

TERRADOCTA XXII



CURSO PARA PROFESORES ELE • SEGOVIA • 2022



WELCOME

The University of Valladolid has the privilege of being one of the three oldest universities in Spain. It has Campuses in 4 cities in Castilla: Palencia, Soria, Valladolid and Segovia. The María Zambrano Campus in Segovia is characterized by its innovative vocation and modern spaces for theoretical and practical teaching, in addition to its welcoming atmosphere.

The degrees taught in our three centers - Faculty of Social, Legal and Communication Sciences, Faculty of Education and School of Computer Engineering - offer permanent contact with professionals from different fields. Thus our rigorous theoretical teaching model is connected to real professional practice.

We hope that your visit to the María Zambrano Campus of the UVa in Segovia is fruitful and our admin staff are on hand to ensure you are able to make the most of your time with us.

**Thank you for coming, and the heartiest of welcomes. Agustín García Matilla
Vicerrector del Campus**



HYBRID COURSE - ONLINE & ONSITE & LEARNING

THE HYBRID CONCEPT.. BLENDED LEARNING

Languages go in best with repetition but this can get old if it's always in the same format. The hybrid concept means that learners get a head start with the online course, hit the ground running on arrival in Spain, and then can go back to their online course to consolidate and move on. With this in mind:

DATES of ONLINE COURSE

The online part can be taken any time for booking until up **until one year after** the onsite course

HOW MUCH TIME DOES THE ONLINE BIT TAKE?

There are 12 units and each will take you a minimum of 3 hours if you go at them properly.

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.

WHAT HAPPENS IF I DON'T FINISH BEFORE THE START OF MY ONSITE COURSE?

Don't worry. You will do a level test so we can determine which onsite level is best for you and you can carry on with the online when you get home.

WHAT LEVELS ARE AVAILABLE AND WHICH ONE DO I PICK?

The self-study courses correspond to the A1, A2 and B1 and B2 levels of the Common European Framework of Reference for Languages. Apart from the linguistic content (grammar and vocabulary extension) the student is also given an introduction to Hispanic and Latin American culture in the "Tómate un Descanso" section.

While you can just allot yourself a level, we recommend you do our Online Evaluation Test which will tell you exactly where you are supposed to be: <https://www.intionlinelanguages.com/en/spanish-level-test/>

the A1 Course is for students with little or no knowledge of Spanish. The A2 Course is for those who have completed A1 or have equivalent knowledge. B1 is for those of intermediate level and B2 for High Intermediate level students. 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.

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. 2 hours): 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.

MORE ABOUT YOUR ONLINE LANGUAGE SCHOOL



Inti (est. 2020) is a proper online language school passion for excellence in Spanish teaching. By creating innovative resources and training and re-training teachers, Inti has an organic dynamism which gives students flow and glow.

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.

HYBRID COURSE - ONLINE & ONSITE & LEARNING

YOU ARE FINALLY HERE!

There is nothing like being immersed in the language you are studying. Spanish will take on new relevance as you will hear the happy chatter of those around you and talk Spanish yourself to fellow students, organizers.. and the people you come across around the city.

DATES of ONSITE COURSE

There are three sessions to chose from:

16th - 21st October

23th – 28th October

30th October - 4th November

WHAT'S THE PLAN?

You'll find a detailed itinerary below.

There is a complimentary transfer coach from Madrid Barajas Airport on Sunday. Please see accompanying Conditions for timings. On arrival you will have dinner at the student residence. Then every day there are lessons in the morning from Monday to Friday 09:00 til 13:00 (so in total 20 hours over the week) and afternoon activities. On several evenings there are gastronmoic offerings.

Accommodation at the residence is in single or double ensuite rooms. you can request a shared room without coming with a partner - we will find you one! There is a small supplement for single rooms.

IN WHICH LEVEL WILL I BE PLACED?

The onsite courses correspond to the A1, A2 , B1 and B2 levels of the Common European Framework of Reference for Languages as described in the online section. If you would like detailed contents of the course contents, please contact us.

You will be placed in a group according to your progress with the online method, your results in our placement test and we will take into account your own self evaluation and personal objectives.

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).

Some grammar is necessary! These, along with vocabulary families are the breeze blocks on which communicative functions can be built. But we make sure grammar study in interactive and contextual. 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.



itinerary



SUNDAY 16th OCTOBER 2022

19:45 Arrival in Segovia

8:30pm - 9:30pm Dinner at Residence

MONDAY 17TH OCTOBER 2022

7:45am - 8:00am BREAKFAST (EVERYDAY)

8:45am - 1pm Spanish Lessons
(Meet at door of residence to go to Lessons)

2pm - 3pm Lunch at Residence

4pm - 6pm Guided Tour of the historic quarter (Meet at door of residence for this and all activities)

8pm - 10pm Tapas tour (12€)

TUESDAY 18TH OCTOBER 2022

9am - 2pm Spanish Lessons

1:15pm-3pm Inauguration of Course and Spanish aperitivo

4pm - 5:30pm Visit to the Jewish Quarter Museum

5:30pm - 6:15pm Visit to the Zuloaga Museum (Group 1)

6:15pm - 7:00pm Visit to the Zuloaga Museum (Group 2) -

8:30pm - 9:30pm Dinner at Residence

WEDNESDAY 19TH OCTOBER 2022

9am - 1pm Spanish Lessons

1:15pm - 2pm Visit to the Museum of Segovia (Group1)

2pm - 3pm Lunch at the Residence

4pm - 6pm Visit to the Puerta de Santiago (and the collection of puppets of Francisco Peralta and the Royal Mint

8:30pm - 9:30pm Dinner at Residence

THURSDAY 20TH OCTOBER 2022

9am - 1pm Spanish Lessons

1:15pm - 2pm Visit to the Museum of Segovia (Group 2)

2pm - 3pm Lunch at the Residence

4pm - 6pm Literary Route (including a visit to the Antonio Machado Museum)

7:45pm - 10pm Farewell Dinner (30€)

FRIDAY 21st OCTOBER 2022

9am - 11pm Spanish Lessons

1:30pm Transfer to Madrid



SEGOVIA

In December 1985, UNESCO included the "ancient city of Segovia and its Roman aqueduct" in its list of Heritage Cities. Reasons were not lacking... the beauty of its city centre, its surroundings, its jaw-dropping Aqueduct and fairy-tale castle.

But the city's charms are more than just physical. It is the human element that makes the city.

- Segovia is the place where Alfonso X studied law, where Quevedo was inspired by its spaces and people to write the *Buscón* don Pablos...
- Where Isabella was proclaimed Queen of Castile I, the Catholic, and all this entailed for the history of Spain.
- And because a book was printed here for the first time in Spain.

Segovia conceived by the mystics Juan de la Cruz and Teresa of Jesus; and the brave warriors Juan Bravo, el Comunero, o Día Sanz and Fernán García, conquerors of Moors.

And by María Zambrano, and the walks, gatherings and classes by Antonio Machado (at the Gómez de la Serna Institute revealing "The secret of the Aqueduct" and Louis Proust investigating in the Royal Laboratory of Chemistry in the shadow of the Alcazar).

Segovia had a populous Jewish aljama, home of luminaries such as Abraham Senneor, chief judge of the Jewish quarters of Castile, and in whose Moorish quarter the alfaquí Iça de Gebir wrote his very important work *Segovian Kitab* or *Sunni Breviary* while the Prior of the nearby Monastery of Santa Cruz, Tomas de Torquemada, plotting a cleanse of the religious environment.

Segovia was also prosperous due to its international trade in wool and its powerful textile industry, which for centuries guaranteed the livelihoods and lifestyles of Segovians that is reflected in the architecture of the city and in the jealously guarded Archives.

Today, Segovia is still evolving, through its economy based on cultural and gastronomic attractions. The city has several interesting museums and exhibition halls, and also many famous inns and restaurants where you can taste the delights of Segovian cuisine.

The streets and squares of the city are stages of artistic activities throughout the year. In *Semana Santa*, music lovers can enjoy Sacred Music concerts inside its churches. The patios of palaces, cloisters of convents and building facades serve as the setting for numerous venues of the Musical Festival of Segovia MUSEG, in which you can enjoy the Chamber Music Week, the Festival Youth and the Open Festival of Theatre, Music and Dance

And of course, the existence of two university campuses adds to the abundance of cultural activities.





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UNIVERSITY

university



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 foments 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.



MONUMENTOS



The **Aqueduct** is one of the most superb works that the Romans left scattered throughout their vast empire. It was built to carry the water of the Sierra Segovia

The hypotheses point to its construction in the second century AD, after the year 112 AD (end of Trajan's government)).

Its 167 granite stone arches are made up of united ashlar without any type of mortar through an ingenious balance of forces.

It has served the city until relatively recently. Through the centuries, it has hardly undergone modifications. Only during the attack against Segovia in 1072 by the Muslim Al-Mamún de Toledo did it suffer damage to 36 arches; the damages were restored in the fifteenth century by Fray Juan de Escobedo, monk of Parral.

The aqueduct source springs from in Riofrío and flows to the first sand trap, built in the XV-XVI centuries, which removed impurities from the water and regulated the stream.

The aqueduct begins to be visible at St. Antonio El Real and this point is marked by a monument formed by ashlar with the carved Aqueduct, dated probably in the 16th century.

In the Plaza del Azoguejo the Aqueduct is at its maximum height and the arches, in a series of 43, are arranged in two orders. There are two niches, one with an image of the Virgin and the traces of the inscriptions with bronze letters on the cartouches, whose reading has not been fully deciphered. Continuing along the wall, you reach the second sand trap, very similar to the first, with Roman ashlar. In this section - which has been extensively very restored - the arches begin forming a single floor. From the top of the Postigo steps del Consuelo you can see the entire layout of the work and an impressive view of the city. At this point the arcs disappear again, although the canals continue through the upper area of the city, to the Alcázar.

The canal extends through the Plaza de los Huertos and Plaza Mayor, where there is another sand trap right up to the Alcázar, the last archaeologically documented point.

The Aqueduct rises up like an imaginary ship on the Tagus, where the rivers Eresma and Clamores converge, festooned by the ochre and blue scenery of the plain and the mountains. It is surrounded by well-kept gardens with a monument commemorating the heroes of the War of Independence, Daoiz and Velarde, a work by the Segovian sculptor Aniceto Marinas. On the left, the House of Chemistry, built in the Age of Enlightenment and Louis Proust's research center. On both sides of the castle there are splendid views of Pinarillo (with the Jewish cemetery) and the Church of Vera Cruz and Zamarramala.

A deep moat with a drawbridge affords access to a fortress in a privileged location, possibly inhabited since Celtic times. The castle, converted into an Alcázar -royal residence- in the 13th century, got its Gothic appearance in the times of Juan II and Enrique IV. Its restoration has been continuous after a serious fire in 1862 which nearly razed it to the ground. However, in 1882, under the reign of Alfonso XII, its reconstruction began, never abandoned by the Patronage of the Alcázar, which has since been restoring coffered ceilings, friezes, altarpieces and walls.



In the shadow of the monument, the small tower of Alfonso X El Sabio stands out, in the north corner, from which this monarch studied the sky, and the tower of Juan II, 80 meters high, with beautiful sgraffito and twelve turrets adorning its pinnacle.

Up a steep and strenuous spiral staircase, the visitor can access the upper part of the tower, from where a beautiful view of the city can be enjoyed, as well as the neighborhoods of San Marcos and Zamarramala and the quarry from which part of the stone used in the Cathedral was extracted.

The rooms are located inside and around the Patio de Armas - a popular setting for chamber music concerts- and the Patio del Reloj. To the left are the rooms dedicated to the College of Artillery; to the right, the Palace of the Kings of Castile, the main nucleus of the building. The Sala de Ajimeces stands out for its beauty; de la Galera, whose coffered ceiling has been recently rebuilt; del Trono -with a striking Mudejar roof, from Urones de Castroponce (Valladolid) and the work of Xadel Alcalde, author of the one that existed in the same room before the fire;

The room of the Chimney; of the Cordon; of the Pineapples; the Royal Chamber; the Queen's Dressing Room and the Chapel where we can see an altarpiece from the Castilian school from the first quarter of the 16th century from Viana de Cega (Valladolid) and another dedicated to Santiago Apóstol, as well as the Adoration of the Kings, painted in 1600 by Bartolomé Carduccio. Of all of them, the Kings Room stands out with an extraordinary coffered ceiling of golden hexagons and rhombuses and an original frieze in which 52 seated polychrome images represent the Kings and Queens of Asturias, León and Castile from Don Pelayo to Crazy Joan.

Conceived in a late Gothic style, building on **the Cathedral** started in 1525, with the selfless collaboration of the Segovians, under the direction of the architects of the Gil de Hontañón family. It replaced the Old Cathedral located in the current gardens of the Alcázar which had been destroyed during the War of the Communities in 1520.

Outside, to the west, is the main façade, known as Puerta del Perdón, with the sculpture of the Virgin, the work of Juan Guas.

Next to it is the Enlosado, a space currently used for cultural activities. The tower, located on the side of the Epistle, is one of the most striking elements due to its great height, and was inhabited until the middle of the 20th century by the bellringer. It makes for a privileged viewpoint over the city.

To the south is the Puerta de San Geroteo, the first bishop of Segovia, and to the north, the Puerta de San Frutos, built in honor of the patron saint of the city at the beginning of the s. XVII. Another point of interest is the apse, which adjoins the Old Jewish Quarter, embellished by flowery Gothic buttresses and pinnacles, made of limestone, surrounding the great dome.

The floor plan has three naves with a transept, with a semicircular apse at the head and an ambulatory, surrounded by chapels.

The grandeur and harmony of dimensions define the interior. The stained-glass windows (16th century), the main altarpiece dedicated to Our Lady of Peace (14th century), donated to the city by Enrique IV, the choir stalls (end of the 15th century) from the Old Cathedral, the beautiful baroque organs, the railings or the neoclassical retrochoir that keeps the urn with the relics of San Frutos... all deserving of careful and patient contemplation.



It houses 18 chapels that are located in the ambulatory and in the lateral naves, with important paintings and sculptures:

In its interior, the Romanesque Calvary located at the entrance of the Chapel of the Sacrament ; the triptych by Ambrosius Benson and the altarpiece of Pietà, by Juan de Juni, in the Chapel of the Holy Burial, next to the Puerta de San Frutos; and the Recumbent Christ by Gregorio Fernández.

A cloister by Juan Guas from the old Romanesque cathedral and moved stone by stone to its current location precedes the rooms of the Cathedral Museum. The Cathedral Archive conserves more than 500 incunabula, among them the Sinodal de Aguilafuente, the first book to be printed in Spain.



Monastery of San Antonio El Real. Henry IV, who had a hunting palace here, donated it in 1455 to the Franciscans and when they abandoned it in 1488, it was occupied by Poor Clare nuns. At an angle to the Plateresque façade, adorned with the praying effigies of Enrique IV and Isabella the Catholic, is the portal of the temple carved in Elizabethan Gothic with three , lowered, ogee and trefoil arches, under Moorish wings.

Inside the temple there are two works of art that are reason alone to pay a visit to the monastery: a spectacular Mudejar coffered ceiling that closes the Main Chapel and a unique sculptural altarpiece, and a 15th-century Flemish work that narrates, with a profusion of scenes, the Passion of Jesus.

In the part which is open to the public you can visit the Sacristy, the Throne Room and the Chapter House, covered with beautiful coffered ceilings; the Refectory, with a beautiful pulpit with Mudejar decoration; and the Gothic-Mudejar cloister. Three triptychs in pipe soil from the Utrecht School and collections of documents, sculptures, paintings and furniture make the visit more complete.

The Monastery of Santa María del Parral, was ordered to be built in 1447 by Enrique IV, although legend attributes its foundation to his favorite, Juan de Pacheco, Marquis of Villena. It is a complex of buildings distributed around several Gothic, Mudejar and Plateresque cloisters . Abandoned after the confiscation of 1836 and later looted, its reconstruction came after it was declared a National Monument in 1914 and was occupied again by nuns of the Jerónima Order in 1927.

On the façade of the unfinished monastic church

is the coat of arms of the Pacheco and a graceful tower topped with Plateresque cresting, the work of Segovian Juan Campero; its interior, with a nave, tribune at the foot, side chapels and a polygonal head, follows the model of Hieronymite constructions and was the work of the architect Juan Guas.

Among the exceptional works of art in this temple, the front of the sacristy, the tomb of Beatriz Pacheco and the Apostolate that frames the high windows of the head, by the sculptor Sebastián de Almonacid, stand out; and the Plateresque set formed by the central altarpiece, sculpted in wood, and the monumental sculptures of Juan Pacheco and his wife, María de Portocarrero, the work of the sculptors Juan Rodríguez and Lucas Giraldo.

The Church of Corpus Christi is a sacred place for the Christian and Jewish religions since it was used as a synagogue until 1410, when it was seized from the Jewish community. It is the best preserved synagogue of the five that existed in the Segovian aljama.

It consists of a hypostyle hall divided into three naves, separated by horseshoe arches and octagonal pillars topped with pineapple and scroll capitals. Above the lateral naves there is a continuous gallery made up of horseshoe arches interspersed with five-lobed arches whose intradoses are decorated with palmettes.



In 1410 the Crown seized the Synagogue, in the context of accumulated tensions that had begun in Seville in 1391 (specifically, in Écija), consecrating it as a church very shortly afterwards. It currently belongs to the Order of Poor Clares Nuns. The first documents of the temple date back to the 14th century, but everything seems to indicate that the construction dates back to the 13th century.

Its fourteenth-century prayer room is rectangular, to which the main altar and the choir area were later added, divided into 3 naves by two rows of 5 horseshoe arches each. The beauty of its capitals is remarkable. In it we can find an original mixture of the two religions, combining the Christian decoration of various altarpieces dedicated to Saint Francis of Assisi, paintings, and the architecture of what was once the Greater Synagogue of the Segovia Jewish Quarter.

The Church of San Andrés dates from the 12th century and is structured in three naves: head with two apses. Magnificent brick tower topped by a slate spire. Main altarpiece, 16th and 17th centuries, with carvings by Mateo de Imberto, Nazario de la Vega



by Gregorio Fernández. Pinturas de Alonso de Herrera.

La **Iglesia de San Esteban** es fruto del románico tardío. Su torre es considerada una de las más bellas del románico. Tras un incendio ocurrido en 1896, fue desmontada y reconstruida a principios del siglo XX, durante el que se sustituyó el chapitel barroco de pizarra por el actual de teja.



The Church of San Juan de los Caballeros, from the end of the 11th century, is one of the oldest in the city and is superimposed on a probable Paleo-Christian basilica, of successive constructions, whose tradition of religious space is maintained to the present day. The name of San Juan de los Caballeros comes from its housing the tombs of the Noble Lineages of the city.

In 1905 it was acquired and restored by Daniel Zuloaga, using it for his own residence and a ceramic workshop. It is currently home to the Zuloaga Museum, with ceramic collections and a documentary archive.





The Church of San Martín, a compendium of Castilian Romanesque, is characterized by a triple atrium of columns and three apses, and a Mudejar tower that occupies the space of the dome. Of special interest are the carved capitals, the marble plaque with the effigy of Saint Martin located outside the apse and the four column statues on the façade. Inside you can see a triptych by the Flemish painter Adrián Isebrandt, several paintings by the primitive Castilian known as the Master of the 11,000 Virgins, a recumbent Christ attributed to Gregorio Fernández and a Saint Francis by Pedro de Mena.



substitutes for the arcades of a square, and slender bell towers that lend the city its very distinct character. Built in the image of the Cathedral of Jaca, it has a tower that preserves the remains of a previous Mozarabic-style building.

The Church of the Holy Trinity, built in the middle of the 12th century on top of an earlier temple (from the end of the 11th century), is one of the best preserved Romanesque churches in the city, with a simple and authentic interior that houses remarkable paintings.



The Church of Santos Justo y Pastor, next to the Aqueduct, dates from the 13th century, with one of the few sculpted tympanums from Segovian Romanesque, a slender tower and valuable paintings in its apse, dominated by the Pantocrator with scenes from the Passion of Christ and from the lives of the titular saints.



The Church of San Miguel, from the 16th century, has a flat head. chapels between its buttresses. Its Baroque altarpiece is by José Ferreras (1672) and funeral chapel by Dr. Andrés Laguna (16th century). This temple came to replace the one of the same dedication, which had collapsed in 1532, in the location of the current Plaza Mayor, and on whose tribune Isabel I of Castile, the Catholic, was proclaimed queen on December 13, 1474.



The Church of San Millán is a model of Segovian Romanesque churches, since it integrates all their typological characteristics, such as the Islamic influence (caliphate-style decoration and vaults), atriums that fulfill the function of a meeting center,

de Silva, (the heraldry of the marriage can be seen on some of the house's partitions). It passed, by inheritance, to his son Pedro who sold it around 1500 to the ruler Juan de la Hoz to establish his main residence there, at which time the building got its new facade. In the key of the access door, as well as in the lintels of the five balconies of the façade, the coat of arms of this lineage can be seen. Today it is a center for artistic education.



The House of the Del Rio. The alfiz that frames the coat of arms of its noble owner, the alderman Gonzalo del Río, still reminds us of the aesthetics of the 15th century, although the molding no longer has the decoration of balls so common during the reign of the Catholic Monarchs.

The original openings on the ground floor, do not correspond to their current layout. Access to the patio was through the hallway which has been occupied by a pharmacy since time immemorial. However, a narrow corridor leads us to one of the most unique patios in the city, due to its layout, its size, its elements and the Romanesque arch of one of its walls, an example of the antiquity of the building. The overgrown ivy, the slender ailanthus, the curb of the well and the mossy paving of the patio all contribute to the intimate character of this beautiful place.

There are three porticoed sides, by means of seven helicoidal limestone columns giving that impression, in typical Gothic style, of unstoppable upward movement. The bases maintain the decoration of the shafts although they are carved in granite, a material that is more resistant to humidity and knocks.



The Casa de los Picos is located in the most pronounced bend of the Calle Real. The façade, built in the early years of the 16th century, is closer to a medieval warrior aesthetic than those of Renaissance civilian buildings!

Its position, within the walls, forming a right angle with the San Martín gate, might have been the reason for its decoration with this strong image of defense of access, though popular tradition has it that the house had previously either belonged to a Jew or perhaps the city's executioner, either unfortunate associations, so, the new owner cunningly decorated its entire facade with sharp diamond points so people would have something else to relate it to.

The building was owned during the middle years of the fifteenth century by Pero López de Ayala and his wife Isabel

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