

Collective Memories of the Christian Faith through Saint Martin of Tours in Current European Places and Actions

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ABSTRACT

Saint Martin of Tours (316-397) is one of the most venerated Christian saints since the fourth century. Through his endless travels around Europe, he left Christians an imprint of tangible places and collective memories in actions, testified along the pilgrimage roads. Born in Pannonia to pagan parents, he enrolled in the army at 15. His dividing his cloak in Amiens in 337 for a dying man of cold converted him to be a Christian. The early Cluny abbots promoted Martin's cult as a model for religious life; the reading of Saint Martin's *vita* at Vezelay aimed for a monastic audience.

To venerate his legacy and to represent his value of sharing, European Cultural Route of Saint Martin of Tours connects the three routes across the continent and rediscovers cultural, social, sustainable heritage and tourism. Questions arise on Saint Martin's Cultural Route, related to tangible and intangible cultural heritage, particularly in the collective memory whose term is named 'societal remembrance' referring to how people remember things through a social lens. Three theories appeared: Jung's collective unconscious (1912), Durkheim's social memory (1912), and Halbwachs' collective memory (1925) enhanced by history, buildings or symbols. Moreover, collective memory is related to a specific place, which generates the spirit with the qualities of an ambience and character (Relph 2009).

My paper investigates the collective memory of Saint Martin, transmitted through generations to European Christians. Its theory traces his life, historical, tangible places and living, intangible actions. The 21st-century's Saint Martin Cultural Route manifests further explanations.

Keywords: Saint Martin of Tours, *Via Santa Martini*, Inter-continental Pilgrims, Collective Memories, Intangible Cultural Heritage



Memorias Colectivas de la Fe Cristiana a través de San Martín de Tours: Desde Giras a Lugares y Acciones Europeas Actuales

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RESUMEN

San Martín de Tours (316-397) ha sido uno de los santos cristianos más venerados desde el siglo IV. A través de sus interminables viajes por Europa, dejó a los cristianos una impresión de lugares tangibles y recuerdos colectivos en acciones presenciadas en la peregrinación. Nació en Panonia de padres paganos y se unió al ejército a la edad de 15 años. Cuando dividió su manto en Amiens para un moribundo de frío en 337, se convirtió al cristianismo. Los primeros abades de Cluny promovieron el culto de Martin como modelo para la vida religiosa. La lectura de Saint Martins Vita en Vézela y estaba dirigida a un público monástico.

Para venerar su patrimonio y demostrar su valor de compartir, la Ruta Cultural Europea de San Martín de Tours conecta las tres rutas del continente y redescubre el patrimonio cultural, social, sostenible y turístico. La Ruta Cultural de San Martín plantea cuestiones relacionadas con el patrimonio cultural material e inmaterial, en particular la memoria colectiva, cuyo término se denomina “memoria social” y se refiere a cómo las personas recuerdan las cosas a través de una lente social. Surgieron tres teorías: la inconsciencia colectiva de Jung (1912), la memoria social de Durkheim (1912) y la memoria colectiva de Halbwachs (1925) aumentada por la historia, los edificios o los símbolos. Además, la memoria colectiva se refiere a un lugar particular que genera la mente con las cualidades de un ambiente y carácter (Relph 2009).

La presente contribución examina la memoria colectiva de San Martín que se ha transmitido a los cristianos europeos a través de generaciones. Su teoría traza su vida, lugares históricos, tangibles y acciones vivas e inmateriales. La Ruta Cultural San Martín del Siglo XXI tiene más explicaciones.

Palabras clave: San Martín de Tours, Via Santa Martini, peregrinos intercontinentales, memorias colectivas, patrimonio cultural inmaterial



Mémoire Collective de la Foi Chrétienne à travers San Martín de Tours: des Visites aux Lieux et aux Actions Européennes Actuelles

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RÉSUMÉ

San Martín de Tours (316-397) est l'un des saints chrétiens les plus vénérés depuis le IV^e siècle. À travers ses voyages interminables en Europe, il a laissé aux chrétiens une impression de lieux tangibles et de souvenirs collectifs dans les actions dont il a été témoin lors du pèlerinage. Il est né en Pannonie de parents païens et a rejoint l'armée à l'âge de 15 ans. Lorsqu'il partagea son manteau à Amiens pour un froid mourant en 337, il se convertit au christianisme. Les premiers abbés de Cluny ont promu le culte de Martin comme modèle de vie religieuse. La lecture de Saint Martins Vita à Vézela et a été adressée à un public monastique.

Pour vénérer son patrimoine et démontrer sa valeur de partage, l'itinéraire culturel européen de Saint Martin de Tours relie les trois itinéraires du continent et redécouvre le patrimoine culturel, social, durable et touristique. L'itinéraire culturel de San Martín soulève des questions liées au patrimoine culturel matériel et immatériel, en particulier la mémoire collective, dont le terme est appelé «mémoire sociale» et fait référence à la façon dont les gens se souviennent des choses à travers une lentille sociale. Trois théories ont émergé: l'inconscience collective de Jung (1912), la mémoire sociale de Durkheim (1912) et la mémoire collective de Halbwachs (1925) augmentée par l'histoire, les bâtiments ou les symboles. De plus, la mémoire collective fait référence à un lieu particulier que l'esprit génère avec les qualités d'un environnement et d'un caractère (Relph 2009).

Cette contribution examine la mémoire collective de Saint Martin qui a été transmise aux chrétiens européens de génération en génération. Sa théorie retrace sa vie, ses lieux historiques, tangibles et ses actions vivantes et immatérielles. L'itinéraire culturel de San Martín du XXI^e siècle a plus d'explications.

Mots-clés: San Martín de Tours, Via Santa Martini, pèlerins intercontinentaux, mémoires collectives, patrimoine culturel immatériel



Kollektive Erinnerungen an den Christlichen Glauben durch den Heiligen Martin von Tours: an Aktuellen Europäischen Orten und Aktionen

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ABSTRAKT

Der Heilige Martin von Tours (316-397) ist einer der am meisten verehrten christlichen Heiligen seit dem vierten Jahrhundert. Durch seine endlosen Reisen durch Europa hinterließ er Christen einen Eindruck von greifbaren Orten und kollektiven Erinnerungen in Aktionen, die auf den Pilgerwegen bezeugt wurden. Er wurde in Pannonien als Sohn heidnischer Eltern geboren und trat mit 15 Jahren in die Armee ein. Als er 337 seinen Umhang in Amiens für einen sterbenden Mann der Kälte teilte, wurde er zum Christen. Die frühen Cluny-Äbte förderten Martins Kult als Vorbild für das religiöse Leben. Die Lesung von Saint Martins Vita in Vezelay richtete sich an ein klösterliches Publikum.

Um sein Erbe zu verehren und seinen Wert des Teilens darzustellen, verbindet die Europäische Kulturroute des Heiligen Martin von Tours die drei Routen über den Kontinent und entdeckt das kulturelle, soziale, nachhaltige Erbe und den Tourismus wieder. Auf der Kulturroute von Saint Martin stellen sich Fragen im Zusammenhang mit dem materiellen und immateriellen Kulturerbe, insbesondere im kollektiven Gedächtnis, dessen Begriff „gesellschaftliche Erinnerung“ heißt und sich darauf bezieht, wie Menschen sich durch eine soziale Linse an Dinge erinnern. Drei Theorien tauchten auf: Jungs kollektives Unbewusstsein (1912), Durkheims soziales Gedächtnis (1912) und Halbwachs 'kollektives Gedächtnis (1925), das durch Geschichte, Gebäude oder Symbole erweitert wurde. Darüber hinaus bezieht sich das kollektive Gedächtnis auf einen bestimmten Ort, der den Geist mit den Qualitäten eines Ambientes und Charakters erzeugt (Relph 2009).

Mein Beitrag untersucht das kollektive Gedächtnis des Heiligen Martin, das über Generationen an europäische Christen weitergegeben wurde. Seine Theorie zeichnet sein Leben, historische, greifbare Orte und lebendige, immaterielle Handlungen nach. Die Saint Martin Kulturroute des 21. Jahrhunderts enthält weitere Erklärungen.

Schlüsselwörter: Heiliger Martin von Tours, Via Santa Martini, interkontinentale Pilger, kollektive Erinnerungen, immaterielles Kulturerbe



Memoria Collettive della Fede Cristiana Attraverso San Martín dai Tours: ai Luoghi e alle Azioni Europee Attuali

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SOMMARIO

San Martín de Tours (316-397) è stato uno dei santi cristiani più venerati sin dal IV secolo. Attraverso i suoi infiniti viaggi in Europa, ha lasciato ai cristiani un'impressione di luoghi tangibili e memorie collettive in azioni testimoniate durante il pellegrinaggio. Nacque in Pannonia da genitori pagani e si arruolò nell'esercito all'età di 15 anni. Quando nel 337 si divise il mantello ad Amiens per morire a freddo, si convertì al cristianesimo. I primi abati di Cluny promossero il culto di Martino come modello di vita religiosa. La lettura di Saint Martins Vita a Vézela ed è stata indirizzata a un pubblico monastico.

Per venerare il suo patrimonio e dimostrare il suo valore di condivisione, l'Itinerario Culturale Europeo di Saint Martin de Tours collega le tre rotte del continente e riscopre il patrimonio culturale, sociale, sostenibile e turistico. L'Itinerario Culturale di San Martín solleva questioni relative al patrimonio culturale tangibile e immateriale, in particolare la memoria collettiva, il cui termine è chiamato "memoria sociale" e si riferisce a come le persone ricordano le cose attraverso una lente sociale. Emersero tre teorie: l'incoscienza collettiva di Jung (1912), la memoria sociale di Durkheim (1912) e la memoria collettiva di Halbwachs (1925) aumentata da storia, edifici o simboli. Inoltre, la memoria collettiva si riferisce a un luogo particolare che la mente genera con le qualità di un ambiente e di un carattere (Relph 2009).

Questo contributo esamina la memoria collettiva di San Martino che è stata tramandata ai cristiani europei attraverso le generazioni. La sua teoria traccia la sua vita, i luoghi storici, tangibili e le azioni vive e immateriali. L'Itinerario Culturale San Martín del XXI secolo ha più spiegazioni.

Parole chiave: San Martín de Tours, Via Santa Martini, pellegrini intercontinentali, memorie collettive, patrimonio culturale immateriale



Memórias Coletivas da fé Cristã por meio de San Martín de Tours: de Viagens a Lugares e Ações Europeias Atuais

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RESUMO

San Martín de Tours (316-397) é um dos santos cristãos mais venerados desde o século IV. Em suas viagens intermináveis pela Europa, ele deixou os cristãos com a impressão de lugares tangíveis e memórias coletivas em ações testemunhadas na peregrinação. Ele nasceu na Panônia de pais pagãos e ingressou no exército aos 15 anos. Quando ele dividiu seu manto em Amiens para morrer resfriado em 337, ele se converteu ao cristianismo. Os primeiros abades de Cluny promoveram o culto a Martin como modelo de vida religiosa. A leitura de São Martins Vita em Vézela e dirigida a uma audiência monástica.

Para venerar o seu património e demonstrar o seu valor de partilha, a Rota Cultural Europeia de Saint Martin de Tours liga as três rotas do continente e redescobre o património cultural, social, sustentável e turístico. O Roteiro Cultural de San Martín levanta questões relacionadas com o património cultural tangível e imaterial, em particular a memória coletiva, cujo termo se denomina “memória social” e se refere a como as pessoas se lembram das coisas através de uma lente social. Emergiram três teorias: o inconsciente coletivo de Jung (1912), a memória social de Durkheim (1912) e a memória coletiva de Halbwachs (1925) aumentada pela história, edifícios ou símbolos. Além disso, a memória coletiva se refere a um lugar particular que a mente gera com as qualidades de um ambiente e caráter (Relph 2009).

Esta contribuição examina a memória coletiva de São Martinho que foi transmitida aos cristãos europeus através de gerações. Sua teoria traça sua vida, históricos, lugares tangíveis e vivências e ações imateriais. A Rota Cultural San Martín do Século XXI tem mais explicações.

Palavras-chave: San Martín de Tours, Via Santa Martini, peregrinos intercontinentais, memórias coletivas, património cultural imaterial



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A Perpetual Soldier of Christ

Born in Hungary and then lived in Italy, Saint Martin became a Christian catechumen at 10 in opposition to his parent. He followed his father into the Roman army, but his Christian faith brought him to clash with blood spilling, departing from the military. He made his way to Tours to be a disciple of Saint Hilary of Poitiers.

After a period of exile with Saint Hilary in Italy due to their denial to admit the Arian heresy, he returned to France, erecting a monastery at Marmoutier, the oldest-known monastic house in Europe. He then travelled for preaching, and his reputation for holiness spread further.

In 371, Saint Martin was acclaimed bishop of Tours.

He declined to accept but was lured away by the city under false pretences. As a teaching bishop, Saint Martin initiated a system of regular parish visits, the establishment of new monastic houses and the performance of miracles.

Moreover, he held opposition against the severe treatment of prisoners and heretics, and appealed to mercy and discharge for them. On his death in 397, a basilica was built to house his tomb



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An early biography (see Figure 1), Life of Saint Martin (Vita Sancti Martini), written by a contemporary churchman Sulpicius Severus (363-425), describes the saint's life and his legendary components excerpted from classical mythology and history, as this was often the case with medieval lives of the saints.

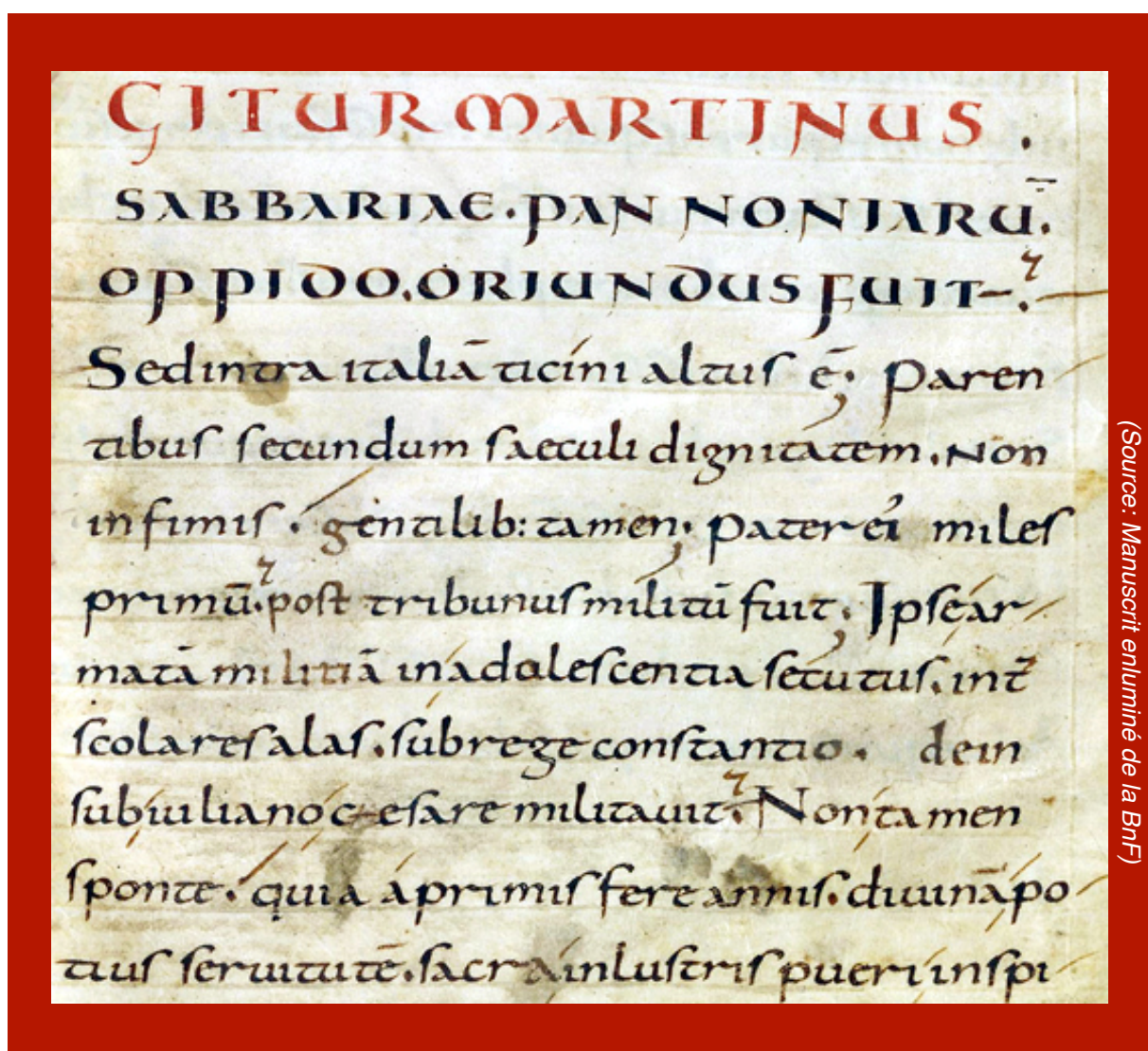


Figure 1
Page de la Vita Sancti Martini de Sulpice Sévère;
manuscrit composé en minuscule caroline, 8C.

The early biography became renowned across Europe, calling for the worship of Saint Martin. Bishop Gregory of Tours (538-594) wrote *History of Franks (Historia Francorum)* on the Christianization of Gaul, as well as Saint Martin's influential life and more miraculous events. Today, many medieval town churches have been dedicated to Saint Martin, using his antiphons.

Humility, Charity, and Faith

In *Life of Saint Martin*, Sulpicius underlines the authority of Christ over paganism through the person Martin, who acts courageously in demolishing pagan symbols.

On one occasion, Martin proceeded to cut down a nearby sacred tree, and a pagan priest and his followers confronted on his claim of the tree as a demon (see Figure 2).

They challenged Martin to stand in the path of the falling tree, saying that if God is Martin's Lord, Martin will not get harmed. Martin accepted this; the tree fell to the opposite direction when he gave a Christian sign.



(Image: Urban)

Figure 2
Saint Martin and pine tree, Abbaye Sainte-Marie-
Madeleine de Vézelay.

Sulpicius illuminates the story in Chapter XIII:

AGAIN, when in a village he had demolished a very ancient temple and had set about cutting down a pine-tree, which stood close to the temple, the chief priest of that place, and a crowd of other heathens began to oppose him. And these people...could not patiently allow the tree to cut down.

Martin carefully instructed them that there was nothing sacred in the trunk of a tree...because it had been dedicated to a demon. Then one of them...says, "If you have any trust in thy God, whom you say you worship, we will cut down this tree, and be it your part to receive it when falling; for if, as you declare, your Lord is with you, you will escape all injury."

Then Martin...promises that he would do what had been asked... when now the falling pine had uttered its expiring crash...now falling..., he put in its way the sign of salvation...it swept round to the opposite side... the heathen were amazed by the miracle, while the monks wept for joy; and the name of Christ was in common extolled by all.



Figure 3
Martin Sharing His Cloak with a beggar, Cathedrale Saint-Gatien de Tours

Martin's ruining a pagan temple was through his monastic charisma, and humility was his Christian valour. Bequette (2010) interprets that Martin was incapable of counteracting the pagans, so he availed himself of the spiritual weapons of a monastic soldier of Christ.

Another contrast finds between pagan and Christian valour in the person Martin as the Roman soldier. On a harsh winter day, Martin came upon a suffering beggar from the cold outside the city gate in Amiens and divided his cloak for him with sympathy (see Figure 3).

Sulpicius writes in Chapter III:

...when he had nothing except his arms and his simple military dress, in the middle of winter...so that the extreme cold was proving fatal to many, he happened to meet at the gate of the city of Amiens a poor man destitute of clothing. He was entreating those that passed by to have compassion upon him, but all passed the wretched man without notice, when Martin, that man full of God, recognised that a being to whom others showed no pity, was, in that respect, left to him... He had nothing except the cloak in which he was clad, for he had already parted with the rest of his garments for similar purposes. Taking, therefore, his sword with which he was girt, he divided his cloak into two equal parts, and gave one part to the poor man, while he again clothed himself with the remainder... He contemplated the Lord with the greatest attention, and was told to own as his the robe which he had given... and being now of the age of twenty years, he hastened to receive baptism.

Again, the action testifies Martin as the Christian soldier who wields a sword to strike a blow for charity. On his entering the city with the torn half of his cloak, it evoked laughter from some of the onlookers. Martin's charitable behaviour on the beggar and his appearance elicited contempt, but he can bear this on account of his Christian humility.

Sulpicius uses the word *habitus* to designate Martin's cloak, providing a prelude to the monastic habit which he would take for granted later. That night while sleeping, Martin saw Christ wearing the half of his cloak with which he had covered the beggar.

The *Life of Saint Martin* representing the Christian counter-cultural ideal of valour rooted in humility was personified. Martin confronts paganism and pulls down its worship places with the sign of the cross, instead of using his earthly weapons. To draw attention to the role of humility, Martin takes advantage of his modesty in his cultural-spiritual war.

As bishop, he partakes in the fight with the forces of false religion, pagan temples and sacred trees; simultaneously, he softens the hearts of the pagans through his holy preaching. As a spiritual teacher, Martin practises his core responsibility in triumphing over paganism.

Moreover, in his introduction and his conclusion Sulpicius challenges pagan literary values with a corresponding Christian alternative, a challenge that centers on the ideal of valor. While pagan authors wrote the lives of valorous men in order to achieve some mode of immortality for themselves and their subjects, a hagiographer such as Sulpicius Severus writes a saint's life in order to inspire his readers to practice heroic Christian virtue. (Bequette 2010:27)

Saint Martin's early biography came forward a paradigm of the new Christian humanism in the intellectual culture of the Church Fathers. Literature, poetry, and rhetoric would serve to direct souls to the afterlife. His message reflects the cultural conflict between paganism and Christianity to witness the triumph of Christian culture.

As one of the most recognizable hagiographical scenes, Martin's cutting his cloak has developed into an archetypical gesture of charity. Raymond van Dam (1999: 567; cited in Praet 2016) writes about its reception:

'According to Sulpicius's *Life of Saint Martin*, Martin had once cut his military cloak to share it with a beggar; throughout the Middle Ages this story defined one of the most durable images of selfless generosity.'

Despite the admiration of all modern commentators towards Martin's gesture, negative views took place in late Antiquity. Saint Jerome (347-420) and Pope Gregory the Great (c. 540-604) criticized the gesture; the former for vanity, the latter for the unrealistic standards to set for Christian charity. Praet (2016) suggests that these passages display certain ambivalent attitudes towards the message. In writing, Sulpicius wanted to convey, expecting that many bystanders admired Martin's selfless gesture; others reacted with laughter.

Saint Martin Veneration

When Saint Martin died, the celebration occurred throughout the empire with the participation of 2,000 monks at his funeral ceremony. The Council of Tours ordered the feast of Saint Martin to be November 11, and a basilica was erected above the tomb as a pilgrimage place. Popes and kings prayed at the tomb of the saint on their visits.

In the fifth century, a new basilica appeared in Tours, where the saint's body was reburied behind the high altar to be visible to pilgrims for several centuries.

Here, Franks king Clovis I (reigned c 509-511) converted to the Catholic faith, and the succeeding Merovingian rulers revered Saint Martin as their patron. The imperial exercise of power became one of its significant institutions; thus, following the Merovingian, the Carolingians (7C) inherited the cult of Saint Martin to display its legitimacy. This process explains the holy status of Martin from the patron saint of a dynasty to the patron saint of royal power.



Figure 4
Tomb of Saint Martin of Tours in the Crypt of the Basilica

After a long period of social and religious turmoil in France, the tomb was re-discovered in 1860. A new basilica was erected over the site as a place for pilgrimage today. In front of his crypt (see Figure 4), pilgrims are expected to meditate on the saint's life, sensing his potent presence as a peacemaker, a generous patron, and an enthusiast for servicing the needy people. His service to God and his fellow man exemplifies his splendour.

In Hungary, the cult of Saint Martin spread presumably as the patron saint of kings during the early Arpad Hungary (founded c. 855). The first Pannonhalma Archabbey (996) honoured Saint Martin and benefited as a place of the coronation ceremony of the Hungarian kings.

Martin's mystical experience after his cloak event is the most eminent episode. The part of the cloak he kept became the prominent relic and preserved in the oratory of the Merovingian kings at the abbey which he founded. This relic, *cappa Sancti Martini*, was carried by kings into battle and used as a relic upon which oaths were sworn.

The priest caring for the cloak in its reliquary was known as the *cappellanu*, and soon all priests who served the military were called *cappellani* (*chaplain* in English). Small temporary churches built for the relic as it moved about became known as *capellae*, or 'little cloaks'. From this, all small churches started to be referred to as 'chapels' despite no connection with the cloak.

As the devotion to Saint Martin increased across Europe, several customs developed on and around his feast day (English as 'Martinmas'). Folk traditions abound in Europe, including particular gifts, foods, and the evening before the feast anticipates the fast, And Saint Martin is the patron saint of beggars, geese innkeepers, vintners, tailors, and wool-weavers.

The Feast of Saint Martin's Day (Martinmas)

Saint Martin died on November 8 in Candes and was buried in Tours on November 11 in 397. Saint Martin's Day is his funeral day and celebration for him takes places each year, enjoying the end of the agrarian year and that of the harvest. The holiday, whose origin was France, stretched to the Low Countries, the British Isles, and other parts of Europe.

In the sixth century, church councils began requiring 56 days' fasting on all days except Saturdays and Sundays from Saint Martin's Day to Epiphany on January 6. It resembled the 40 days fasting of Lent; thus, the 56 days was called 'Saint Martin's Lent,' and later shortened as 'Advent' by the Church.

Saint Martin's feast day falls when geese are ready for killing, and this animal became a symbol of Saint Martin. Legend tells that Saint Martin endeavoured to keep away from being ordained bishop; he concealed himself in a goose pen but exposed by the cackling of the geese. Probably with its origin from this legend, the custom of eating goose spread across Europe as a vital medieval autumn feast. The food served mainly to the craftsmen and noblemen of the towns; in the peasant community, duck or hen is a substitute due to its expensive goose.

Although Gregory of Tours and other early hagiographers did not mention of Saint Martin's association with viticulture, he is also credited in the role of distributing winemaking and facilitating the planting of many vines in the Touraine region. In the Greek myth, Aristaeus discovered the concept of pruning the vines after watching a goat eating some of the foliage, which was appropriate to Saint Martin (Johnson 1989).

The term 'Martinmas' (literally, 'Mass of Martin') honouring him in the Mass has two meanings as a date on the calendar: (1) In the agricultural calendar, it marks the beginning of the natural winter; (2) Of the economic calendar, it is the end of autumn.

The Martin feast coincides with the end of the Octave of All Saints, harvest-time of drinking the newly produced wine, and the end of winter preparations, including the slaughter of animals. Following these holidays, women traditionally changed their workplace indoor; men would proceed to the forest labour. In a few countries, Martinmas celebrations commence at 11:11 am on November 11.

In others, the festivities initiates on Saint Martin's Eve. Bonfires are ready; children carry lanterns in the streets after dark, singing songs in reward for candy. Saint Martin is a patron of children.

(Czech) A proverb, 'Martin is coming on a white horse' signifies that the first half of November often starts to snow. Roasted goose and the first of the Saint Martin's wines are waiting at 11:11 am for the feast. (Germany) Bonfires are customary on Saint Martin's eve, but in recent years, the processions with the fires are extensive over almost a fortnight before Martinmas.



Figure 5
Postcard (10.11.1913) with a title of 'Greetings from Martin's day in Erfurt,' Germany

The Rhineland area celebrates with a gathering and sharing a roasted suckling pig between the neighbours. On the nights before and the night of November 11, children make parades carrying lanterns with Martin songs. It starts at a church and moves to a public square (see Figure 5).

A man on horseback resembling Saint Martin's cloth accompanies the children. On their arrival at the square, Martin's bonfire ignites and Martin's pretzels distributed. In some regions, a separate children procession happens across houses with their lanterns and songs to get candy in return. Despite an ambiguity of the origin of the lantern procession, it replaces the Saint Martin bonfire in a few European places.

The lantern signifies that holiness brings to the darkness, as Saint Martin gave hope to the poor through his deeds. The goose dish roasted with red cabbage and dumplings is a typical food on the evening of Saint Martin's feast day.

In some areas, the traditional sweet pastry in the shape of a croissant recalls the hooves of Saint Martin's horse, by being the half of a pretzel, the parting of his cloak. In certain places, the pretzel shapes a man.

(Great Britain) The ancient Scottish universities' autumn term was called 'Martinmas,' and many schools took the name of Saint Martin. The new archaic term 'Saint Martin's Summer' alluded people's believing a short warm spell common around the time of Saint Martin's Day before the real winter months began.

Legend mentions of flowers' blooming by the sudden warmth during Saint Martin's funeral days in cold November.

(Sicily) November is the winemaking season. Sicilians eat anise biscuits washed down with sweet dessert wines on Saint Martin's Day. In an article written by Gangi (2010), the season is associated to drinking as well as the start of a fasting period; people consume food and drink as much as possible before the 40 days' fast.

It was the Romans who brought the art of winemaking to the Gauls, and Saint Martin encouraged viticulture in the Touraine region of France. Like other countries, Saint Martin's Summer is the traditional Sicilian reference to a period of unseasonably warm weather in early to mid-November with harvests and the change in seasons. A village near Messina and at a monastery dedicated to him overlooking Palermo beyond Monreale enjoy the celebration.



Figure 6

St Martin's croissants, Rogale in the Karpicko pastry shop

(Malta) Children receive the 'Saint Martin Bag' full of different nuts, seasonal food, fruits, sweets and Saint Martin bread roll, associated with the feast. Nuts were used for games in the old days. And the villagers carrying the statue of Saint Martin, a show for local animals, and a walk to and from a cave associated Saint Martin are a remembrance of the day.

(Poland) On November 11, the Poznan citizens eat a special Rogale (see Figure 6), local croissants crammed with almond paste and white poppy seeds. Named 'Saint Martin Croissants,' the centuries-old legend commemorates a Poznan baker's dream.

His night-time vision had Saint Martin incoming the city on a white horse without its golden horseshoe. The next morning, the baker made in haste horseshoe-shaped croissants with almonds, white poppy seeds, and nuts, and gave them to the poor. In recent years, local bakery competition has become fierce to produce the best Rogale, and winners exhibit a certificate of fulfilment with authentic recipes. The citizens also celebrate with a feast at concerts, a Saint Martin's parade and a fireworks show.

(Portugal) The Day is associated with the ripening of the year's wine and the first day of the new wine tasting. People sit around a bonfire, eating magusto and chestnuts roasted under the bonfire ashes, accompanying local alcoholic beverages. They mask their faces with the dark ashes and enjoy Saint Martin's Summer.



Figure 7

Via Sancti Martini. Major Cultural Route of the Council of Europe

The Footprint and Via Sancti Martini as European Cultural Routes

In 1987, the Council of Europe initiated a programme entitled *Cultural Routes of the Council of Europe*, (see Figure 7) with three aims: (1) to stand for the common cultural heritage, (2) to obtain a better understanding of the European cultural identity, and (3) to form universal cultural space.

Besides the preservation of the natural and cultural heritage, the programme promotes sustainable development, exchanges in education and culture, and tourism; thus, less attractive and unknown destinations get supports for the cultural, social and economic growth.

Cultural routes hold up the principles of the Council of Europe such as human rights, democracy, cultural diversity and intercultural dialogue. Each of these routes signifies European values, and multidisciplinary scientific research showcases European memory, history, heritage and identity, contributing to the interpretation of the diversity of contemporary Europe. Cultural routes assist their citizens in reflecting their legacy and facilitate self-sustainability and the making of cultural capital by incorporating local projects as intangible heritage in the European environment.

Under these premises, the project, *Via Sancti Martini (Saint Martin of Tours Routes)* was a formulation of revitalising the cult and tradition of Saint Martin's sacred space. Supported by the Council of Europe and European Institute of Cultural Routes, the project was inaugurated in the principal European Saint Martin Centre in Tours and strengthened in further areas. Its philosophy is the promotion of care-sharing for others in the broader context of fellowship through a new reinterpretation of Saint Martin's entire space in the 21st century.

The localities out of older pagan temples have played a role for sustainability and progress of smaller rural communities because they are often the bearers of Saint Martin's cult and tradition. In reality, the former strategic and cultural significance of these rural areas were diminished or weakened due to their unattractive locations, remoteness from main roads, etc. However, reinterpretations of this sacred space can unlock the possibility of creating specificities by underlining the cult of Saint Martin and other values of his mythical spheres.

As many pagan temples in Antiquity were transformed to Saint Martin churches, *the Footprint of Saint Martin* has been placed here since 2005. By each new placement, it perpetuates the

cult of Saint Martin on understanding the significance of its tradition as a joint cultural heritage, while it stimulates new thinking of goodwill, encounters and sharing to strengthen awareness.

The Footprint is an artistic symbolic work of the French sculptor Michel Audiard in 2003, transmitting an idea of a traveller, seeker and Christian missionary in modern times, of which Saint Martin did 1,700 years ago. It is a new symbol of the truth, developed as a collective idea of unity and accepted by the civil society over a broader European space.

By placing *the Footprint*, the cultural importance of a local community receives more attraction. People can discuss a new perception and interpretation of Saint Martin localities through a new symbol.

The Footprint is often laid inside Saint Martin churches or around, bringing people closer based on multiculturalism. European cultural route called it 'Saint Martin as European, the symbol of sharing, shared value.'

As a Croatian perspective, *the Footprint* means observation and valorisation of the national Saint Martin heritage as a narrative. It also develops its ecological and ethical dimension of advocating for better living through outdoor activities and human relationship. In a global world, social sharing is a new idea of assembling people on a similar path of the life sources, knowledge, cultures and other values to maintain humanity. Intercultural and intergenerational dialogues can mediate social sharing from material goods toward spiritual values.

In this regard, water heritage of Lovčić needs attention. Saint Martin is the water saint because the primordial notion of water has entered into his concept of mercy recognizable from healing water. Water is interpreted as a source of life and the means for purification and renewal (Chevalier & Gheerbrant 1994), while symbolic water signifies mercy and spiritual life (Fontaine & Monceaux 2003).

In 2014, *the Footprint* was placed at Glavica of Saint Martin church to promote Lovčić as an attractive rural destination on *Via Sancti Martini*. During the summer, the wells appear in front of each house, acquiring a nickname 'the Village on the Water.'

A mythological background of the cult of water became a cultural element of the traditional heritage of Lovčić.

Through the revalorization of Saint Martin's heritage, the Croatian route facilitates economic, ecologic and social opportunities for smaller local communities. Zaradija Kiš (2018) proposes

that re-sacralization of Saint Martin space on multidisciplinary queries can open up mythological-Christian relations as a framework for local communities to engage with culture and other promotions.

In 2006, Saint Martin's Cultural Centre was set up in Zagreb to promote his Croatian heritage in the context of European Cultural Itinerary. The 44 parish churches extended a Martin tradition, and more than 200 sacred places testified the cult of the early Christian saint. New activities in invigorating and re-evaluating Saint Martin can establish local cultural identities through its specificities.

In Hungary, seven routes of *Via Sancti Martini* (2003-2007) connect Saint Martin dedicated-churches (see Figure 8) or medieval ruins. The settlements on the trail retain the name of Saint Martin as the patron saint of the church.



(Image: Pan Peter12-Saját kép)

Figure 8

Martin of Tours' Fountain behind the Visitors Centre in Szombathely

Starting from Szombathely, six cross border pilgrimage routes were established. Via Latinorum is the international route between Szombathely and Tours, and about 2,500 km long road crosses western Hungary, northern Italy and France, where Saint Martin did in his life.

The cities are his birthplace (Szombathely), childhood (Pavia), conversion (Milan), and bishop and death (Tours). Although the entire route with its cultural significance was declared a European Cultural Route in 2005, the historical authenticity of this route is not limited to cities but the road itself. Saint Martin's trail is part of the ancient trade Amber Road for Romans, and Saint Martin took this road with his parent as a child.

Collective Memories

The idea of collective memory went through developing discussions, and their main contributors are Carl Jung, Emile Durkheim and Maurice Halbwachs. Jung (1912) suggested a theory of the collective unconscious that universal human leanings to fear of fire or desire for social status are originated from a collective unconscious within the human. It accompanies memories of life from past generations.

Durkheim (1912) observed how a new generation linked to the past in learning about history and their memories carry forward. With a focus on social memory, the human necessity connects to prior generations and searches for repeating actions to associate with the past. Religion is a repetitive social practice because people keep on following the same belief structures and worship in similar ways over time.

Durkheim's study of religious traditions reveals that rituals transfer traditional beliefs, values and norms, and shared rituals offer a sense of 'collective effervescence,' transcendence of the individual and the profane into a united sacred group. Totems are considered to be sacred for their immense power, facilitating individuals with a device of their remembering the unity of the effervescent group experience. In other words, collective thought is necessary for individuals to partake physically together for their universal experience in sharing within the group.

As this type of collective experience demands the physical gathering, groups need to create methods of extending the unity, if they are demolished. Although Durkheim's collective

effervescence was the transmittal of the past to the present, his argument on collective thought was based upon individual memory, and the celebrations and totems triggered those memories.

The English phrase, 'collective memory' emerged in the second half of the 19th century. As a sociologist and a student of Durkheim, Halbwachs coined the term as a foundational framework for the study of societal remembrance.

His analysing the notion of collective memory in *Les cadres sociaux de la mémoire* (1925) suggests a possibility of construction, sharing, and passing on by any size of social groups, communities, nations, and generations. All of the individual memories are recorded through the filter of their collective and social memories, built within social structures and institutions.

For Halbwachs, individual memory is understood through a group context, while collective memory is further developed as people keep their history.

Symbols, architecture, and literature are references for binding people to past generations and influencing their memory. And every collective memory relies on specific groups described by space and time; the group constructs the memory, and the individuals do the work of remembering.

Hakoköngäs (2017) sheds light on Halbwachs's new concept 'the present' in collective memory because the need of the present would influence social constructions of memory. Current issues and understandings shape collective memory, and groups take different memories to explain them.

To illuminate the present, groups reconstruct a past through a process of rationalization in choosing events to remember or remove. Once done, they rearrange events to conform to the social narrative. Moreover, Connerton (1989) maintains the deliverance of various forms of collective remembering and commemoration to a shared past.

Families have stories of childhood or the life of their ancestors. Nations carry narratives of their country's origin, myths or the National Days for citizens' shared historical roots.

The theorization of Halbwachs (1980; 1992) casts two issues. (1) Collective memories have depended on the context of remembering. In dealing with this, a group can seek reassurance for their decisions from the past.

By doing it, collective remembering brings a selection of narratives which can respond both to present and to future needs.

The memory notions of the past and their significance for the present are under discussions at multiple levels of the social environment (Pennebaker, Páez & Deschamps, 2006). (2) Collective memory paves a group's way to the future.

Instead we now have history as “collective memory,” that is as a fabricated narrative (once called “myth”) either in the service of social-ideological needs, or even expressing the creative whim of a particular historian. (Gedi & Elam, 1996: 40-41)

The concept of collective memory met further explorations from various angles. Young (1996) regards collected memory as the fragmented, collected and individual character of memory. Assmann (2008) develops into ‘communicative memory’, a variety of collective memory on everyday communication.

This form resembles the exchanges in an oral culture or the memories collected through oral history. With this activity, each memory makes up itself in communication with other groups, who formulate their unity and characteristic through a universal image of their past. Every individual is the property of such groups and treats collective self-images and memories.

Sensing Places and Its Actions

A place has an expression of what is specific and local with a spirit for providing identity presence and actions. According to Relph (2009), the spirit of place bears the atmospheric quality of a specific landscape.

And the sense of place emerges from this quality attributed to it. When this identifies to be the spirit of place, there arises human's shared or individual perceptions of a specific landscape.

Kyle *et al.* (2004) categorise the sense of place into four (emotional, cognitive, behavioural, social) elements:

- (1) Place attachment: the emotional one links to an environment.
- (2) Place identity: the cognitive one includes the individuals' values, attitudes, and beliefs about surroundings which assist in affirming their identity.

- (3) Place dependence: the behavioural one refers to a functional dependence on an environment in providing goal achievement.
- (4) Social bonding: a social one suggests environments to become meaningful through social relationships and shared experiences.

Butina Watson & Bentley (2007) posit that place identity can be shed light on through experience, memories, and people's activity. And its structure is drawn up through reflections of these social structures.

For psychologists, the formation of place identity includes human identity, feelings, memories, perceptions, and cognition through particular social structures. Geographers take an alternative with environments customized by human involvement, generating cultural surrounding with human identity.

Conclusion:

Saint Martin of Tours' Legacy and his Tangible-Intangible Cultural Heritage

Tangible and intangible heritage require different approaches to preserve and safeguard - a core motivation of driving the conception and ratification of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

The Convention stipulates the interdependence between intangible cultural heritage and tangible cultural and natural heritage and avows its role as a source of cultural diversity and a driver of sustainable development (<https://ich.unesco.org/en/what-is-intangible-heritage-00003>).

Cultural heritage does not limit at monuments and collections of objects but extends to inherited traditions or living expressions, such as rituals, festivals, social practices. Facing globalization, a better understanding of the intangible cultural heritage as a whole can enhance intercultural dialogues and mutual respect for ways of life.

Knowledge and skills transmitted through generations facilitate the social and economic value to everyone.

Four expressions define the notion of intangible cultural heritage.

- (1) Traditional, contemporary and living at the same time: the inherited previous traditions and modern rural-urban practices of diverse cultural groups. ‘
- (2) Inclusive: Similar expressions of different groups answering their cultural and social environments, to conceive identity and continuity between the past and the future through the present.
- (3) Representative: Its value as a cultural good thrives on the foundation in communities with knowledge of traditions, skills and customs for the rest of the community through generations or other groups.
- (4) Community-based: Recognised heritage by the communities, groups or individuals, who produce-sustain-transmit it.

Returning to my paper topic, Saint Martin travelled for his evangelical mission during his monastic and episcopal period. In remembrance of his life path, *Via Santi Martini* stretches from Hungary (Szombathely) and Italy (Pavia) through France (Amiens) and Germany (Worms), where he was a soldier, After 1,700 years, his European path is revitalized on account of Martin’s cloak sharing with a beggar.

Saint Martin’s mercy brought back to modern European thinking, presenting him in a new spirit. It is solidarity, sharing knowledge, environmental insight, and joint responsibility in conserving natural life resources.

Saint Martin’s humility and charity, feast ‘Martinmas’, and pilgrimage to his sacred places along with *Via Santi Martini* are the elements of Saint Martin’s legacy. They manifest tangible and intangible cultural heritage. In this regard, it is worthy of introducing “Millenary Benedictine Abbey of Pannonhalma and its Natural Environment.”

The site was inscribed with two criteria (iv, vi) in 1996 for the UNESCO World Heritage Site. And criterion (vi) reads: “to be directly or tangibly associated with events or living traditions,

with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.” It is a meeting point where tangible and intangible elements encounter.

Criterion (vi): The Benedictine Monastery with its location and the early date of its foundation in 996 bear special witness to the diffusion of Christianity in Central Europe, which is enriched by the continuing presence of the Benedictine monks who have worked towards peace among countries and people for one thousand years.

Pannonhalma Archabbey celebrates its distinctive location, landscape connections, original structure, design and history, and living culture in exercising Rule of Saint Benedict to sustain a continuity of European culture.

Moreover, bringing Saint Martin’s legacy to collective memories and sense of places, every group in Europe has its shared memories, which bear a powerful connection with group membership.

Halbwachs (1925/1992) urged the role of society as a context in which memories are created, recognized, and localized. Collective memories are not dependent on the individual group members; the narrative of our common past remains in the minds of the other members, despite any member’s leaving the group.

For me, the overall notion of Saint Martin is both tangible and intangible.

Why so?

It is because Saint Martin’s groups call for continuity and relationship with the past to preserve their spiritual, cultural, even social unity and cohesion in current European places of the saint with actions.



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