

# VUELVE ESPAÑA

*mejora, vive y degusta lo español*

CURSO DE LENGUA, CULTURA Y GASTRONOMÍA ESPAÑOLAS PARA PROFESORES  
PALENCIA • DEL 3 AL 8 DE ABRIL DE 2021



ORGANIZA



Universidad de Valladolid

COLABORAN



Mester



Junta de  
Castilla y León



# WELCOME

## welcome

To Spain, a country of contrasts and friendly, hospitable people.

To Castilla y León, a region rich in history, culture, and superb natural spaces.

To Palencia, a pleasing place to walk around with its cobbled main street, charming Plaza Mayor, many churches and museums... and a top destination for exquisite cuisine and wines - it has no less than two Designations of Origin: D.O Arlanza y D.O Cigales.

And to the University of Valladolid, an academic institution of proud heritage and exciting vanguard, which we warmly invite you to become a part of.

By marrying online lessons with a presential course, this program is designed to help you achieve maximum progress with your Spanish language skills. You will also enjoy learning about Spanish culture in its unique and rich manifestations. All this in an environment of mutual enrichment and new friendships.

We very much look forward to welcoming you. A España, donde podrá descubrir su rica diversidad y disfrutar de su gente en un ambiente acogedor.

Amalia Rodríguez González  
 Vice-rector of the Campus of Palencia  
 University of Valladolid



# INDEX

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# ROOMS

## rooms

	<b>GROUP 1</b>	<b>GROUP 2</b>	<b>GROUP 3</b>
9:00 - 10:40	101	102	103
10:40 - 11:10	Break	Break	Break
11:10 - 13:00	101	102	103

# WIFI

## wifi

NAME: CourseSpain  
 CODE: Spain2021



# ON-LINE COURSE

## *on-line course*

### **DATES**

From January 25th to March 26th, 2022

### **TEACHING HOURS**

33

### **SCHEDULE**

Free

### **ORGANIZING INSTITUTION**

Inti is an online language centre specializing in teaching Spanish. We are believers in full linguistic immersion and the application of new technologies to language teaching.

Our self-study courses give students the chance to take their classes how and when it suits them, and also adapts to their rhythm of learning, allowing them to go over course content as many times and when they wish.

### **COURSE**

The self-study courses correspond to the A1 and A2 levels of the Common European Framework of Reference for Languages. Each course has a total duration of 33 hours. Apart from the linguistic content (grammar and vocabulary extension) the student is also given an introduction to Hispanic and Latin American culture.

The A1 Course is for students with little or no knowledge of Spanish and the A2 Course is for those who have completed A1 or have equivalent knowledge. All students except absolute beginners take our level test so that we can determine their exact level of Spanish and ensure they are on the right course.

### **METHODOLOGY**

The course is structured around tutorial videos, interactive exercises that are self-correcting, and audiovisual materials that contain cultural and functional elements. Course participants have a WhatsApp consultation service at their disposal so they can pose any questions that come up, be they linguistic or operational.

Both self-study courses are made up of 12 units with an approximate duration of 2 hours and 45 minutes each.

Spanish classes with video clips (approx. 1 hour):

In each unit there are several recordings in which the teacher explains the topics to be covered and also shows students how to do the homework. This part of the course also includes some interactive exercises to familiarize the student with the content

Autonomous study (approx. 1 hour): after learning the specific contents of each unit, the student continues practicing on the Inti platform with consolidation exercises, reading, interactive videos, listening comprehension and activities aimed at vocabulary expansion. So, the student will find a great variety of learning materials to keep them progressing.

Review of the content of the unit (approx. 45 minutes):

By completing the exercises at the end of each unit the student will demonstrate that they have assimilated the course contents and will discover which aspects they master and which need to work on.

On completion of the units, students will complete a final evaluation test which will verify that they have completed the course successfully.

Participants in this online course will enjoy numerous resources on the Inti website. We have a list with the most recommended tools to learn Spanish online and multilingual glossaries with the 1400 most important words in Spanish. Other sections include short stories with their respective audio versions and educational video clips with their scripts and online teaching/learning materials.

### **OBJETIVES**

After level A1 the student will be able to:

- ask and answer questions involving personal information
- cope with basic communication situations
- produce physical descriptions
- talk about the weather
- describe habits and daily actions
- use language needed for shopping
- order food in a restaurant
- ask for an address
- express likes and give information about hobbies
- talk about plans
- express what they are doing at the moment
- use basic vocabulary appropriate to the level

After level A2 the student will be able to:

- talk about themselves
- talk about events in the near and distant past
- describe a person's biography
- talk about life experiences
- describe people, places and common actions in the past
- give advice
- compare customs, countries, people
- suggest plans, accept and reject them
- use courtesy forms
- talk about the future
- express probability and conditions
- talk about books and movies
- use vocabulary appropriate to the level



# ON SITE COURSE

## *on site course*

### A1 LEVEL PROGRAM

#### OBJECTIVES

##### Oral expression

- The student will be able to participate in a basic conversation using limited vocabulary.
- They will be able to give basic information about themselves and obtain it from others.
- They will be able to obtain information from the world around them (time, space ...) using simple short questions and answers, making typical mistakes of this level which are part of the learning process which should not affect overall understanding and communication.

##### Listening comprehension

- The student will be able to identify the target language albeit with some difficulties in areas with strong regionalisms and language transmitted over a PA system, and in songs and audiovisual media.
- In some cases, they will ask for certain things to be repeated such as questions or some words within the message.
- They will absorb information communicated at a fluid pace, although in some cases they may not be able to understand, either due to interference, noise, excessive speed of the speaker, or unknown words...

##### Written expression

- The student will be able to fill in personal questionnaires or simple bureaucratic documents such as institutional forms.
- The student will be able to write personal letters with short simple sentences that convey brief information about themselves and the world around them. They will be able to reproduce in writing what they can do orally, albeit with mistakes in spelling, accent marks, etc...

##### Reading comprehension

- The student will be able to understand any text, adapted to their level, with information about people, places, situations and so on.
- They will be able to read and understand short and simple narrative texts, although in some cases they will have to use a dictionary.
- They will be able to recognize different types of documents

and obtain information from real texts from everyday life, such as tourist guides, programs and so on.

#### CONTENTS

##### Grammar

- The alphabet: letter names. Capital letters and lower case. Pronunciation.
- The article: definite, non-definite, Contractions. General uses.
- The noun: Gender and Number. Morphology.
- The qualifying adjective: gender and number. Morphology.
- Agreement: article-noun-adjective.
- The personal pronoun: Subject. When to use it, when not to and where it goes. Casual and courtesy you pronouns: "tú" / "Ud". Constructions with reflexive pronouns.
- The Present Indicative: morphology of the most frequent regular and irregular verbs. Subject-verb agreement. Declarative sentences: affirmative and negative. Adverbs uses for actions before and afterwards. Reflexive verbs (habitual actions). Adverbs of habit and frequency. Verbs which only have the third person form: rain and snow.
- Demonstratives: morphology of adjectives and pronouns. Uses to locate, identify and determine. Location adverbs: here, there, there. Spatial references: proximity and distance. Neutral pronoun.
- Questions: morphology and uses. Direct interrogative sentences. Contrast "qué"/"cuál". Questions preceded by a preposition.
- Past Imperfect of Indicative: morphology of the most frequent regular verbs. Irregular morphology. Use of courtesy. Adverbs of time.
- Possessives: tonic and unstressed forms. When to/not to use. Alternation: article / possessive. Identification and ownership.
- Ser y Estar: Basic uses
- Difference between "estar"/"haber": impersonal form "hay".
- Future imperfect of Indicative: morphology of the most frequent regular and irregular verbs. "Ir" + infinitive. Adverbs uses when expressing the future.
- The Present Perfect of Indicative: morphology of the verb "haber". More frequent regular and irregular participles. Some time adverbs used with P. Perfect.
- The superlative.
- The comparatives: equality, superiority and inferiority. Special cases.
- The "Indefinido" past tense: morphology of the most frequent regular and irregular verbs. Applications. Adverbs of time
- Numerals: cardinal and ordinal (I)

##### Vocabulary

- First words.
- Professions and nationalities.
- The house: rooms, furniture and objects.
- The family.
- The city, the street: public institutions, transport.
- Work places.
- Drinks and food: meat, fish, fruit and vegetables. • Departments and products of a supermarket.
- Colours.
- Materials.
- Clothing.
- Days of the week, months of the year, seasons, times of



day.

- Climate.
- Parts of the body.
- Animals.
- Idioms related to animals and parts of the body.
- Adjectives describing physical appearance and character.

#### Discursive elements

- Importance of the first words. Range of usage.
- Order of parts of speech within the sentence. Adaptation of the student's existing strategies in their own language to Spanish.
- Agreement of the parts of speech (where necessary) that make up the sentence
- Indicators and adverbs of: before, afterwards, habit, frequency, space, location, proximity, distance.
- Time indicators of: present, imperfect, perfect, indefinite, future.
- Textual compositions.
- Conventional marks of beginning and end of speech.
- Using connectors within discourse.
- Spatial adverbs.

#### Pragmatic

- First words: How do you say it in Spanish?
- Forms of address in greetings and introductions.
- Spelling
- Asking and telling: nationality, origin and provenance. Profession or personal activity. Languages spoken. Workplace. Address. Telephone number. Age. The time. Identity.
- Introducing someone: greeting and replying.
- Locating objects and describe them.
- Talking about the family.
- Asking for chronological information.
- Asking for an address.
- Location of places.
- Giving directions to get to a place. • Describing: A house, town, room, a character.
- Talking about habits and activities.
- Wishing someone a happy birthday.
- Saying thank you
- Offering gifts.
- Measuring up a situation
- Talking about the weather.
- Accepting or rejecting an offer
- Asking, granting and denying permission
- Insisting
- Asking the price of something
- Making comparisons
- Asking for an opinion
- Apologizing
- Requesting service at a restaurant.
- Ordering dishes and the bill.
- Expressing personal tastes and preferences
- Expressing agreement and disagreement
- Getting attention.
- Identifying departments and foods in a supermarket.
- Starting and ending a phone conversation
- Asking to be put through to someone on the phone.
- Making an appointment
- Expressing obligation.



- Saying what is being done
- Talking about the future
- Recounting the life of a person
- Narrating past events
- Expressing joy, surprise, boredom, sadness, pain and enthusiasm.

#### Sociocultural functions

- Names and surnames in Spain.
- Division of time and cultural habits in Spain. Most common timings.
- Types of house and their organization and layout.
- Importance of the family.
- Spanish tastes and habits.
- Where to shop for what
- Typical Spanish objects.
- The climate in Spain.
- Food from Spain: typical dishes. Eating habits.
- Public places.
- Urban organization.
- Greetings and farewells.
- Norms of behavior in particular social situations. Courtesy forms.
- The health system in Spain: differences between a hospital and a clinic.
- The different Spanish regions. Spanish customs related to work.
- Holidays.

#### METHODOLOGY

The ultimate goal is for the student to be able to function in any communicative situation. To achieve this we simulate situations that are as similar as possible to those students will encounter in the real world. This means working on the four macro skills (oral and written expression and listening and reading comprehension). We achieve this, in so far as it is possible, using dynamic and interactive approaches where the student is obliged to communicate, using the knowledge acquired and using the right vehicles for each communicative situation (oral expression, reading, writing or interpretation of PA messages). It is a methodological model in which students plan, implement and evaluate projects that have an application and development for their daily life beyond the classroom. Most of the activities presented mean the student puts into practice various skills; and the teacher adapts activities to achieve different objectives.



# ON SITE COURSE

## *on site course*

### A2 LEVEL PROGRAMA

#### OBJECTIVES

##### Oral expression

- The student will be able to function effectively in direct conversation with an interlocutor who is known to them or not.
- They will be able to interact in a coherent way and with the appropriate register/formality scale.
- They will be able to express themselves without their interlocutor being present, for example over the phone.
- They will be able to express their emotions, feelings, opinions and needs with simple structures of a single verb.
- They will have a sufficient sociolinguistic level to be able to function in most situations of daily life.

##### Listening comprehension

- They will be able to understand messages conveyed indirectly, such as over the public address (PA) system, where there is a certain level of noise such as airports, stations, etc., and in audiovisual media (Spanish films, radio programs ... .)
- However, they will still find understanding some registers difficult, due to use of slang or strong local accent or dialect.
- They will be able to understand instructions on how to carry out a certain action or get to a certain place.
- They will lack vocabulary, but will be able to deduce the meaning and ask for clarification in the LM.

##### Written expression

- They will be able to write coherently and with an adequate register for effective communication.
- They will continue to use a similar register when speaking and writing, but will begin to use punctuation marks correctly and spell properly.

##### Reading comprehension

- They will be able to read texts such as personal letters, information about a product, and advertising messages.
- They will also start reading simple articles from magazines and newspapers, and be able to extract global information, especially if these are accompanied by graphic prompts.
- They will be able to read short stories and novels, when adapted appropriately to their level of Spanish.

#### CONTENTS

##### FORMAL CONTENTS

##### Grammar

- Revision of tenses: Present and Future Imperfect. Morphology and uses.
- Verb forms as an expression of the future: present, "ir a" + infinitive, "pensar" + infinitive and "querer" + infinitive
  - Interrogative pronouns. Usage.
- Adverbs of manner: Good, bad. Social environment vocabulary: time, human body, media, clothing, ecology, countryside, home, food, animals, countries and nationalities, social relationships, family, travel, times, superstitions, parties, sports.
- Numbers and percentages.
- Idioms: the human body, food, surprise, indifference, like and dislike, and colors.

##### Discursive

- Description mechanisms.
- Spatial adverbs.
- Presence of the interlocutor: verification mechanisms.
- Adapting discourse to the interlocutor.

- Adverbs of habit .
- Resources for opening, linking and closing discourse.
- Past time adverbs indicating relation of action to present time.

##### FUNCTIONAL CONTENTS

##### Pragmatic

- Talking on the phone
- Expressing permission and prohibition; necessity and obligation
- Referring to ownership
- Giving and asking for information.
- Expressing sociocultural tastes and preferences.
- Topical and typical images of a country.
- Daily activity.
- Travel.
- Sport. Sports facilities.
- Famous cities
- Social coexistence: lifestyles and way of life
- Food: New vocabulary. Recipes. Quality and price ratio.

##### Sociocultural

- Clichés and traditional images of a country.
- Daily activities. Travelling.
- Universal history: Events and periods.
- Values associated with the use of television.
- Sport and its installations.
- The house: distribution and décor.
- Apartments: rent and price.
- Social living: life style.
- Food: New vocabulary. Quality and price ratio.

#### METHODOLOGY

The ultimate goal is for the student to be able to function in any communicative situation. To achieve this we simulate situations that are as similar as possible to those students will encounter in the real world. This means working on the four macro skills (oral and written expression and listening and reading comprehension). We achieve this, in so far as it is possible, using dynamic and interactive approaches where the student is obliged to communicate, using the knowledge acquired and using the right vehicles for each communicative situation (oral expression, reading, writing or interpretation of PA messages). It is a methodological model in which students plan, implement and evaluate projects that have an application and development for their daily life beyond the classroom. Most of the activities presented mean the student puts into practice various skills; and the teacher adapts activities to achieve different objectives.





BUILDINGS OF HISTORICAL INTEREST	MONUMENTS	BAUDENKMAER
1. Catedral	33. Puente de Hierro	
2. Convento de las Agustinas Recoletas	34. Puertecillos	
3. La Compañía. Iglesia de Inesenia Señora de la Calle	35. Bañera del Canal	
4. Iglesia de San Miguel	36. Paseo del Solón	
5. Iglesia de San Bernabé	37. Puerta de Guadalupe	
6. Iglesia de San Juan Bautista	38. Jardines de la Estación	
7. Iglesia de San Lázaro	39. Jardines de San Pablo	
8. Monasterio de Santa Clara	40. Suello de los Carreteros	
9. Iglesia de San Francisco	41. Huertas del Convento	
10. Convento de las Agustinas Canónicas	42. Ermita de Santa Marina	
11. Iglesia de San Pablo	43. Ermita de Turismo	
12. Convento de la Piedad	44. Estación de RENFE	
13. Iglesia de Santa Marina	45. Plaza de Toros	
14. Palacio Episcopal. Museo Diocesano	46. Plaza de Toros	
15. Museo Catedralicio. Museo Diocesano	47. Hospital Río Carrón	
16. Museo de Paleontología. Casa del Cordón	48. Hospital Provincial San Telmo	
17. Consejo de Cuentas de Castilla y León	49. Subdelegación del Gobierno	
18. Teatro Principal	50. Gobierno Militar	
19. Palacio de la Diputación Provincial	51. Museo de Agua	
20. Ayuntamiento. Plaza Mayor	52. Fábion Minipal Polideportivo	
21. Edificio Villanarando	53. Piscinas Climatizadas	
22. Palacio Barroco de los Retorillo	54. Fiestas	
23. Casa Jurco	55. Fiestas	
24. Cristo de Otero y Mirador	56. Fiestas Municipales	
25. Panorama ciudad	57. Campo de los Juegos. Juzgados	
26. Museo Díaz Canja	58. Plaza de los Jugados. Juzgados	
27. Ermita de San Toribio	59. Paseo de Santiago Almón	
28. Iglesia de la Soledad	60. Parque Isla Dos Aguas	
29. Calle Mayor	61. Instal. Deportivas "Campos Góticos"	
30. Carreros y Telégrafos	62. Campo de Fútbol "Nueva Bañera"	
31. Edificio Modernista de Jacobo Romero	63. Museo de la Medicina y Farmacia	
32. Mercado de Abastos	64. Museo "La otra Palencia"	
	65. Centro Cultural "Iglesia Catedral (Congregación de Cultura)	
	66. Teatro	
	67. Campo de Golf	



C-15 - CARRÓN DE LOS COMBES  
 C-16 - QUERO. RÍO  
 C-17 - PAREDES DE NAVA. SIFAZÓN

N-610 - LEÓN  
 C-612 - MEDINA DE ROSECO  
 A-1104





HOTELS	HOTELS	HOTELS	HOTELS
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# Palencia

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ESTACION DE RENFE  
RÍO DUERO

CAMPUS UNIVERSITARIO  
RÍO DUERO

PLAZA DE SAN PEDRO  
RÍO DUERO

PLAZA DE SAN PEDRO  
RÍO DUERO

PLAZA DE SAN PEDRO  
RÍO DUERO



# ITINERY

*itinerary*



## SUNDAY APRIL 3, 2022

- 5pm - 8:30pm Arrival at Madrid airport and transfer to Palencia
- 8:30pm Arrival in Palencia and room allocation
- 9pm - 10pm Dinner at the residence

## MONDAY APRIL 4, 2022

- 7:30am - 8:10am Breakfast (DAILY)
- 8:45am - 1:30pm Courses  
MEETING POINT: RESIDENCE ENTRANCE
- 2pm - 3pm Lunch at the residence
- 4pm - 7pm Guided tour of the city and the Romanesque church of San Juan Bautista  
MEETING POINT: RESIDENCE ENTRANCE
- 8pm - 10pm Tapas Route 1 (12€)

## TUESDAY APRIL 5, 2022

- 9am - 1:30pm Courses
- 1:45pm-3:30pm Inauguration of the Course by the Vice-rector of the University of Valladolid, the Director of Cultural Policies of the Junta de Castilla y León, the Councilor for Tourism of the City Council of Palencia and the President of the Council of Palencia province
- 5pm - 7pm Visit to the Cathedral and walk along the river to the Dock; Visit to the Museum of Water and the Canal de Castilla  
MEETING POINT: RESIDENCE ENTRANCE
- 9pm - 10pm Dinner at the residence

## WEDNESDAY APRIL 6, 2022

- 9am - 1:30pm Courses
- 2pm - 3pm Lunch at the residence
- 3:30pm - 8:30pm Afternoon trip to the Cerrato area: Villamuriel de Cerrato (Romanesque church of Santa María), Baños de Cerrato (Visigothic Basilica of San Juan), Chocolate La Trapa (Chocolate factory!) and Dueñas (Visit to the centennial winery of Remigio Salas and the Winery visitor centre), church of Santa María and gate in the city wall known as the "Eye of the Virgin"  
MEETING POINT: RESIDENCE ENTRANCE
- 9pm - 11pm Tapas Route 2 (12€)

## THURSDAY APRIL 7, 2022

- 9am - 1:30pm Courses
- 2pm - 3pm Lunch at the residence
- 4pm - 7pm Visit to the Christ of the Knoll Shrine and the Victorio Macho Visitors Centre  
MEETING POINT: RESIDENCE ENTRANCE
- 8pm - 10pm Farewell dinner (25€)  
MEETING POINT: RESIDENCE ENTRANCE

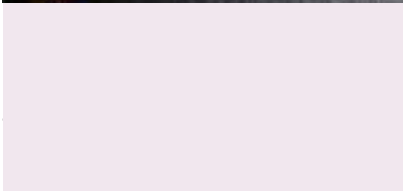
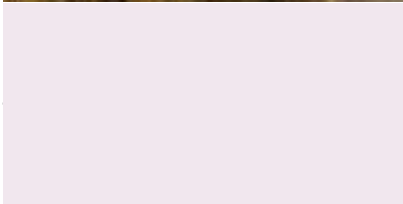
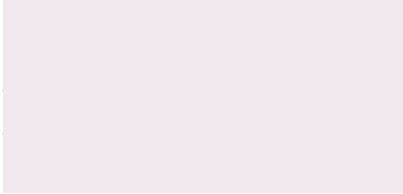
## FRIDAY APRIL 8, 2022

- 9am - 1:30pm Courses
- 2pm - 5:30pm Transfer to Madrid airport  
MEETING POINT: RESIDENCE ENTRANCE



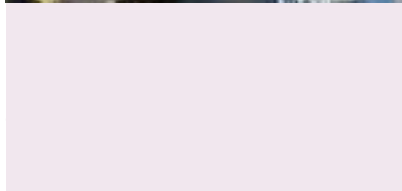
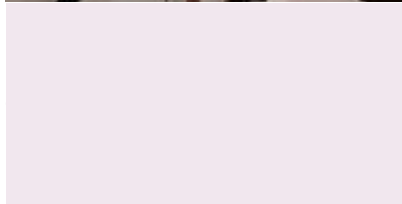
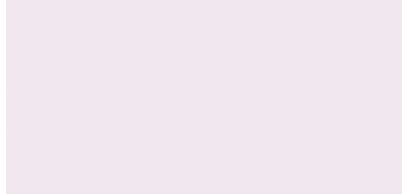
### *Tapas Route 1*

3 bars, 3 drinks (mineral water, wine o beer) and 3 tapas



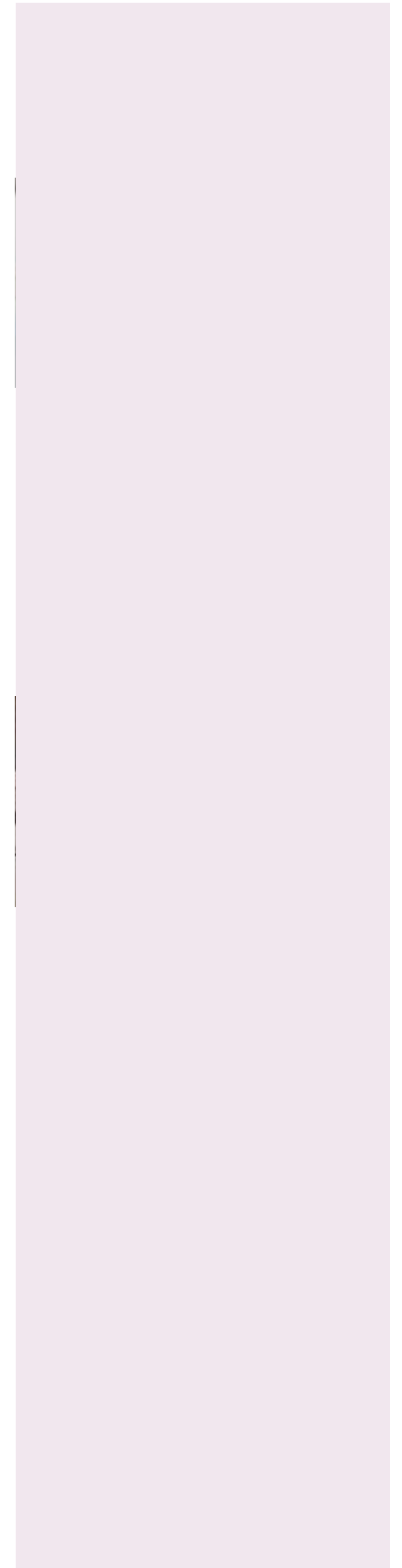
### *Tapas Route 2*

3 bars, 3 drinks (mineral water, wine o beer) and 3 tapas



### *Farwell Dinner*

1 restaurant, drinks (mineral water, wine o beer) y 4 courses to taste





# PALENCIA

## *Palencia*

The historical origins of the city are uncertain, but there is archaeological confirmation of pre-Roman settlements, which the Vacceos called Pallantia. The clearest evidence of Romanization that remains in the city is the bridge called Puente de las Cillas.

In Visigothic Hispania it was the episcopal seat of the Catholic Church from the fourth century, as a suffragan Diocese of the Archdiocese of Toledo, which included the ancient Roman province of Hispania Carthaginensis. With the Visigoths came one of the most splendid eras for the city of Palencia, as it was one of the seats of the Court. There are vestiges of the Visigothic era in the Crypt of San Antolín (which is the current crypt of the cathedral) and in the nearby town of Baños de Cerrato located seven kilometres from the capital, which is home to the seventh century church of San Juan de Baños, considered a masterpiece of Visigothic architecture.

The city developed during the Reconquest by the Asturian kings but lost its diocese during the Muslim occupation, and this was only restored when King Sancho III the Elder himself consigned the organization of its re-establishment to the Bishop of Palencia Pontius after the following episode.

According to legend, the king came across the ruins of a temple dedicated to Saint Antolín while hunting a wild boar and received a revelation to restore the little church. Thus revealed as being the shelter for the remains of the martyr, the place was chosen as the centre of the episcopal see. After the restoration and expansion of the sanctuary, the new building was consecrated with the presence of the king and several bishops in 1035.

The Middle Ages was a turbulent time for Palencia but it enjoyed a high profile in important events in the history of Kingdoms of Castilla and León. Alfonso VIII of Castilla was the most determined promoter of the city, granting it charters and its first free council, and at the request of Bishop Tello Téllez de Meneses, the establishment between 1208 and 1212, of an educational institution that was to be the first University in Spain called Universidad de Palencia or General Studies of Palencia. It received the pontifical approval of Honorius III in 1221 but was to disappear a few decades later.

The city fought nobly in the battle of Las Navas de Tolosa, in 1212, which led to the award of various assets. The economic prosperity of the 16th century made Palencia, along with other Castilian provinces, the economic and demographic heart of the Spanish Empire. In the 18th century, the most beneficial event for the life of the city was the construction of the Canal de Castilla. Promoted by King Ferdinand VI and continued under Carlos III, it was a shining example of European civil engineering at this time. It begins in Alar del Rey and has 49 locks throughout the Palencia province that irrigate from north to south.

During the 19th century, the city wall was completely demolished including the Monzón gate.

The 20th century left an important mark on the city. The First World War and the Spanish Civil War favoured, to a certain extent, the economic development of the city, whose industries of flour, wool and weapons were in great demand from the warring factions.







The origins of the University of Valladolid date back to the final years of the 13th century. The first written reference appears in a document signed by King Sancho IV of Castile in 1293. This intellectual renaissance coincided with the urban expansion and material progress of the great Castilian municipalities, of which Valladolid is a clear example. In its beginnings, the different established faculties taught subjects such as Grammar, Arithmetic, Latin and Holy Scriptures. In 1346, Pope Clement VI, at the request of King Alfonso XI, conferred on the University the title of "General Studies".

In the 16th century, the "Alma Mater" of Valladolid saw its finest moment when it was declared one of the three main Universities of the Kingdom, along with those of Salamanca and Alcalá. The first statutes, written in Latin, appear in 1517 and later in Spanish. The Faculties of Medicine and Law achieve significant acclaim. At the end of the 15th century, Cardinal Mendoza founded the Colegio Mayor de Santa Cruz, which from its origins was very famous among Spanish university institutions.

Since the beginning of the 19th century, the University has been changing at the pace of social and economic advance of the country as a whole. It has seen how new universities were born from its bosom, such as those of the Basque Country, Cantabria and Burgos, which until the 1960s had been part of its own district. Tradition, leadership capacity, and innovation have played their part in the university's multiplication and diversification of its course offer and scientific production, earning it a vanguard position in the Spanish university league today.

Now, in the 21st century, we can also affirm, like King Sancho IV in 1293, that the seven-time centennial University of Valladolid is a model university. Its long history has led it to become one of the most important Higher Education Institutions in our country, rich in teaching and leading the way in many fields of research, both in Humanities and Social Sciences and in Health Sciences and new technologies. Currently, the 24 centres spread over the campuses of the cities of Palencia, Segovia, Soria and Valladolid offer a wide variety of undergraduate, master and doctorate degrees, with programs in the fields of Sciences, Humanities, Engineering and Architecture,

Sciences of Health and Social and Legal Sciences. The University offers more than 70 Bachelor's degrees, 64 Master's degrees, 16 joint study programs, double international degrees and has 29 doctoral programs. Each year, more than 22,000 students enrol at the University of Valladolid including over 1,000 international students.

In addition to its prestige in terms of teaching, the University of Valladolid is recognized for its excellent research, supporting the pursuit of knowledge through its institutes, centres, groups and laboratories. It has 18 research centres, 12 research institutes and 178 Recognized Research Groups (GIR). The Science Park foment actions to promote entrepreneurship through advice and support for the creation of companies and spin-offs, and provides university students with blueprints for cooperation with companies to transfer their work, be it scientific development, prototypes, patents or applied research. This link with the business world is another of the strongest commitments of our University, as evidenced by the fact that about 90% of the students carry out internships in companies, or the more than 1400 agreements, contracts and active projects with companies and institutions for the transfer of research (with almost 70% of UVa professors involved in them) that we have set up.

The commitment of the University of Valladolid to permanent training, its extensive network of international relationships, its prestigious research centers, its enormous cultural and sports potential, and its social and environmental undertakings make for an exceptional academic establishment - the most dynamic in Castilla y León, Spain's biggest region in acreage, richest in patrimony and best placed to fulfill the future expectations of the European Union.





# LANDMARK BUILDINGS

## *landmark buildings*

### **The Cathedral of San Antolín**

Due to its size and its considerable height, it is the third largest cathedrals in Spain. A National Historic Monument since 1929, it is Gothic in design with elements from the previous Visigoth and Romanesque times, with details from renovations in the Baroque, Renaissance and Neoclassical periods.

It is a construction of great proportions: 130 meters in length, with a width of 50 meters in the transept, plus many more in the cloister and chapter house. The apse is almost 42 meters high.

The large and austere exterior lacks a proper main facade which belies the grandeur of its interior, where you can see more than twenty chapels of great artistic and historical interest and a multitude of art of all styles (among them works by El Greco, Alonso Berruguete and Zurbarán).

Although the construction of the Gothic cathedral was mainly from the fourteenth to sixteenth centuries, it actually took almost fourteen centuries to build, its oldest part being the Crypt of San Antolín which dates from the seventh century and most recently the art and restoration work of the twentieth century.

The most recognizable element on the outside is the 55 m high tower, a tall and sober structure which is a somewhat rough example of Gothic style. Recent studies and excavations show that it was a military tower in the past with the decorative elements of the pinnacles and belfry being added later. The floor plan of the cathedral is of a Latin cross and has the peculiarity of having a double transept, which is why it also has five doors, thus forming a floor plan in the shape of a patriarchal cross.

The Crypt of San Antolín is a very important space within the building, both for its historical value and for its architecture that represents the Visigoth and early Romanesque times. It is located on the lower level in the central nave and is accessed by a staircase located at the foot of the bleachers behind the choir stalls.

Few of the Gothic and Renaissance stained-glass windows have survived to this day so most of the existing ones are from the 19th and 20th centuries, in the neo-Gothic style. In 1997, an original Renaissance-style stained glass window was discovered under the plaster-covered openings of a bay window, the authorship of which was attributed to Arnao de Flandes. The stained glass window shows various biblical apostles and patriarchs foreshadowing the arrival of Christ. This stained glass window is now preserved and exhibited, in fragments, in the cloister.

In the first section of the outer wall of the main chapel is the tomb of Dean Rodrigo Enriquez (died 1465), son of the Admiral of Castile and great-grandson of King Alfonso XI of Castile. The other arch frames a small golden altarpiece and polychrome, with figures in grisaille on gold, framing a panel painting representing The Appearance of the Risen Jesus to his Mother, attributed by some to Alonso Berruguete and by others to Juan de Villoldo. Next to it, a 16th century polychrome stone sculpture represents Saint John the Evangelist.

In the second panel, the tomb of the Abbot of Husillos Francisco Núñez, a work carried out in 1501 by the sculptor Alejo de Vahía, stands out. The adjoining arch frames the altarpiece of Santa Apolonia, the work of Manuel Álvarez, from 1556. The sculpture of the titular saint is a polychrome stone carving from the 15th century, attributed to the sculptor Alonso de Portillo. Next to it there is a sculpture of San Juan Bautista, in polychrome stone from the 16th century.

Opposite the sacristy is the tomb of Diego de Guevara, Arcediano de



Campos, made in 1509 by Alejo de Vahía. The space adjacent to the retrochoir is made up of a large Plateresque altar, dated 1534, with elements attributed to Diego de Siloé and nine stone images made by Juan de Ruesga.

The main altarpiece is the first Renaissance one of its kind in Spain. It was built between 1504 and 1506), by assembler Pedro de Guadalupe with the collaboration of sculptor Felipe Vigarny, and Juan de Flandes, who painted the scenes of the life of Jesus which were the artist's last works. Also noteworthy are the Calvario, by Juan de Balmaseda, Alejo de Vahía's Magdalena and the San Antolín, a youthful work by Gregorio Fernández, which presides over the altarpiece.

### **San Miguel's Church**

The building's tower stands out, with its large openwork lattice windows and battlements that give it the appearance of a fortress, since for centuries it served as such in the face of the constant invasions and looting that the city suffered.

The exterior of the temple shows a perfect fusion between the then old-fashioned Romanesque and the nascent Gothic. The roofs are not as high as those of the later full Gothic, nor as low as the Romanesque ones; and the windows, small in size, already have coloured glass, a forerunner to the large Gothic windows. The elevation of the main nave, opened up with Gothic windows, is striking with respect to the notably lower lateral ones.

The interior contains the system of supports characteristic of the Romanesque, with rounded semi-columns marking the sections of the main nave, and pairs of them dividing it from the lateral naves, all of which







are finished off with simple, plain or ornate capitals with floral designs. The use of pointed arches, however, and the ribbed vaults that cover the entire building, are already Gothic. The set of quadripartite vaults of this church are a perfect example of early Gothic roof systems.

#### **Church of San Juan Bautista**

The parish church of Villanueva del Río is mentioned in documents as early as the 11th century, although in its current configuration it is recorded as a building built around the second half of the 12th century. In 1960, due to the construction of a reservoir in the area and to prevent it from being flooded, it was dismantled stone by stone and transferred to Palencia.

The church has a single rectangular nave ends in a semicircular apse.

Outside, the apsidal drum is reinforced by two buttresses that reach half way up the wall. Two impost lines run through the chancel, the lower one with tack decoration, and the upper one with smooth moldings. In the center of the apse there is a small loophole-shaped window, decorated with two columns of historiated capitals. The portal occupies, both in width and height, most of the southern wall.

Inside, the nave is covered with a pointed barrel vault, reinforced by transverse arches which are also pointed. The supports alternate square-profile pilasters with embedded semi-columns, which end in historiated capitals with varied decoration. The apse is covered with a quarter-sphere vault. Striking double blind arches decorate the straight section of the presbytery that precedes the apse. The southern ones are semicircular, and the northern ones with very pointed trilobed arches. The capitals on which they lie show have fantastic carvings of interlaces and waves alternating human figures, scrolls of fleshy plant decoration and harpies. A cyma of four-sided flowers and plant motifs completes the decoration.

#### **Convent of the Augustinian Canons**

Built in the 16th century, three centuries later the religious house was suppressed during the Mendizábal Confiscation. The nuns returned after this parenthesis until the end of the 20th century when they moved to another convent. Thus empty, the building was recycled as municipal offices and its temple was re-destined to the church of San Agustín.

The part corresponding to the dwelling and other monastic dependencies presents a façade with original brickwork wound on a stone ashlar plinth. Most of it is the result of renovations made in the 20th century by the

architect Jerónimo Arroyo, who incorporated different heraldic elements to symbolize the new use of the building as a municipal dependency. These included castles that represent the kingdom of Castile and the Cruz de las Navas that King Alfonso VIII granted the city. Neoplatanesque elements predominate in the design of the windows, while the rigging itself and the cornice reference the Castilian Mudejar. The building then presents a happy and harmonious combination of architectural styles in tune with the artistic eclecticism of the time. Also integrated into the new façade is an original 16th century façade, in ashlar stone, with a molded central arch and two slender Ionic columns with fluted shafts on plinths. This was undoubtedly an inspiration for the 19th century architect's compositional module for the other elements of the facade.



#### **Convent of the Augustinian Recollects**

The convent of the Order of San Agustín was founded in 1610 by Mariana de San José, creator of the female branch of the Augustinian Recollects.

The convent occupies a block of buildings, built around two square patios and a spacious garden that once served as a vegetable patch. The constructions are made of ashlar stone and brick with some parts of plastered mud, and, as is common in cloistered convents, a few small openings to the outside and high walls to protect and isolate the building. On the main façade, the volume of the monastic church is evident, as it is notably taller than the rest of the buildings, with a drum-less dome topped by an octagonal spire.

There are two beautiful, early seventeenth century, Escorial-style portals, of classicist inspiration. One is the main entrance of the church, and is made up of a semicircular arch between two molded pilasters, a frieze decorated with plant and heraldic motifs, and a winding niche with a split pediment, flanked by pyramids completing the ensemble. A sculpture of the Assumed Virgin occupies the niche. The other portal links the gate-





house to the main entrance of the convent. Also made up of an arch flanked by pilasters with a niche at the top, the lines are a little more severe, without moldings on the pilasters and with diamond tips decorating the spandrels of the arch and the upper flanges. An image of Saint Augustine of Hippo, the founding saint of the Augustinians, adorns this entrance.

Inside, the set of baroque altarpieces from the 18th century stand out, showing a motley decoration that competes with that of the plasterwork on the roofs. The main altarpiece, presided over by the image of the Virgin of Expectation and Saint Augustine in the attic, shows decorative elements typical of the Churrigueresque Baroque of this time. Also noteworthy is a large painting of Saint Pius V, undoubtedly present here because of his relationship with the founder of the convent.

### **Convent of Our Lady of Mercy**

Work on the convent began in 1514 and despite the passage of time and vicissitudes of history, like the Napoleonic invasion and the confiscation of Mendizábal, it has survived to this day in good condition and was declared a National Historic Monument of Artistic interest in 1977.

As well as being a cloistured convent, some of its buildings were used for educational purposes, giving rise to the Colegio de San Nicolás and the Colegio de Señoritas de Nuestra Señora de la Piedad, where culture classes and several languages were taught to a select female student body from the Riojan bourgeoisie and the northern manors.

The building, built with symmetrical ashlar canvases, has a horizontal and polygonal appearance as it lacks a prominent belfry. It has a trefoil chancel with prismatic and circular buttresses and the entire perimeter has a pronounced cornice of several bands with alternating geometric motifs. Simple buttresses connect the five sections of the nave to the side chapels. The layout, despite the minimal ornamentation, is an example of late Elizabethan Gothic style.

Of particular note is the doorway of the church, in the third section of the Gospel nave (north) and executed in Plateresque style. Carved in stone like an altarpiece, and adorned by an open atrium with three semicircular arches and finished with a dome on pendentives, this portal is from Felipe Vigarny's workshop, with the collaboration of sculptors Juan de Balmaseda, Cristóbal de Forcia and Juan de Cabrerros.

The interior of the temple is spacious, despite having only one nave, and bright, thanks to the daylight filtered in through the large windows. Complex ribbed vaults cover the sections, in particular the presbyterial space



of the chancel, where sagging, tierceron vaults sketch a four-leaf clover. The design of the vaults takes us to the Segovian area (church of the Parral Monastery) and to the works of Juan Guas. His outstanding student was Juan Gil de Hontañón, who drew up the church's plans. The workshop of Felipe Vigarny also collaborated on the project, which at that time, around 1517, would have included Juan de Rasines, future master builder for the Velasco family.

Attached to the central octave of the three-sided apse, the magnificent main altarpiece, made in a classicist baroque style around 1621 by the Valladolid artist Juan de Garay, surprises the visitor.

### **Junco House**

The old Aguado-Pardo family palace, built in 1733, is the only example of civil architecture from the Baroque period preserved in the city.

The palace is a unique example of a combination of Italian taste and Castilian tradition. It has a square floor plan with an interior patio and a spectacular brick façade with stone padding on the front and corners reinforcements. The main door is framed with two smooth pilasters and a broken frame with ear flaps at the corners, which are prolonged in height, framing the main window, which is supported by stone corbels and has an iron grille balcony. On each side there is a family shield. A small window above, framed by a semicircular pediment with flowered garlands, completes the whole. The Arabic tile roof rests on eaves and a frieze made of brick with different decorative motifs.

### **Main Theater**

With a capacity of 420 seats and designed in the style of the late 17th century Italian theaters, the Main Theatre is the epicenter of the city's stage activity. It was inaugurated on July 2, 1837 following extensive restoration after a fire destroyed a good part of the building, except for







the walls. Its neoclassical aesthetic is very much in evidence in the modernist elements displayed on the façade.

#### **Palencia Casino**

Housed in a colonnaded building on Calle Mayor, this is the hub of social and cultural life for the Palencia bourgeoisie. In the original 16th century building the municipal authorities had their offices and held its sessions here. On the ground floor there was a "Mesón de la Fruta", which operated as a regulatory post, as well as the "Peso Real", through which all merchandise was weighed prior to its subsequent sale. In 1862 it became the Sociedad del Casino de Palencia and in the 1920s Jacobo Romero carried out a complete transformation that gave it the appearance it has today, echoing the environment of the Palencia bourgeoisie of the time. The modernist mural that decorates its exterior façade is the work of the Palencian painter Rafael Oliva.

#### **Modesto Lafuente School**

Initially known as Escuela del Barrio de la Puebla, this building was designed in 1897 by Juan Agapito y Revilla. With an eclectic style and a certain neo-Mudejar appearance, its construction was carried out according to the principles of simplicity, quality and economy. Its remit was to try to respond to the ideology of pedagogical renewal that marked the end of the Spanish century and established a clear division between boys' and girls' schools. As to the buildings, both the girls' school (facade to Calle de la Corredera), and the boys' school (facade to Calle de la Plata), were designed with a lobby, wardrobe, class room, closed gallery, fountain and sinks, toilets, a room to store old belongings, as well as a playground, with free spaces for play and gardens. The architect placed the teachers' private rooms on the main floor. It was declared an Site of Cultural Interest in September 1998.

#### **Villandrando School**

Designed between 1910 and 1911 by the architect Jerónimo Arroyo under the tutelage of Eduvigis Sanz de Sedano y Monedero, Viscountess of Villandrando, it was originally a place of assembly, asylum and training of orphan girls' governesses. Proof of this is in the name: San Joaquín y

Santa Eduvigis asylum. It is an interesting example of floral modernism, with Neo-Gothic and Neo-Romanesque elements. Its main façade, however, can be seen as a reinterpretation of Venetian Gothic and Catalan Modernism, styles with which Arroyo had become familiar during his time at the Escuela Superior de Barcelona. The most original and evocative part of the building is certainly its cornice, decorated with a large ceramic frieze by Daniel Zuloaga which depicts the founder's donation. The architect used the contrast of the red of the brick in the walls and the white of the stone in the decorative elements to bring rhythm and liveliness to the façade. A wooden eaves caps the building, while serving as protection for the frieze. It was declared a Site of Cultural Interest in 1998 and again in 2007.

#### **The Canal de Castilla Dock**

Considered one of the most important civil engineering works carried out in our country between the middle of the 18th century and the first third of the 19th century, the Canal de Castilla is in striking evidence in Palencia.

The Canal de Castilla, an ambitious and revolutionary project promoted by the Marqués de la Ensenada, overlooks the city at various strategically arranged points, such as its Dock or locks 31 and 32 of Viñalta. The Dock was projected as an expansion of the channel of the Canal around which all necessary industrial and logistical activities could be carried out. It facilitated the maneuvering of the barges and had several large warehouses that operated as storage facilities. The locks, for their part, were also key points for the Canal's trade and activity, bringing together various industrial constructions. Currently the Canal apport cultural wealth comparable to that which it had economically in its day. Its environmental context, recreational and leisure usage, and the architectural value of its surviving buildings bring a new narrative to recent history. The Dock houses the Museum of Water.



# MUSEUMS

## *museums*

### **VICTORIO MACHO INTERPRETATION CENTER**

A Cultural space located in the Christ of the Knoll Shrine that exhibits the work of the great Palencian artist Victorio Macho.

Divided into four sections 'Portrait of Victorio Macho', 'Itinerant artist', 'The artist's legacy' and 'Cristo del Otero', it exhibits plans, explanatory panels, photographs, sketches, busts and molds of sculptures created by the artist throughout his career.

Alto del Cerro del Cristo del Otero. Telephone +34 670 736 029

Timetable: Saturday, from 10:30 till 14:00 and from 16:30 till 20:00, and Sunday, from 10:30 till 14:00. Price: free

### **DÍAZ CALLEJA FOUNDATION**

Founded in 1991 following the painter's wishes with funds donated by his widow, the Museum exhibits a large part of the Palencian painter's work. One of the rooms houses the permanent exhibition of the artist, whose work reflects his personal rereading and interpretation of the Castilian landscape through the prism of avant-garde that defined the early twentieth century. The second of the rooms is given over to temporary exhibitions of photography or plastic arts.

Calle Lope de Vega, 2. Telephone +34 979 747 392

fundacion@diaz-calleja.org

Timetable: from Tuesday to Friday, from 09:30 till 14:00 and from 18:00 till 21:30. Saturday, from 12:00 till 14:00 and from 19:00 till 21:30. Sunday, from 12:00 till 14:00. Price: 2 euro (1 euro for students)

### **PALENCIA MUSEUM**

The city museum is located in the Casa del Cordón, the city's only Renaissance-style civil monument. The most notable element of the palace is the façade, depicting the patron family's coats of arms. The façade is framed by a semicircular arch and a Franciscan cord carved in alfiz mode that gives the palace its name. The building was restored and extended in the 1980s by the architect Luis Arranz. The museum's collections are distributed on two floors plus a basement over several rooms that bring together an excellent

collection of pieces that cover Prehistory (through a selection of objects found in sites such as Los Llanos, La Velilla, La Huelga, Paredes de Nava or Monte Bernorio), the Celtiberian Culture (thanks to a sample of weapons, jewels and utensils left by the Vacceo and Cantabrian peoples), Roman Hispania (among whose treasures the mosaic of the Ocean and the Nereids found in the thermal baths of Villa Possidica, Dueñas stands out) and the Middle Ages.

Plaza del Cordón, 1. Telephone: +34 979 752 328

museo.palencia@jcy.es

Timetable: from Tuesday to Saturday, from 10:00 till 14:00 and from 16:00 till 19:00. Sunday: from 10:00 till 14:00. Price: free

### **CATHEDRAL MUSEUM**

The museum's two key pieces are El Greco's painting of San Sebastián, from the Cretan painter's first period in Spain and Pedro Berruguete's diptych of The Passion, which depicts Christ's Calvary and the Mourning of Christ and on the reverse side, the Virgin and Child. The chapter house contains four Flemish tapestries from the early 16th century.

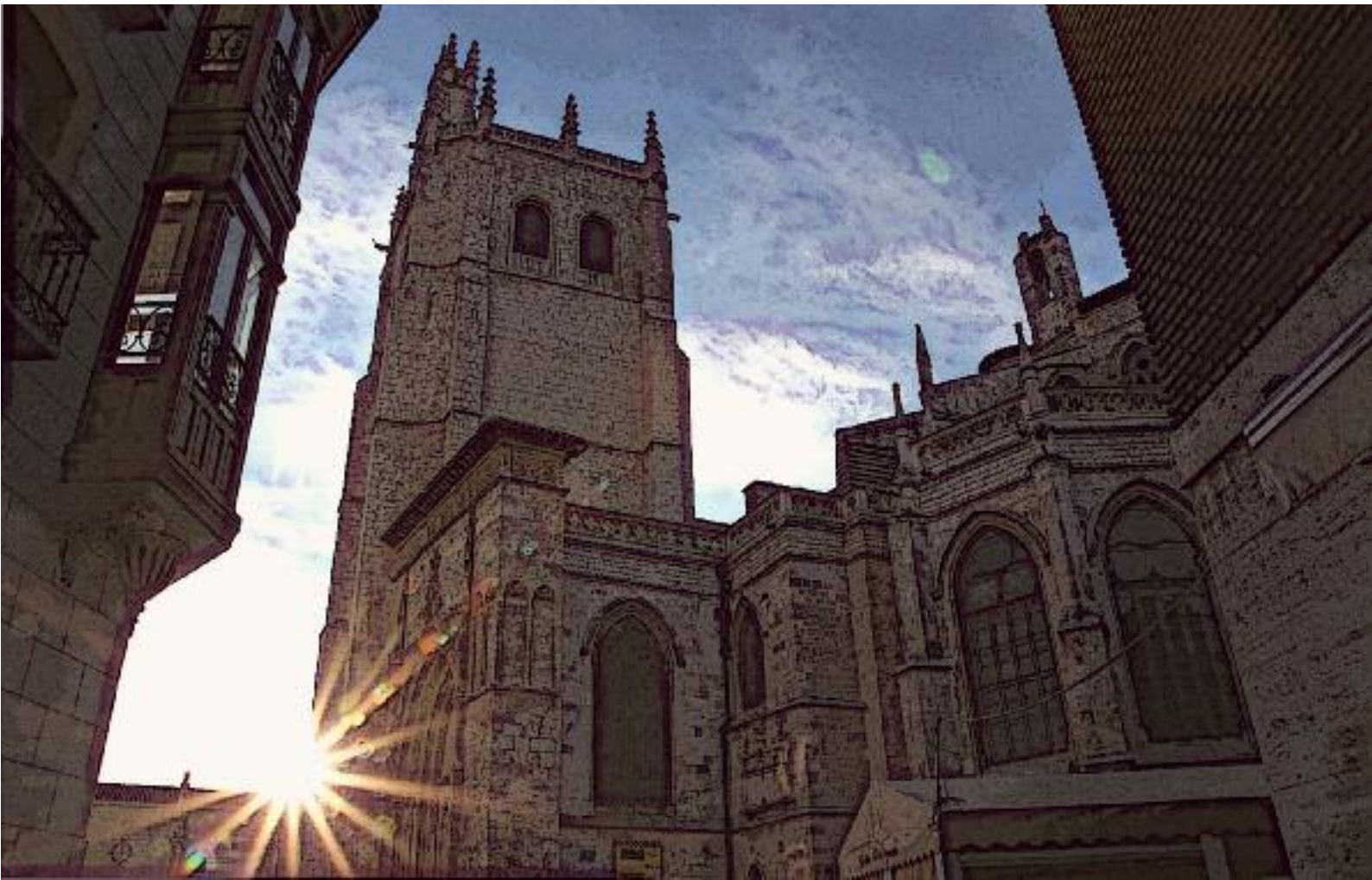
Immaculate Square. Telephone: +34 979 701 347

<https://catedraldepalencia.org>

Timetable: from Tuesday to Saturday, from 10:00 till 14:00 and from 16:00 till 19:30. Sunday: from 10:00 till 13:00 and from 16:00 till 20:00. Price: included in the Cathedral's ticket

### **MUSEUM OF THE DIOCESE**

Inaugurated in 1973 and located in the Episcopal Palace, this museum is dedicated to the safe-keeping, study and display of the sacred art of the diocese. It houses an extensive collection of works from all artistic disciplines and periods since the Romanesque (including such luminaries as Pedro Berruguete, Felipe Bigarny, Alejo de Vahía, Manuel Álvarez, Jan Provost, the Master of Calzada or Bartolomé de Castro, among others). The Episcopal Palace dates from the 15th century and was renovated in the late 18th century in a neoclassical style.





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