

# The rise of pendons in Plasencia by Queen Joan and King Charles (1516)

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Fecha de publicación: 08-12-2019; Modified: 13-06-2026

## **Cómo citar este artículo / Citation:**

Coronado Schwindt, G. (2019). The rise of pendons in Plasencia by Queen Joan and King Charles (1516). *Historical soundscapes*, Núm. 5, art. 151, 3 p. <https://doi.org/10.5281/zenodo.10393092>.

## **Abstract**

On 25 July 1516, the council authorities of the city of Plasencia paid tribute to Queen Joan and King Charles I by raising the royal pendon, displaying it in the Main Square, the Fortress and the Town Hall.

## **Keywords**

pendon rise ; festivities; proclamation; musicians; trumpets; Francisco Alvares (town crier); Licenciado Ortiz (mayor); Francisco Ramón (mayor); crowd

## **Título**

El alzamiento de pendón en Plasencia por la reina Juana y el rey Carlos (1516)

## **Resumen**

El 25 de julio de 1516 las autoridades concejiles de la ciudad de Plasencia rindieron homenaje a la reina Juana y al rey Carlos I alzando el pendón real, exhibiéndolo en la Plaza mayor, la Fortaleza y el Ayuntamiento.

## **Palabras clave**

alzamiento de pendón; alegrías; pregón; músicos; trompetas; Francisco Alvares (pregonero); Licenciado Ortiz (corregidor); Francisco Ramón (alcalde); gentío

On 25 July 1516, the council authorities of the city of Plasencia paid tribute to queen Joan and king Charles I by raising the royal pendon, displaying it in the main square, the fortress and the town hall.

The city of Plasencia and its land, founded on the initiative of king Alphonse VIII in 1186, had from the beginning two main functions: to be a border stronghold and also an episcopal seat. During the 14<sup>th</sup> century, the city and its peak experienced periods of prosperity and political fragility, mainly because of the phenomena of lordization and land theft that led to increased social instability among its inhabitants.

An important point in the history of the city was its delivery in 1422, by King John II, to Pedro of Zuñiga, Count of Plasencia. Under the stately regime, local power was thwarted by the Count's constant intervention in government affairs. The implication of the city and its lord in the War of Castilian Succession and the displacement of the local nobility from power, led to the latter's uprising against Zúñiga. As a result, in 1488 Ferdinand the Catholic confirmed the status of "realengo", thus ending more than four decades of stately rule.

This special relationship between Plasencia and the Crown, was reaffirmed later decades in the proclamation and exaltation of the royal figure. On 25 July 1516, in face of the proclamation of the new king of Spain, the mayor of the city of Plasencia, Mr. Ortiz and his rulers, Francisco de Soria, Hernán Suares, Sancho de Figueroa, Alonso de Carvajal, Sancho de Medina, Hernando de Rejón, Francisco de Carvajal y Francisco de Rejón, proposed that pendons should be raised for the Queen Joan and King Charles I. The mayor, located on the board, took the city's pendon and the towncrier Francisco Alvares,

"con su maça en la mano, a altas bozes e en presençia de mucha gente se dio el pregón siguiente (...) Oyd, oyd, oyd (...) esta çiudad de Plazença, como leales servidores de sus Altezas, açan oy pendones por sus alteças. E fecho el dicho pregón luego los trompetas tañeron e çesaron [e] luego el dicho señor corregidor puesto en cuerpo, el pendón en mano, a bozes dixo: "Castilla, Castilla, Castilla por los muy poderosos señores (...) E Luego tocaron las trompetas".

This sound action was performed three times, causing a lot of joy among those present and declaring loudly "Loyalty, loyalty, loyalty. Castile, Castile, Castile". After this act, the mayor, the rulers and knights of Plasencia moved to the fortress of the city carrying with them the pendon. There they requested the presence of the warden, who made himself present at the gates of the fortress, and there he was notified of the uprising of pendons in honor of his majesties. In face of this fact,

"el dicho alcaide tomó el pendón de la dicha çiudad con las armas reales de sus altezas e lo subió ençima del baluarte de la dicha puerta de la fortaleza (...) Luego tocaron las trompetas con mucho plazer e alegría". After this sound experience, all the participants moved, along with the pendon, to the consistorial round and placed it on the roof "porque a los que no lo vieron fuese notorio".

Among this event, the sounds of the loud voices and the trumpets, conformed the soundscape of the city of Plasencia, that was shared along the entire community, the near and the far one. Sound has the ability of transcend physical spaces, thus creating a sonic dimension that reaches up to the ears that are far from the scene. This sound code shared by the entire population, integrated the social and cultural framework of the placentine society. Vocalic sounds and instrumental ones as well as the listening, participated of a particular way of perceiving the royal authority. They all were necessary mechanisms to achieve social cohesion around it.

## Bibliography

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## Resources

Plasencia. Luis de Toro (16th century)

[External link](#)

Plasencia. Main Square

Plasencia. Town hall