Florida, it was inaugurated an equestrian monument of the conqueror in 1974.

There is an exact copy of this last sculpture built by the City Hall in Badajoz in collaboration with the Exma. Diputación Provincial de Badajoz, inaugurate in 1981- the only equestrian monument of Badajoz- nowadays sited in Avenue Tomás Romero de Castilla (Huerta, 2010, pag. 217)

Finally, it will be the town of Barcarrota who will dedicate last monument to Hernando de Soto in the year of 2000, it was ordered a equestrian sculpture to Luis Martínez Giraldo, a sculptor born in Barcarrota. It's about a work in which the author combined different materials in its execution: bronze for the sculpture, forge iron for the horse and granite as a base.

In this time, the conqueror appear gathering on the stirrups- this position according to the legend the conqueror had per hours when he was hurt in one of the fights-(19) dressing an armor and a helmet, holding the bridles with his left hand while he guarantees the lance with his right hand to the fight. (Alvaro Rubio, 2006). The volume of the horse it's quite good by corrugated iron wrought work in its different thickness.

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(19) But when Soto rested on the stirrups to give a strong cast, he received an arrow shot between the saddlebow and the cuirass, it go through the chainmail; He felt the injury but as he was in a hurry in the fight and he didn't want theirs soldiers could know it, he didn't stop to take out the arrow shot and he follow in the fight five more hours, till it finished resting on just one only stirrup and without being able to sit on the saddle. (Cañedo, 1929, p. 155)

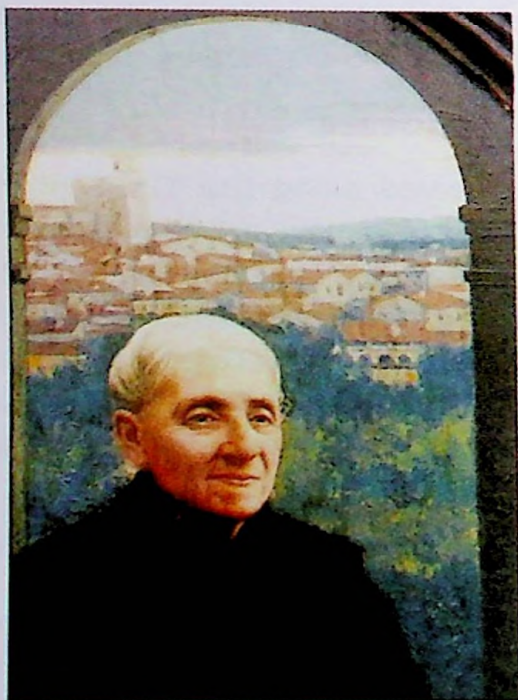


## **VII. RESTORATIONS AND/ OR MODIFICATIONS DONE.**

The time has affected somehow the monument dedicated to Hernando de Soto. Although his situation is still the same, in the middle of the principal square of the town, the continuous modifications and reforms to suit it to the likes of the epoch it has affected its original conception.

Barcarrota, in the middle of the *XIX Century* started the first urban and cultural restoration as we have said before. The town was doted with an urban equipment and new services like the construction of Matadero Municipal in 1926, different fountains or pilares (pilar del Llano de la Cruz, en 1924, pilar de la Carretera Salvaleón en 1952, Fuente de los perros en 1956 etc...) la construction of a beautiful urban garden- nowadays Parque de la Constitución- built between 1936 and 1940, so like the Mercado de Abastos made by Diputación Provincial in 1958.

The demographic peak that is perceived along the *XIX Century* (Gómez galisteo, 1988, pag 122) cause a new urban restoration since 1875, new houses were built in the Risco neighborhood (A.M.B., 1876), from Benegas street to fountain of Berrocal way. If we talk about the types of houses, there are types of construction: the popular houses or rural house, belong to the landowner and the bourgeoisie who were the ones with liberal professions or local businessman (Álvaro Rubio, 2006).



**Panoramic view of Barcarrota in the beginning of the XX Century**

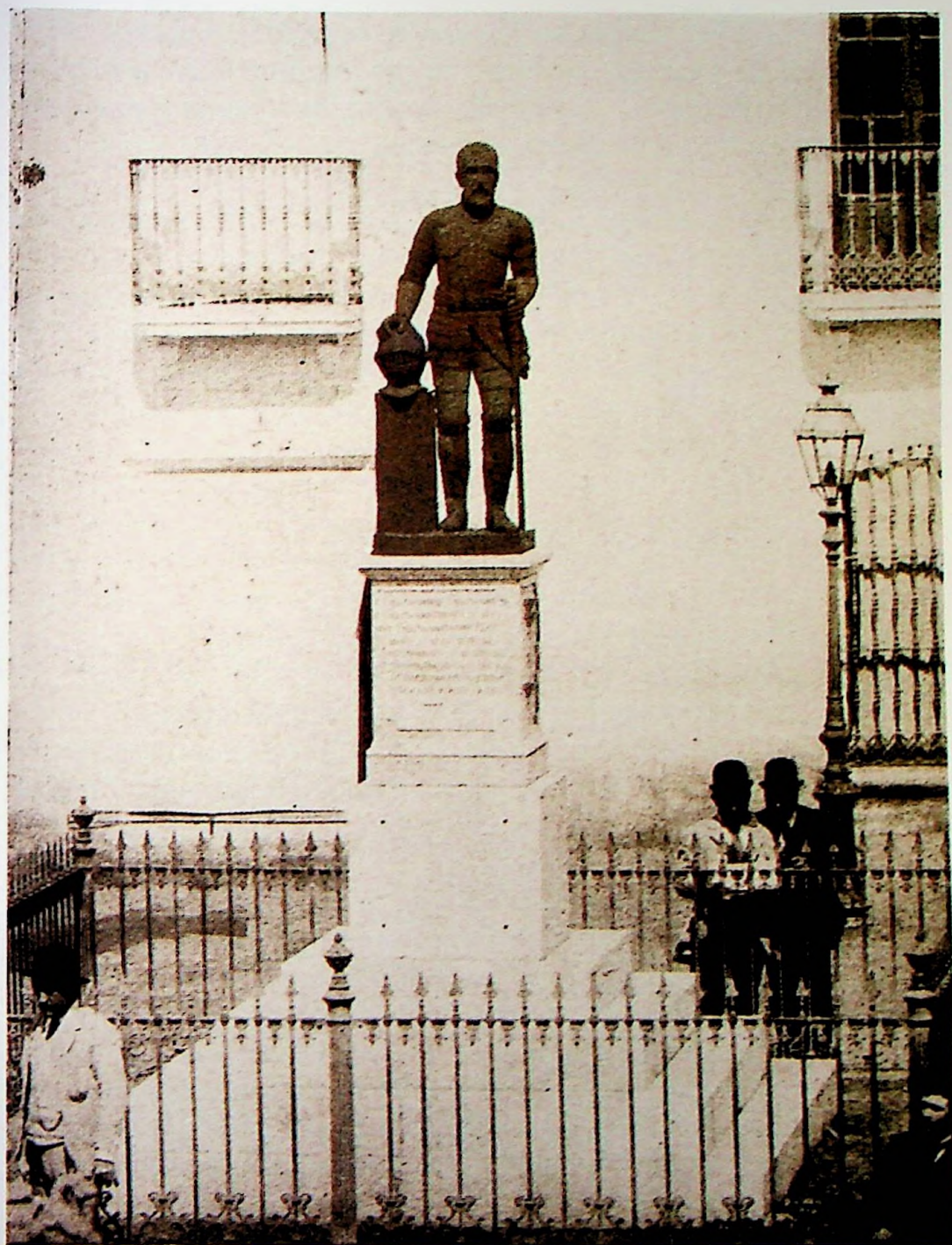
**Votive offering to Virgen del Soterraño, Adelardo Covarsí 1919**

Another usual restoration it was held in this time in most of the town was the principal square restoration, depending of the bourgeoisie mentality at the end of the XIX Century. Those open air public areas with porch or galleries on pillars or vaults typical in the XVI, XVII and XVIII Century will become halls with gardens, fountains or walks decorated with new materials or structural elements of architecture or engineering iron like the casting columns and balustrade. (Bonet Correa, 1991, pag. 102).

The first restoration documented about the monument was in the year of 1889, as it's said in the Ordinary plenary session in the date of August 4<sup>th</sup> 1889, in which it says it's necessary to make several transformations to the Hernando de Soto monument.

*«In the village of Barcarrota, August 4<sup>th</sup> 1889, under the presidency of Mr Francisco Beitegui, it was met in ordinary session the City Hall, made by the men which name are stamped on the margin; and after it's read, approved and signed the before agreement, for several members of the beautification public commision it was said: They consider it's need to take out the marble fountain sited in the low part of the Hernando de Soto sculpture in the Plaza de la Constitución; to lift this sculpture as it's necessary to set marble steps, in the bottom of the base; at the same time set two taps or two spouts of iron where the commission think it could be more convenient in this square and to make all work it's need to change the plumbing in order to this sculpture become a monument to perpetuate the fame of this illustrate warrior Hernando de Soto, conqueror of Florida, native of this village and it's said to the Municipality so that they can make the right agreement as it's advisable.*

*Notice the City Hall and grateful their neighbors about this notice, because all of them agree with this committee to start this restoration, according to start it as soon as possible, they agree to give the commission to D. Leopoldo Cueva Méndez, to pay attention to the work and guide it as the Committee and the City Hall had decided. All the corporation gives him the confidence. As the work was finished, this would need to be closed this bars around it. [...]»*



**Most recent photograph to the transformation of the monument in 1889**

The agreement of the ordinary session celebrated in August 4<sup>th</sup> 1889 it was a quite important document to the material history, because it exist a change of artistic mentality, leaving the romantics postulates and becoming into the modern esthetic.

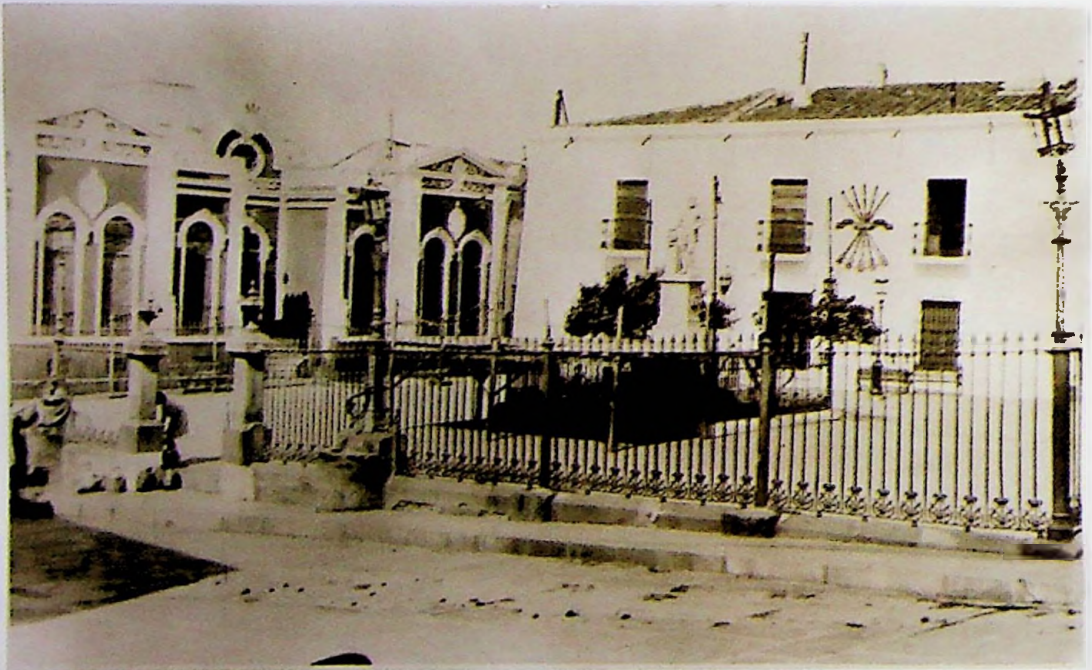
As it's say in the session, The commission or public beautification had a real need to transform and renew the Hernando de Soto monument and the principal square in town, in order to change the meaning of the sculpture like a fountain and focus it as a civil monument. We have to take in a count the commission knew the new styles someone else will use to build different conqueror's monuments, like Columbus figure in La Rábida (Huelva 1877), because the City Hall of Barcelona gives a donation (Diputación Provincial de Huelva, s.f., pag. 18-19). In the same way, a year before was inaugurated the Monument to Columbus in Barcelona because of the Universal Exposition in 1888. The sculpture was made with different materials: iron, bronze, limestone and Montjuï stone.

The monument was modified, the fountain cup disappeared, and it was set some steps in a pyramidal form with four marble steps of 0,25 meters high, the monument was lifted one meter higher than it was in its origin.

The monument would be closed in a square form with bars, the same than the perimeter of the square, decorated with the same bars. As we can observe in the an epoch picture, the bars from the City hall are the same style too. It's probably the front part of the City Hall was restored by the same time, closing the hallway and the square became to be a modernist hall decorated with streetlights, vases and fountains made of molten iron- taking in account the big explosion the industrial street furniture it was held in the XIX Century- . All of this, to go with the monument, because it was the center of the composition.



To give a better view to the monument, it's possible that they polychrome it, imitating to a bronze or a molten iron sculpture, also the legend and the lions on the principal base they could polychrome them too, adapting the monument to the new styles, as we can observe in one epoch picture. This lasted a little time because of external agents, it appeared with his original color in later pictures.



**Photograph of the Plaza de España in the 40<sup>th</sup>, where two circular fountain were taken apart in both side of the monument.**

It won't be till 2000 when we have documents about a new restoration on the occasion of the Fifth Centenary of the conqueror's birth, promoted by the City Hall and the Excma. Diputación Provincial de Badajoz. With such an intention, Dña. María Dolores Vázquez-Figueroa, restorer of Museo Provincial de Bellas Artes of Badajoz, made a restoration and a conservation of the sculpture that it was consisted in cleaning and consolidation of the monument, restoring some lost volumes like the fingers in his left hand and part of the adornment of the handle, etc... (Vázquez- Figueroa Gómez, 2000, pag. 6-7).

The City Hall modified the steps, beveling the straight angle of the steps in the pyramidal step and making a new enclosure with four post of granite and a low iron balustrade. They take off the garden it was around the steps and they set a new light installation with lightening on the floor.

## HERNANDO DE SOTO MONUMENT IN BARCARROTA

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**Hernando de Soto Monument in the 90<sup>th</sup>.**

### VIII. CULTURAL VALUE.

The definition of Cultural Patrimony elaborated by the World Conference about Patrimony celebrated by the Unesco in Mexico in 1982 was like follow:

*«The Cultural Patrimony of a town goes from the works of his artists, architects, musicians, writers, and wise men, so the anonymous creations coming from the popular soul , and the group of values which give sense to life, that is, the material work and not the materials that express the creativity of a town; the language, rituals, believes, places, historical monuments, the literature, the arts works, the files and libraries»*

Some authors understand as Patrimony all what the society gives a value (Hernández Carmona, 2005). The Hernando de Soto monument built in Barcarrota in 1866 belongs to the artistic Patrimony of the town, it reaches lost of cultural values, identifying the artistic, historic and anthropological value. We can not forget it was the first monument made in Spain dedicated to the conquest of America. It is a protected work considered a Singular Monument, as it says in the file of the Consejería de Educación y Cultura de the Junta de Extremadura in the date of April 29<sup>th</sup> 1996.

Without any doubt is one of the symbols that identify the town. This last value, join a relationship between the monument and the different people in the town of Barcarrota. As it would be say by a great teacher like D. Hilario Álvarez Fernández, «Hernando de Soto has his home in the soul of each person in Barcarrota» so, «[...] whole time he was considered their owns [...]» (Álvarez Fernández, 1966, pag. 7-8).

The monument of Hernando de Soto was conceived from his execution as a tribute to the Extremeño conqueror, sited in a preferential place, is principal square, it's kept there since it was built in the middle of the XIX Century, resisting the changes, the restoration and the different style of life through the years. It's one of the most important places to the visitors. It symbolized the cultural testimony of the society of Barcarrota in the XIX Century and in a special way with the bourgeoisie in that time. Its artistic value is undisputed. It is a work of neoclassical aesthetic which represent with a great plastic perfection the idealized iconography of Hernando de Soto.

On the other hand, it has become a privileged witness of history, and the most important festivals in the last 150 years in Barcarrota.

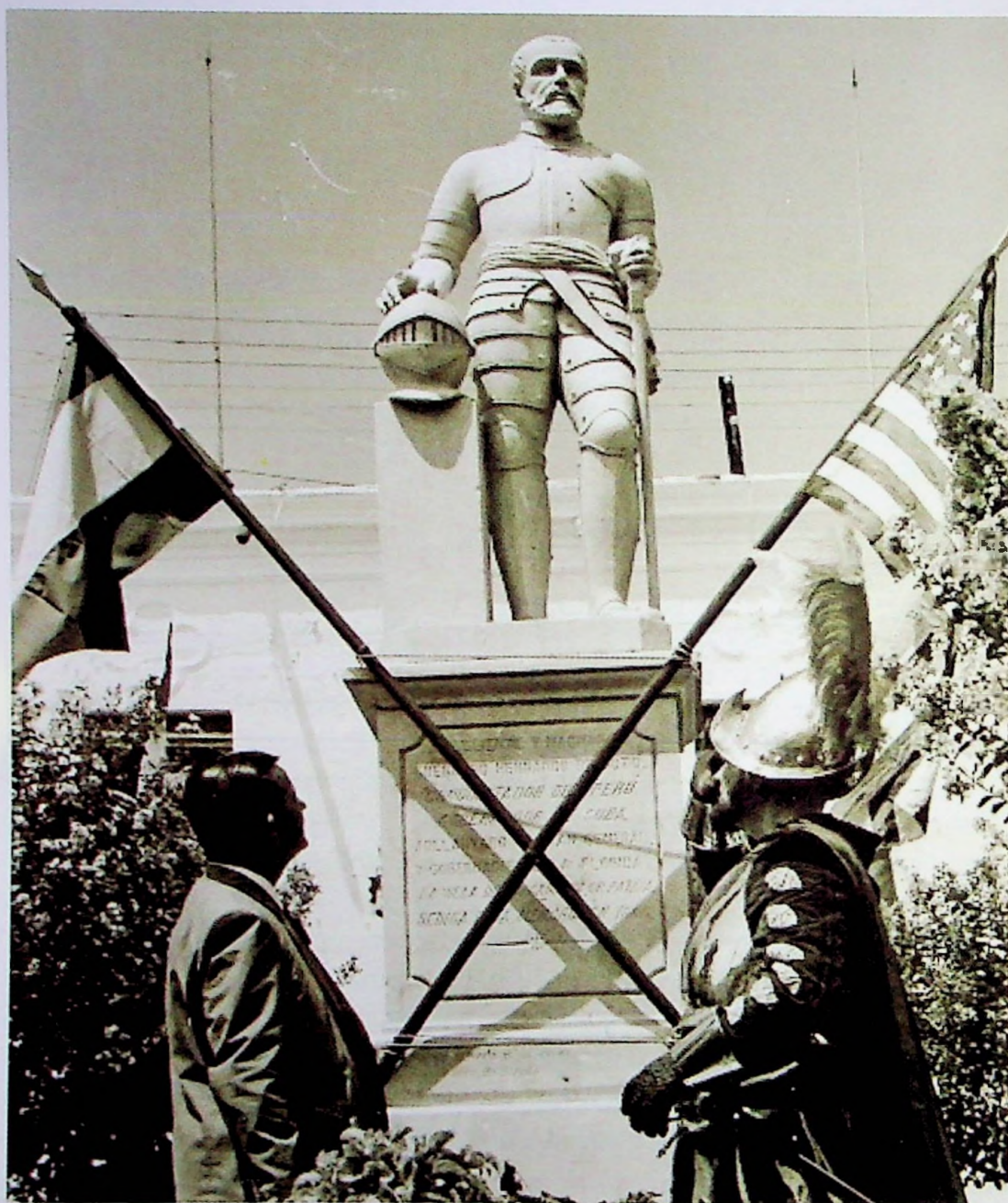
This way the sculpture talked to D. José Antonio Hernández in its centenary when it said: [...] Being in the heart of Barcarrota and with the touch, it's normal my stone had become sentiment, happiness in parties and open-air dance; great remembers in homage and visits; satisfaction and pride to know I'm in the news, in the radio, and on TV; commiseration and respect in the Misions, silence and murmur in the procesions [...] Since I'm here I have seen ninety nine versions of «Buena Mujer». I would like they abolished [...]. (Hernández Trejo, 1966, pag. 9-10).

I want to stop in last reference the author make talking about the popular customs and the immaterial patrimony. The author gives his voice to the sculpture porpoising a reflexion about the ceremony of the «Buena Mujer» advising us about its importance with the only objective not to disappear as it happened at the end.



**Popular open-air dance in the current Plaza de España, the stage was on top of the antique fences and around the Monument.**

Throughout the historical figure of the conqueror Hernando de Soto, it is born an affective and loving link between two towns, Barcarrota (Spain) and Bradenton, Florida (USA) , a relationship with international exchange between the people from both countries that it has been consolidated in a solid way through the different visits in both towns in their most important celebrations and festivals like the Hernando de Soto's festival in Bradenton and the fair and festival en honor to the Virgen del Soterraño in Barcarrota (Badajoz) (Amado Vergara & Sosa González, 1989).



**The Mayor D. Aureliano Benegas and a member of The Soto Historical Society, they pay tribute in front of the Hernando de Soto Monument in 1964**



**First visit of the member of De Soto Historical Society to Barcarrota in**

**1964**



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