

In the footsteps of St. Martin



A tour through the medieval city centre of Utrecht



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As early as the 8th century, former missionary Willibrord dedicated a small church to St. Martin. The church was located at what is now Domplein. From this moment on, this saint from the French city of Tours, who cut his cloak in half outside the city gates of Amiens, and gave one half to a beggar, would for always be connected with the city of Utrecht. Both the Roman and the Gothic Dom Church were dedicated to St. Martin. Even after the Reformation, St. Martin kept playing an important role. The red and white civic crest refers to the cloak that St. Martin cut in half. The long history between the city and St. Martin can be seen in many places, such as the courtyard of the Dom or the statue near the St. Martin Church at the Oudegracht. This tour will take you along streets, squares, churches and to museums, where illustrations and stories still tell the story of St. Martin. It is a tour through the largely medieval city centre of Utrecht. A special tour in the footsteps of St. Martin.

St. Martin: the man who shared his cloak

More than 1600 years after his passing, St. Martin, the holy bishop of the French city of Tours, continues to play an important role. His holiday is still celebrated on 11 November in many places in Europe and elsewhere. Martin was probably born in the year 316 in Sabaria, the present Szombathely in Hungary, a fortified encampment along the Danube river, which formed the border (the 'limes') of the Roman Empire. His Roman parents called him after 'Mars', the Roman God of war, which means 'the feisty one'. He grew up in the Italian city of Pavia and already at a young age he showed an interest in the new Christianity. As a 15 year old, he was obliged to join the army, and later was stationed in Gaul. The most famous story about Martin came from this period. It happened outside the city gates of the French town Amiens. It was a cold day in the year 353, when a naked beggar asked him for help. Martin did not have any money with him and his weapons were property of the Emperor. So instead, he cut his cloak in half with his sword and gave one piece to the beggar. The following night the beggar appeared with the piece of cloak and it then turned out that he was Jesus. Martin converted to Christianity and was baptised. Shortly after that, he left the army and became a recluse in the French town Ligugé, near Poitiers.

When the bishop of Tours died in 371, the people wanted Martin to be his successor. Shortly after that, he would, against his will, take his place on the Episcopal seat. Martin died in 397 in Candes. There are many magical stories about him. We know most of them through his vita, the hagiography of his life, written down by his contemporary Sulpicius Severus. During his life, Martin was held in great esteem. He was a well-respected man and after his death many pilgrims visited his grave. One century later, he was declared a saint. Following this, a great pilgrim basilica was built over his grave. Partly because the baptism of King Clovis in the year 496, St. Martin became the most important Franconian patron saint and an idol to the Franks. Part of Martin's cloak (kappa) was kept in a chapel and taken along on Franconian conquests, one of which led them to the Low Countries.

On a cold day in the year 353, St. Martin cut his cloak in half and gave one part to a naked beggar who later turned out to be Jesus. In this early 16th century etching from a Flemish prayer book, St. Martin is illustrated on his horse with behind him the beggar.



Start of the tour at the Tourist Info Utrecht, Domplein 9. Attention: churches, museums and public buildings, often have limited opening hours. Please check opening hours in advance.

1 Domplein

The relation between the church of Utrecht and St. Martin came into existence at what is now Domplein. Here, circa 630, the Franconian rulers established a small church inside the former Roman castellum. The castellum was destroyed about twenty years later by the Frisians. In 695, the Anglo-Saxon monk Willibrord and his companions came to the former castellum to convert the Frisians of the Low Countries to Christianity. Willibrord was supported by the Franks, who, around this time, had reconquered the border region from the Frisians. After Willibrord had been inaugurated as Archbishop in Rome by Pope Sergius, the entire company went to Utrecht where Pepin, the Franconian mayor of the palace, had made the old castellum available as operating base for their missionary work. Willibrord then had a monastery and a church constructed. Both were, in good Anglo-Saxon tradition, put under patronage of Christ Salvator Mundi, or, Saviour of the World. Willibrord also rebuilt the small church that had been destroyed by the Frisians. Because St. Martin was the patron saint of the Franks, he dedicated the church to him as a tribute to the Franconian rulers. Thanks to Boniface, Willibrord's successor, the entire church of Utrecht

was dedicated to St. Martin. Although Utrecht was not granted a town charter until 2 June 1122, the church of Utrecht and the local people were linked to their patron saint St. Martin long before that. Initially, the St. Salvator church, which was founded by Willibrord, was the principal seat of the bishop. This position, however, was transferred later in the 8th century to St. Martin's Church, which held this position until the Reformation in 1580. Each year, during the St. Martin festivities, when a procession travelled through the city, the relics of St. Martin were carried along.

Go to house number 14, which is situated at a small square, via the narrow passage next to the Tourist Info.

2 The Sint-Maartenshof

In the northwest corner of Domplein, is a narrow passage to a square that is surrounded by houses. It is Sint-Maartenshof, where you can see three reminders of St. Martin's compassionate cloak sharing act. From here, you have an excellent view of the spire of the Dom Tower. The weathercock of the tower depicts St. Martin sharing his cloak. On the square, you will find three objects made of natural stone which refer to the divine act of the holy one. The colour red refers to the cloak, the black to the part of the cloak that was cut off and the white pillar refers to heaven and the greatness of Martin's act. This work of art was designed by Erica van Seeters in 2002. When you enter



Reconstruction of the Episcopal castle at circa 1040, with the Roman Dom, or St. Martin's church, that was consecrated in 1023. In the west, the Dom is flanked by the bishop's palace (below) and an imperial palace. Between St. Salvator's Church, which dates back to the early Middle Ages, and the Dom, stands the Heilig Kruiskapel (Holy Cross Chapel), which was connected to both churches via a hallway.



This 11th century miniature is the oldest known illustration of St. Willibrord as archbishop of the Frisians, flanked by two deacons. Over his red chasuble, he carries the pallium as a sign of his dignity as archbishop.

the courtyard, you can see a plaque on your left which explains the work in more detail. A third reminder can be found near house number 14. Above the beautiful doorway of this neo-Gothic house is a relief which depicts St. Martin on his horse and the beggar. Bottom right of the entrance there is a text which reads: 'Commemorative stone placed by the St. Martin Society, 13 July 1898'. The St. Martin's Society was founded in 1877 by pastor H.B. Kok and Mr. T. Snoek. There was a lot of poverty and misery in those days, a good reason for the pastor to take this initia-

Annual market

In the Middle Ages, Utrecht had four big annual markets. One of these was held on St. Martin's Day. It was a festive occasion because there was lots to celebrate by the end of the summer season: The harvest had been reaped and cattle had been slaughtered, geese had been shot and the new wine of the year was served. The annual rent was paid and the girls and boys went looking for a 'date' on the market. And for those who wanted even more entertainment, besides all the food and drinks, there were acrobats, magicians, fortunetellers, charlatans and quacks.

tive. Until 1945, the poor and the sick could appeal to this charity for clothing, food and fuel. In the tradition of St. Martin, a lot of sharing took place here.

Go back and cross Domplein diagonally towards the bronze doors of the Dom Church.



Compassion has always been a central theme in the intellectual legacy of St. Martin. The same applies to the St. Martin Society of Utrecht which, in the late 19th century, took pity of the poor and ill and put clothes, food and fuel at their disposal. This can be seen in the plaque from 1898 at St. Martin's courtyard.

3 The Dom Church **The Dom: St. Martin's church**

The Gothic Dom Church and its predecessors, were built as a cathedral of the diocese Utrecht. The present building, for which work started in 1254, was never quite completed and the nave of the church even collapsed during a tornado in 1674. Only the tower, the chancel, the transept, the courtyard and the chapter house, are what remains of the medieval buildings. At the beginning of the 8th century, Willibrord restored the ruins of the small church, which was built by the Franconian king Dagobert, and permanently dedicated it to St. Martin. In the year 777, when the diocese Utrecht was founded, this became the 'sedes cathedralis' (the cathedral church) of the bishop. The present Dom Church is a distant successor of this small Martin's church. Since bishop Balderic (918-976), the church had in its possession the relics of several saints. It was not until 1173, however, that the Dom chapter came into the possession of a vertebra of St. Martin and several other relics, such as dust from his grave, parts of his skull and a finger. In 1519, the church came into the possession of part of a bone from his arm. During the St. Martin celebrations (11 November), which lasted for eight days and were celebrated as a solemnity and an octave, the relics were put on display at the high altar. The church later had a separate St. Martin altar in the northern transept which displayed the relics. In 1571, a baldachin was made for this, on which a polychromed statue of St. Martin stood. The chancel also included a tapestry which was made between 1487-1491 and which featured the 'History of St. Martin'. His holiday was celebrated enthusiastically, with all chapter houses and other high clergy present. The church was decorated in green and the 'Ordinarius St. Martini Trajectensis' registered the number of candles and where and when they would be lighted. The Reformation of 1580, however, put an end to all this. Fortunately, the parish of the Dom celebrates St. Martin Day in the appropriate manner again. The church boasts several images of St. Martin, some of which are, unfortunately, damaged. Above the bronze entrance doors, made by Theo van de Vathors, you will find a modern version of the sharing of the cloak.

Leave the church, go directly to the left to the neo-Gothic entrance gate of the courtyard and step inside. Inside the courtyard, you go to the left and then to the right. See the information sign.

4 The courtyard **A stone comic book about St. Martin**

From a deed from 1227 by the 'ordinarius S. Martini Trajectensis', it appears that there was already a cloister or courtyard then. It was located near the Roman Dom Church. When the Roman Dom was replaced with a new Gothic version, for which work started in 1254, the courtyard was also renewed in two stages. In the wimpergs above the windows, there are reliefs which represent scenes from the life of St. Martin. It is like a comic book in stone. Remarkable, are the many devils and angels that are displayed. The devils, often fleeing from St. Martin, are the symbol of the evil that Martin continuously fought. In the centuries after the Reformation of 1580, the courtyard fell into decay. It was restored by the architect P.J.H. Cuypers between 1876 and 1896. Many of the images, however, were badly eroded or had completely disappeared. Because of this, the westside had to be copied completely from images from elsewhere. Unfortunately, the Udelfanger sandstone that was used in the restoration, started eroding soon. Therefore, another restoration had to take place between 1960 and 1962. The life of St. Martin is now depicted in Muschelkalk limestone which will hopefully last longer. On the southside of the courtyard is the present Academy Building of the University of Utrecht, which includes the large chapter house of the Dom Church. Before 1580, this served as a meeting room for the Dom chapter house and the general chapter, the five combined chapter houses of Utrecht. This room, where the Treaty of Utrecht was signed in 1579, also has a relief in stone of St. Martin cutting his cloak in two. The Academy Building also features a beautiful stained glass window by Charles Eyck, depicting St. Martin and a townscape of Utrecht. It was donated by C.S. Veritas in 1936 when the university celebrated its 300th anniversary.

Leave the courtyard on the other side. This leads to a street called Achter de Dom. Go immediately to the left and have a look at the image of St. Martin above the brown doors. Go back and continue straight ahead to Pausdam.



The chapter house of the Dom and the municipality of Utrecht both had illustrations of St. Martin on its seals. Usually, the patron saint of Utrecht is depicted when sharing his cloak with a beggar. This is the flipside of the seal of the municipality of Utrecht in the period 1310-1454. It was attached to a deed of the municipality from 23 June 1418.

The Dom Church with transept, nave and tower, drawn by Steven van Lamsweerde from circa 1660. There is a corridor to the immunity of Oudmunster between the church and the tower. Fourteen years later, this image had changed drastically after the nave had been blown away by a tornado.

Pelgrimage

In the 12th century and later in the early 16th century, the Dom Church had in its possession the only relics of St. Martin. The church hoped that these would attract many pilgrims. In late medieval times, there was a separate St. Martin altar in the northern transept of the Dom where the relics were kept. Here, people could also buy indulgences for shortening their time in the purgatory so that one could move on quicker to heaven. The attendance of the number of pilgrims, however, was rather disappointing. Nevertheless, the chapter house did install iron bars in 1511 to protect the relics. In 1517, they even had a copper fence put up in order to keep the parishioners at a distance. Although touching the relics, or even being near them, was beneficial for the pilgrims, the chapter house did set limits. Besides popular medieval places of pilgrimage such as Jerusalem, Rome and Santiago de Compostela, St. Martin's grave in the great St. Martin basilica in Tours was also a very popular destination.



The quadrangle of the medieval Dom and its sculpted tympana gave a glimpse into the life of St. Martin. This way, everyone was reminded about his exemplary life, which needed to be imitated. After the Reformation, the quadrangle lost its role and over the years it fell into decay, as can be seen in this photo from 1880.



After the restoration of the late 19th century, the quadrangle received a completely new gateway in neo-Gothic style on the side of Domplein. This entrance gate, which was designed by Cuypers, features St. Martin, with on the outside the coat of arms of the former Dom chapter house.

5 Pausdam or St. Martinsdam

Pausdam is the junction where five roads and also two canals meet: Nieuwegracht and Kromme Nieuwegracht. But the most eye-catching, however, is the huge early 16th century house on the corner of Achter Sint-Pieter and Kromme Nieuwegracht: Paushuizen. This house was built in 1517 in commission by Pope Adriaan Florensz. (1459-1523). Adriaan, who was born in 1459 in a house off the Oudegracht, already left Utrecht at a very young age. He first studied in Leuven (Louvain) where he became master in 1493. From 1507, he became the teacher of the young Karel V (Charles V) and several years later he was sent on a diplomatic mission to Spain. In his mind, however, he was often at home in Utrecht. Completely unexpected, Adriaan was elected pope on 9 January 1522, and then became Adrianus VI. He died on 14 September 1523 and would never again see his beloved Utrecht and the house that was specially built for him. Nevertheless, the house will be forever connected to this only Dutch pope. During this period, the name of the square was changed into Pausdam, whereas before it was called Maartensdam. The Maartensdam and the Jansdam reminded of the fact that in the 12th century, a branch of the Rijnarm river, which flowed through Utrecht, was dammed up. The Kromme Nieuwegracht is a remainder of the old course of the river Rhine through the city. The name 'Maartensdam' was derived from the nearby situated domain of the Dom and Martin's Church. When you look into the direction of the Kromme Nieuwegracht, you will notice the Ottone building, in which the Remonstrant community was located. This building replaced the chapel of the old Latin School, also called the Hieronymus school.

The pupils of this school used to play an important role in the St. Martin celebrations that took place on the evening of 10 November at 'De Plaets' in front of the town hall. (See also 'De Plaets' on page 18.)

From Pausdam, you go to the left side of the Nieuwegracht and stop at number 20.

6 House Loenersloot A hidden church of St. Martin

The house Loenersloot can be found at 20 Nieuwegracht. Building work for the left part of this house began circa 1517. The broad part with the entrance gate followed in 1521. Client Berend uten Eng was an important figure within the knighthood of Nedersticht and the water board ('heemraad') of the Lekdijk. He was also steward of Nedersticht and a member of the council of bishop Frederik van Baden of Utrecht and his successor Philips of Burgundy. In 1528, he acted as the representative during the transfer of secular power in Sticht to emperor Karel (Charles) V. What is remarkable about the late Gothic gate, made of Belgian natural stone, are the dragon heads that are attached to the anchor plate and the heads below the water table of the gate. These heads probably refer to Berend and his wife Janna van Overdevecht. The oak door of the gate probably dates from the time the house was built. Above the door, you can see the relief of St. Martin sharing his cloak. It is not a coincidence that the steward of Nedersticht and council of the Utrecht bishop, had this patron saint depicted on his house: it shows the connection between Berend and Philips and the Sticht. The house was disposed of by will and in 1616, it came into the possession of Jacob van Amstel



When Adriaan Florensz. was inaugurated as Pope in 1522 and started calling himself Adrianus VI, there were celebrations in his hometown Utrecht. This commemorative medal depicts Adriaan as pope with a tiara on his head. On the left you can see his personal coat of arms and on the right, in the white plane, that of the city of Utrecht.



This beautiful 15th century golden ring was found during archeological research on the grounds of the former Brigitten monastery. The ring shows, in relief, the face of Christ with on either side the blessed hand of God and a dove, symbol of the Holy Spirit. The ring possibly belonged to prioress Beatrix Gout once, because the backside carries the name Beatrix.

van Mijnden, master of Loenersloot. 'D'huysinge van Loenerslooth' was first mentioned in 1629. The Jesuits obtained it in 1662, after which they founded a shelter in and behind the house. This shelter was dedicated to St. Martin, which was probably suggested because of the relief. In 1681, it was reported: 'that was built on new a very large room of six casement windows with a high level, galleries, everything so it appears to hold forbidden Catholic meetings, also having three different exits in various places'. King Louis Napoleon stayed here once when visiting Utrecht and celebrated the ceremony of the Holy Week here. The religious position of the house remained intact until 1868. After that, the Episcopal Museum was located here. In 1921, it became a Roman-Catholic school owned by the Lay Brothers of Utrecht. Recently, the building was converted into apartments.

If you would like to take the short route, then turn right here across the Paulusbrug and continue straight on via Hamburgerstraat. You will cross the Oudegracht, after which you will reach Haverstraat. At the end of this street, you turn right into the Springweg. After that you continue your route as described above in the itinerary, after the text about the lantern corbel at page 15.

Continue your route along the canal until the second bridge. This is Brigittenbrug.

7 The Brigitten Convent **A gift for the sisters Birgittinessen**

At the beginning of the 15th century, a group of devout women lived together as Beguines ('begijnen') in a house on the southside of the present Brigitten-

straat, on the corner with Nieuwe Kamp. They had not yet taken their religious vows, but over a period of time the house became increasingly like a convent. The women joined the third of the order founded by the Holy Francis of Assisi: the Tertiarisses. Their number increased so rapidly that the house became too small. As a consequence, the women changed house with the residents of a bigger house of the corner of Nieuwegracht and Brigittenstraat. In 1484, they joined the order of the Holy Brigitta and so it became a real convent with a chapel. This Brigitten convent was for the most part situated along Nieuwegracht. On 8 October, the sisters solemnly commemorated the death of Brigitta. Indulgences were granted to them when they had confessed and done their religious duties. The municipality had a good relationship with the convent and in 1526 they gave them a large glass window for their chapel. This window also featured St. Martin. In 1580, a ban was issued on Roman-Catholic worship service and this was the end of the Brigittinessen convent. Gradually, their possessions were sold: the house on the corner in 1631 and the chapel at the Nieuwegracht in 1643. Part of the convent buildings were used to accommodate the Almoners' Chamber.

Cross the bridge and continue your route on the right side of the canal until you reach the entrance gate of the Catharijneconvent at no. 63. Go through the gate and continue until you reach Lange Nieuwstraat. When the gate is closed, you can take the Catharijnesteeg, which is situated diagonally across from the Brigittenbrug, to Lange Nieuwstraat.



In 1507, Adriaan of Utrecht became the educator and counselor of emperor Karel (Charles) V. In 1515, he was sent to Spain, but he missed Utrecht very much and had a house built here in 1517 at Sint-Maartensdam, the later Pausdam. Unfortunately, Adriaan died in Rome in 1523 and would never see the house. Drawing of Jan de Beijer from circa 1745 with Pausdam and Paushuize to the right.



In 1517, Berend uten Eng had the house Loenersloot built. St. Martin was depicted above the beautiful entrance gate. This was not very surprising for a man who had such strong connections with the church of Utrecht, the town and the region. Here, you can see the house around 1910, when it was used as Archiepiscopal Museum.



Around the time of 11 November, one of four annual fairs was held in Utrecht. It was a merry event, as can be seen in this scene of the fun fair. This painting was made by the Antwerp painter Pieter Balten in the second half of the 16th century. Bottom right you can see St. Martin.

8 The Catharijneconvent Knowing what you celebrate at St. Martin

As earlier as 1200, there was a Johanniter monastery on the site of the present Vredenburg. This monastery was dedicated to St. Catharine of Alexandria. The monastery also included a hospital or guest house, where the sick and poor were being taken care of. When bishop Hendrik van Vianden visited the convent in 1251, he noticed 'that there laid daily a great many poor who were refreshed by the work and care of the hospitallers'. Two years later, he mentioned that the Knights Hospitaller worked 'for the benefit of the poor and weak, while they accomodated the sick, dressed the naked, and gave food to the needy, did work of Christian charity and gave to the poor their compassion'. When Karel (Charles) V took over secular powers from the bishop in 1528, he moved the convent with guesthouse to the Carmelite convent at Lange Nieuwstraat. The Johanniter took over the buildings and extended them to the present size of the Catharijneconvent and church. After the Reformation of 1580, it became a city guesthouse. In 1974, the museum about the history and culture of Christianity was located here. Museum Catharijneconvent tells the story of various Christian celebrations and traditions, for example, with the permanent exposition 'Know what you celebrate'. This exposition pays special attention to the St. Martin celebrations. You will also find here the 16th century painting 'De St. Martinkermis'

(The St. Martin Fair) by Antwerp painter Pieter Balten. The museum is also in the possession of the so-called St. Martin's ax. People in the Middle Ages believed that St. Martin with this stone ax, which dates back to circa 1000 AD, had once destroyed the pagan statues of idols. Around 1300, the ax was cast in silver and was kept in the treasure chamber of the Dom Church. The museum has more objects featuring St. Martin, such as a 20th century reliquary box (originally from St. Paul's Abbey in Oosterhout) which includes a piece of skull of the patron saint. The stained glass windows of the chancel of the adjacent St. Catharine cathedral, designed by stained glass artist Joep Nicolas (1897-1972) and located in the former conventual church, contain images of St. Catharine, St. Willibrord and St. Martin.

Go through the Catharijneconvent towards Lange Nieuwstraat. Go immediately to the left until the first street on the left, Zuilenstraat. Enter this street and turn right at the end onto Nieuwegracht. Continue until you reach number 87.

9 The Sionscameren (Sion's Chambers)

During the Middle Ages, but also in later periods, St. Martin was the symbol of sharing, compassion and charity. This was the case throughout Europe, and also in Utrecht. One sort of compassion, was taking care of the poor and vulnerable. Rich citizens and clergy founded poorhouses. Poor people of 50 years



The Sion's Chambers in 1927. This courtyard used to be accessible via the still existing entrance gate at Nieuwegracht 87. During the St. Martin's celebrations the residents were treated especially kind.

and older, could live there for free (this is why they were also called free houses). In Utrecht, these houses were built in a row along a street, and had more than one room. This is where the name 'Godscameren' (God's Chambers), comes from, because they were built in honour of God. The founders hoped that with this type of charity and compassion, they contributed to their own spiritual welfare. A rich cobbler from Utrecht, Claes Goeyaetsz. and his wife, who had been on a pilgrimage to the Holy Land, set up 15 of these chambers before 1460, in the back garden of their house at Nieuwegracht, near the Magdalenabrug. As a reminder of their journey to the Holy Land, he decided to call them 'Sionscameren' (Sion's Chambers), in reference to Sion or Jerusalem and the Holy Land. The chambers all had their own name: Holy Trinity, Maria, Jesus, and the names of the 12 apostles. The houses were sold before the beginning of the 18th century, because the foundation that managed them had a lack of money. During the years, the houses fell in decline and around 1960 they were uninhabitable and partly demolished. Recently, certain parts were restored and are now partly in use again. Until well into the 20th century, the residents of these houses were annually, and also during public holidays, provided with peat, oil, food, clothes and money. For example, 'each chamber x sacks free peat in the attic' per year. However, at St. Martin's eve, everyone also received 'x nickels' and on St. Martin's Day this was 'i nickels in money and ij nickel in bread'. Above the gate between

the two canal houses that lead to the chambers, there is still a brick carrying the name 'Sionscameren'.

Follow the Nieuwegracht until the end and then go right into Agnietenstraat. After about 100 metres, you will see the Centraal Museum on your left and a little further on Nicolaaskerk and the Nicolaaskerkhof.



Relics of St. Martin played an important role in medieval church life in Utrecht. But it was not only in those days that these relics were kept in valuable boxes. This 20th century reliquary box contains part of St. Martin's skull and on the outside are scenes from Martin's life. The box is now part of the collection of Museum Catharijneconvent.



Detail of the horseman statue on the square of the former St. Martin's Church at the Oudegracht. The statue was erected to express gratitude for the fact that the city did not experience any great destruction and was kept safe during the Second World War. The horse symbolically tramples the evils of war.



A wooden panel of a baroque pulpit from the hidden church behind the house 'De Swaerte Haen' at Oudegracht 399. The pulpit was later moved to St. Martin's Church at Oudegracht.

10 The Centraal Museum and St. Martin

The Centraal Museum has in its collection many objects of old, modern and applied art, but also pays attention to the history of the city. St. Martin also plays a role here. The museum has, for example, in its possession a 15th century group of statues which had a place above the main altar of the Dom Church. At the centre is a statue of St. Martin sharing his cloak. The museum also has a special collection of chimney friezes, paintings, coins, commemorative medals and seal stamps, featuring the image of St. Martin. Remarkable in this collection, is the standard in the city colours featuring St. Martin. Between 1950 and 1973, this standard adorned the official cars of the mayor of Utrecht. In the adjacent medieval parish church of St. Nicolas, you can admire a late medieval cupola with an image of the holy bishop Martin. The northern tower has a tolling bell called 'Martinus'. This bell was cast in 1573 by Willem Wegewaert de Oude. The caption reads: 'In God's honour I was named Martinus. In the year 1572 I was broken and burned, in the year 1573 I was proclaimed. Wilh. Wegewart had me formed'.

From Nicolaaskerkhof you go straight on, into Nicolaasstraat. At the end you turn left into Twijnstraat. Continue until the end of this street and go immediately to the right, across the bridge across the Oudegracht. Turn right onto the Oudegracht and continue until you reach no. 403.

11 Former St. Martin's Church Patron saint of Utrecht

Utrecht only has one horseman statue of its patron saint. This statue is rather unusual because it depicts St. Martin as a Roman soldier on his horse and not as a saint, sharing his cloak. The statue shows St. Martin and his horse trampling the head of a dragon or snake. It is well-known that St. Martin continuously battled with the devil, as a symbol of evil, but here, the snake depicts Nazism and the evils of the Second World War. The statue by Albert Termote was put up immediately after the war to show gratitude for the fact that Utrecht had not suffered any great violence or damages during the war. The captions on the pillar and a commemorative stone in the nearby wall remind of this. The location of the statue is also quite special: the church square in front of the former St. Martin's Church, which was built in the early 20th century in neoclassical style and designed by architect Alfred Tepe. This church replaced several other hidden churches, including one at Abstederdijk and one in the attic of the house 'De Swaerte Haen' at Oudegracht 399, both of which dated back to the 17th century. In the 18th century, there was also a hidden church behind De Swaerte Haen. Here, many of the statues from St. Martin's Church, including one of St. Martin himself, were hidden. The same goes for the pulpit Louis XV style. The chancel had five stained glass windows with scenes from the life of St. Martin. These were lost after the church closed down in the 1970s. The building now houses apartments, but the entrance still has a stained glass window featuring St. Martin as bishop of Tours. The tower has a bell which dates back to 1948 with the caption: 'St. Martinus 1948. German rage stole the old bell. I, the new one, sound again for the H. Martinus with a voice from afar'. The St. Martin parish also founded an elementary school. The text above the entrance gate next to Oudegracht 399 reminds of this.

Continue further along Oudegracht until you reach the first bridge, Vollersbrug. After the bridge, you go down the stairs towards the wharf and then follow the canal until about halfway the next bridge. At number 343, you will see the lantern corbel featuring St. Martin.



This group of statues of the famous stone carver Jan Nudé from circa 1450 stood on the tabernacle in the Dom Church where it had a central position. Nowadays, the statues are part of the collection of the Centraal Museum Utrecht.



St. Martin celebrations as a celebration of light

The St. Martin celebrations have their roots in the festivals of light of the Romans and the Germanic people. The St. Martin celebrations were not the only festivals of light during the dark winter period. Christmas, for example, was the converted Solstice celebrations. The St. Martin celebrations of 11 November, are in fact held on the date of his death, but since this is the time saints transfer to heavenly bliss it is not strange to celebrate. 11 November is also six weeks before Christmas and in those days, these weeks were a period of fasting, abstinence and repentance. The church later shortened this to four weeks, but 11 November is still a feast during which people enjoy lots of food and drink. Just like with carnival in fact. This is also the reason why on the 11th day of the 11th month we still elect Prince Carnival. Large fires were made and in the early 16th century, the late medieval Dom Tower had a special lantern with thirty candles. The Chinese lanterns of the children still remind of this celebration of light.

Reconstruction of the big lantern which was made in 1516. The lantern hang in the octagon of the Dom Tower during the St. Martin celebrations. Inside the lantern thirty candles could be burned. The lantern was closed off by glass, so the candles would not be blown out by the wind.



In 1519, Utrecht, Emmerich (Germany) and Halle (Belgium, near Brussels), all received part of a bone from St. Martin's arm as a relic. Only the piece of bone from Emmerich has survived. It is kept in this beautiful silver reliquary, which was made in Utrecht, in 1521, by silversmith Abel van der Vechte.

St. Martin and the goose

Traditionally, people ate goose for the St. Martin celebrations. This has possibly to do with the story that when Tours needed a new bishop, the people went looking for Martin, who lived as a recluse and did not want to become a bishop. In order to get away from the crowd, he hid in a cage with geese. However, the animals immediately gave him away because they started to cackle. Martin was discovered, brought to Tours and inaugurated as bishop. As Martin's traitors, the geese did not have a very good reputation so no-one had any problems roasting them.



The Old Catholic St. Gertrude cathedral holds this copy of a medieval statue that once stood in the House Zoudenbalch at Donkerstraat.

12 Lantern corbel

At the wharf along Oudegracht 343, you will find a lantern corbel with an image of St. Martin as legionnaire cutting his cloak in half. This actually happened outside the city gates of Amiens, but here it looks as if we see the city gates of Utrecht in the background. This image probably referred to the former Roman Catholic St. Martin's Church which was situated to the south of the city. This corbel was cut in the 1950s by C.J. Groeneveld and was one of the first of in total 35.

Continue your route until you reach the next bridge, Geertebrug, and go up the stairs towards street level. Go immediately to the left into Geertestraat. You will see the medieval Geertekerk in front of you, but before you reach it, go right into Springweg. Cross the Lange Smeestraat with left the Bartholomeus Gasthuis (which has a St. Martin image in stained glass in the regent's hall). Continue along Springweg past the entrance of hotel Karel V and then turn left into Walsteeg. Continue along the right side of the alley and enter the new housing estate near no. 25. Find your way between the houses towards the exit at the Mariaplaats.

This new housing estate holds the remains of the medieval houses of the canons of the St. Marie chapter house. Near the entrance of the underground car park near house number 35, you can still see a medieval floor. The construction of the modern houses still remind of those long gone monastic houses.

In front of you, you can see the former St. John of God hospital and left the chancel of the Old Catholic St. Gertrude Cathedral.

13 St. Gertrude Cathedral Relics of St. Martin

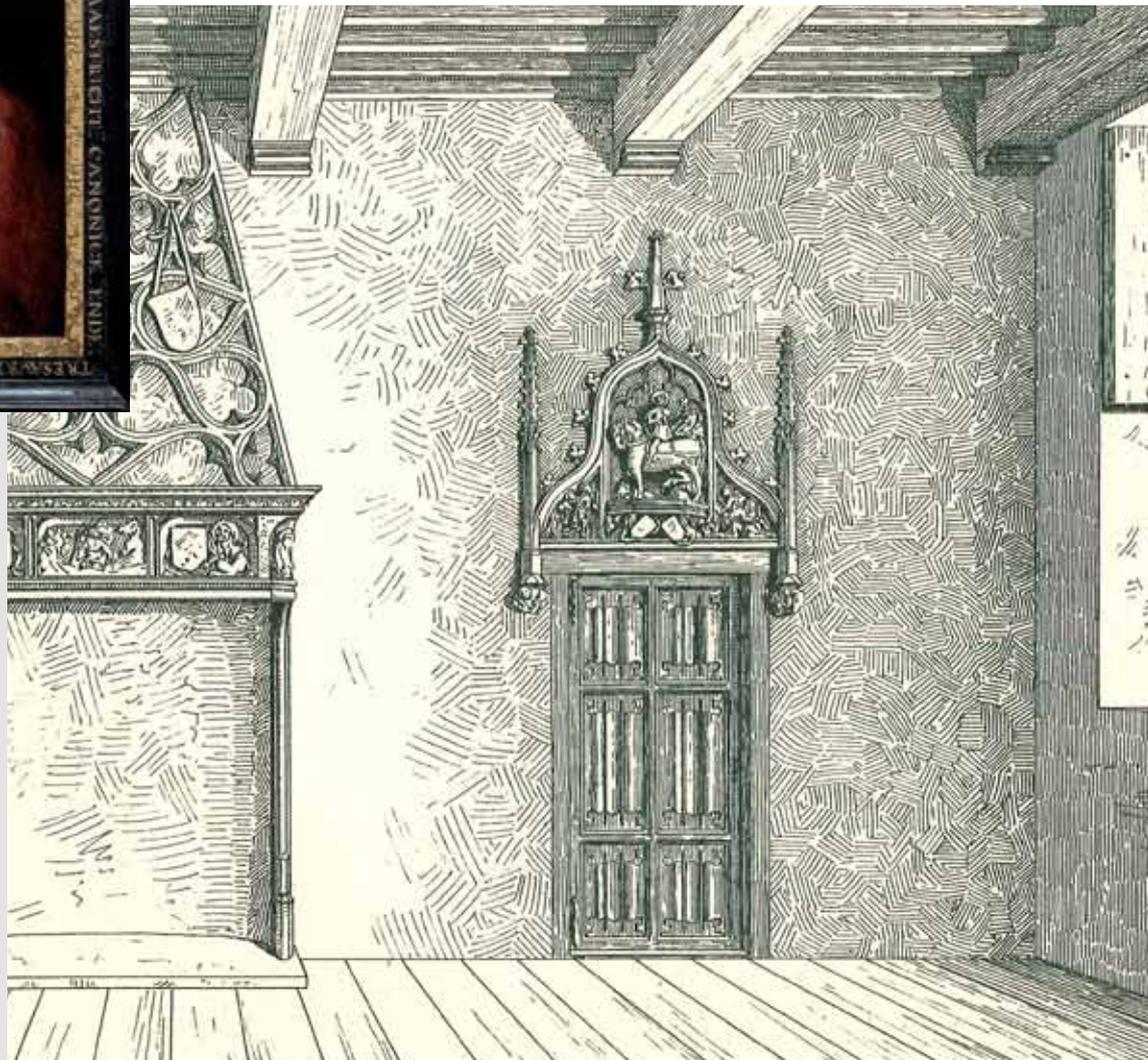
In the Middle Ages, the Dom Church had in its possession the relics of St. Martin. These relics played an important role in the reputation of the church and in the liturgy. This all came to an end, however, when after the Reformation Roman-Catholic religious rites became illegal. The reformers did not like the significance and the worship of these relics. The canons and priests, who had anticipated the Reformation, had brought many of the relics into safety in advance, so that the objects would survive these turbulent times. They did, however, get stripped of their precious covers or relic holders. The relics were distributed among the hidden churches or went to Catholic areas elsewhere. This way, the hidden church of St. Gertrude came into the possession of several relics that once belonged to the Dom Church. Nowadays, they are owned by the St. Gertrude Cathedral. During a recent inventory, it appeared that they included three St. Martin relics. The northern aisle of the church also features a small statue of St. Martin on a tripod with the civic crest of Utrecht. It is a copy of a late medieval statue.

Walk diagonally to the left and ahead and enter the small gate near no. 29. You are now at Mariahoek. On your left is the hidden church of St. Gertrude. Continue and keep to your right. Turn right when you reach no. 18. You will then reach the cream-coloured building of Kunsten en Wetenschappen (Arts & Sciences). On your right you will see the remains of the Roman courtyard of the 11th century Maria Church. Keep to the right of the A&S building in the direction of Dom Tower and enter the Zadelstraat. After that you take the first street on your left, the Donkerstraat. Halfway on your left, you will find the House Zoudenbalch which was made of natural stone.



In the late 15th century, Evert Zoudenbalch was canon of the Dom chapter house and treasurer of the Dom. Zoudenbalch was a distinguished man who had a prominent house built in his name in the Donkerstraat. In 1485, he also established the St. Elisabeth orphanage. The city of Utrecht had a great many orphans in those days who were given shelter here.

In 1911, G. de Hoog made this reconstructive picture of the main hall of House Zoudenbalch. Above the doorframe is a picture of St. Martin, which can now be found in the Hieronymus House at the Maliesingel.



14 House Zoudenbalch

Around 1460, Evert Zoudenbalch, member of an old Utrecht family, had a grand house built for himself at the Donkerstraat. To realise this, he bought three houses that were converted into one big one. No expense or effort was too much. The expensive façade was made of natural stone from Namur, that had been imported from the Ardennes. Evert was canon of the Dom chapter house and treasure keeper of the Dom. However, he was not only rich, but also compassionate. In 1485, he founded an orphanage which was built on the southside of what is now Vredenburg. The orphanage was dedicated to the Holy Elisabeth of Thuringia. Following an outbreak of the plague and the war between the city of Utrecht and Maximilian of Austria and Holland (1481-1483), there were hundreds of casualties and also many orphans in the city. The name of the current Elisabethstraat still reminds of this orphanage. It is likely that the direct relation of Evert with the Dom chapter house was the cause

of his connection with St. Martin. The biggest room of his house had a doorframe that adorned a beautiful relief featuring St. Martin sharing his cloak. In the 18th century, the house became a Roman-Catholic orphanage. This orphanage later moved to the new neo-Gothic St. Hieronymus orphanage at the Maliesingel in 1875. The beautiful mantelpiece and the St. Martin relief also moved house to Maliesingel. Both still adorn the former orphanage, which is now an apartment building. The house at Donkerstraat burned down in 1903, after which only the facade was restored.

Opposite the House Zoudenbalch is the third Buurkerksteeg. Enter this and continue until you reach the entrance of the Buurkerktoren.

15 The Buurkerk and the municipal standard

The Buurkerk is the oldest parish church of Utrecht and probably dates back to the 10th century. Dur-



Four armoured and armed citizens, also called St. Martin's Men. In this picture, a copy from circa 1685 of a drawing by Justus van Atteveld from 1648, the men carry a municipal banner with the picture of St. Martin.

Municipal standard and civic crest

Very early in the history of municipal seals and the Dom chapter house, St. Martin was depicted as a bishop and as a soldier sharing his cloak. In the late Middle Ages, the municipal standard featured St. Martin while sharing his cloak. The red and white civic crest also included the image of St. Martin. This came to an end, however, after emperor Karel (Charles) V had taken over secular power from the bishop in 1528. According to the tradition, the red and white refer to the red cloak and the white undergarment Martin wore. In 1948, the city council decided that St. Martin should again be included in the municipal flag and the standard, but in 1994 he was removed once more.



During the Middle Ages, the Buurkerk (Buur Church), of which you can see the tower on the left, was the most important church for citizens. The council of Utrecht and many of the guilds had their own chapel here and the municipal standard featuring St. Martin was also kept here. In this drawing by Pieter Saenredam from 1636, you can see the Dom Tower, or St. Martin's Tower, on the right.

ing the Middle Ages, the church was dedicated to the saints Maria Minor, Andreas and Michael, and closely associated to both city and daily life. The council of Utrecht and many of the guilds had their own chapel in the church. The municipal standard was kept in a box in the sacristy. The tower also had two different roles, one religious and one secular. There were several religious bells, but there were also two secular bells for events in daily life. One of these bells was the 'banklok' which was tolled when decisions had been made by the council, when people were expelled and in case of disasters or (death)sentences. The other was a 'waakklok' (curfew or warning bell) which indicated when the city gates would be opened and closed and also warned if there was a fire or some other kind of emergency. Nowadays, this bell is rung on Saturdays at 5 p.m. to celebrate the end of the working week. The bishop of Utrecht was both the spiritual and the secular ruler of the city and Sticht. A new bishop would be welcomed at Tolsteegpoort by the mayor, the council and the guilds, carrying the

municipal standard. The procession with the bishop, dressed in full armour, would then make its way to the Buurkerk. There, the bishop and the citizens would promise to respect each others rights and duties. The bishop would then change into religious outfit and go to the Dom Church via the Maartensbrug, where he would be inaugurated as spiritual ruler by the clergy of Utrecht. The entrance doors of the Buurtoren remind of the bishop's dual poSt. The relief above the right door refers to his religious powers and the one above the left door to his secular powers in which the mayors are flanked by armed men around the civic crest with St. Martin on it. These citizens were tough soldiers and also called St. Martin's Men. During their battles they would carry the municipal standard with them as battle ensign.

Go left in front of the Buurkerk until you reach the Steenweg where you turn to the right. Continue until you reach the crossing with the Choorstraat. Go left here until you reach Stadhuisbrug.

The 'Maartenszingen' (St. Martin songs)

On 11 November, when it gets dark, the children go door to door singing songs, in the hope they will be rewarded with sweets. These so-called 'Maartenszingen' (St. Martin Songs) have existed for a very long time. In the Middle Ages, for example, poor people went door to door to the houses of rich people, probably carrying torches, in the hope they would get some sort of reward. It is not known whether or not they sang songs then, but the singing children with their Chinese lanterns remind of this tradition and of the ceremony of lights.

One of the songs goes as follows:

*St. Martin bishop, of all lands fame
That we walk here with lights, we feel no shame.
Here lives a wealthy man, who can give us something.
Lots shall he give, long will he live,
Blissfull he will die, he will inherit the sky.
God will reward him a hundredthousand crowns,
With a hundredthousand lights beaming,
There comes St. Martin.*



Walk towards Stadhuisbrug, but first make sure to check out the two façade decorations at Choorstraat no. 3 and no. 6. No. 3, on the left, boasts a relief of the cloak sharing St. Martin and the crests of the city and province of Utrecht. This was designed in 2002 by Ton Mooy, after a photo of an earlier relief in the same place. Opposite, at Choorstraat no. 6, the façade carries the late 19th century text: 'The house: of old St. Martin'. If you walk a little further a round commemorative stone with the image of St. Martin.

16 Stadhuisbrug De Plaets

Stadhuisbrug is part of a series of medieval bridges and used to be called 'De Plaets'. This is where the House Lichtenberg stood, which accommodated the Bench of Aldermen, and where judgement was passed. Since the beginning of the 16th century, the pupils of the Hieronymus School, which originates from the Hieronymus Convent, came here on the evening of the St. Martin celebrations (10 November) to sing. These so-called cantilenas were written especially for the occasion by principal Joris Lanckveld, who was called Macropedius in Latin. It was an absolute crowd puller. Even poet and playwright Joost van den Vondel, who lived in Utrecht for a while around 1595, was impressed. The members of the Chambers of rhetoric and artists such as minstrels and acrobats, also put up a show with their plays and music. Between 1522 and 1525, Utrecht even employed its own jester or 'city idiot', who was dressed in red and white clothes with the image of St. Martin on it.

Continue along Oudegracht and keep to your left. Directly to your left you will find the entrance to the Central Library.

17 The Library Stained glass

In the recent past, there were images and statues of St. Martin all over the city. Many different materials were used to depict him, such as stone, textile, metal and glass. The first part of the staircase of the library, which is located on the corner of Oudegracht and Stadhuisbrug, features a stained glass window with the coat of arms of the city and St. Martin sharing his cloak.

When leaving the library, you walk back to Stadhuisbrug where you immediately go to the left. Walk through the Ganzenmarkt around the town hall until you reach the entrance at Korte Minrebroederstraat.

18

Town hall**Patron saint of Utrecht**

The old town centre could originally be found in the 'Stathe' area, near the Buurkerk. As of 1343, the aldermen were moved to the house Hasenberg located near the present Stadhuisbrug. Shortly after emperor Karel (Charles) V took over power of Sticht in 1528, the council was ordered to move to the adjacent house Lichtenberg. In the following years, the late Gothic house Hasenberg was extensively refurbished. Circa 1547, the images of bishops and St. Martin were removed from the outside of the building. Reason was that the new rulers thought the images gave the impression that the power was still in the hands of the bishop of Utrecht instead of Karel V. For the same reason, the emperor also had 'the magic of St. Martin' cut from the white plane of the municipal standard'. Utrecht needed to know that from now on the emperor was in charge. Since this time, there have been many alterations to the town hall. In 1830, for example, a large part of the present neoclassic section was built. During the festivities of the 900th anniversary of Utrecht, the municipality decided that St. Martin should again be included in the white field of the municipal standard and flag. In 1950, the artist Hildegard Brom-Fischer designed a new municipal standard which can still be seen in the main hall of the building. She also designed a tapestry for the wedding room of the town hall which included the text: 'See what Sint Martin here Utrecht: Does so in Life and in Reality'.

After visiting the town hall to see the municipal standard and the tapestry in the wedding room, you continue your tour and walk around the building until you get back to Stadhuisbrug. Here, you turn left, onto the Vismarkt until you reach the second bridge: Maartensbrug (Martin's Bridge).



On 'De Plaets', nowadays called Stadhuisbrug, the pupils of the Latin school sang their lamentations on St. Martin's eve, to honour the patron saint. After the Reformation of 1580, this tradition fell into abeyance. Here, Stadhuisbrug on a painting by Jan van der Heyden from circa 1700.



The artist Hildegard Brom-Fischer made a tapestry in 1950 for the wedding room of the town hall with the text: 'Siet wat Sint Maerten hier Utrecht: Doet soo in Leeven en in Echt' (See what St. Martin here Utrecht: does so in Life and Reality).



During the Middle Ages, the ships with building materials for the Dom Church were unloaded with a hoisting crane near Maartensbrug. From there, the natural stones were taken to building sheds on wooden sleighs pulled by horses.

19 Maartensbrug (Martin's Bridge)

This bridge is one of the oldest in Utrecht. It used to be called 'Borchbrug', because it gave access to the Episcopal castle (=borch) which was built on the grounds of the former Roman castellum at the present Domplein. An information sign on the façade of the corner house with the Lijnmarkt, tells about the building stages of this bridge. The name of the bridge was later changed to St. Maartensbrug (St. Martin's Bridge), because it led to the entrance of the cathedral of St. Martin, or, the Dom Church. Pay attention to two lantern corbels. In the corner of the bridge and the wall of the wharf of the Vismarkt, the 'St. Martin songs'

are depicted: Singing children with Chinese lanterns hoping to be rewarded with fruit or candy. On the other side of the bridge near the 'Lichte Gaard' you can find a console that depicts 'Pierken' the town idiot. He wore a red and white suit with St. Martin on it. When a new bishop was to be inaugurated by the clergy and the municipality, he would go in procession from the Buurkerk across this bridge to the Dom Church. It was also on this bridge, where the building materials, natural stone, bricks and wood, would arrive for the construction of the Dom (St. Martin's church).

From this bridge, you go in the direction of the Dom Tower and the Servetstraat. Just before the tower, turn right and go through the gate to Flora's Hof.

20 Flora's hof The Bishop's Court

The bishops of Utrecht usually lived in a palace south of the Dom Tower. In 1373, after a fire had raged through the city, the 'new court' was built in the furthest southwest corner of the former Episcopal castle. It was not until 1439, that bishop Rudolf van Diepholt energetically started work for the construction of the new palace. In 1456, Rudolf was succeeded by the artloving bishop David of Burgundy. Although he preferred to stay at home in his castle in Wijk bij Duurstede, he undoubtedly contributed to the beauty of the palace, which included a stunning chimney frieze that prominently featured St. Martin. The palace, also called Bishop's Court, consisted of a summer and a winter section, which included all kinds of important rooms. These would definitely be used during the annual St. Martin celebrations. After the ceremony in the Dom Church, the bishop would always organise a banquet for the higher clergy and city officials. The palace also included outbuildings and official residences. There was a supply house ('gruit' huis), which was called the 'Spinde'. Part of this building is still standing: a small tower-like building next to the Dom Tower. After the Reformation, the palace was occupied by town regents and other dignitaries. But gradually, it went to ruin and the once stately building, was sold in 1800 for 7630 Dutch guilders and demolished in 1803. A nursery garden, Flora's Court, was put in its place. The small courtyard has been redesigned now and the 19th century reliefs from the Dom courtyard, designed by Cuypers during the restoration of 1876-1898, but removed again in 1960-1962, have found a place here. The reliefs depict the life of St. Martin.

Walk back through the gate and turn right towards the Dom Tower.



Reconstruction of the Dom Tower during construction at around 1356. In the foreground on the right, you can see the Salvator Church and on the left the tower of the former bishop's palace.

St. Martin celebrations today

It is often thought that the St. Martin celebrations are only for children, but nowadays it is celebrated by the young and the old. This is especially the case in Utrecht. In 2001, the Sint-Maartensberaad Utrecht was founded. This organisation wants to stimulate these celebrations in a broad cultural sense, in collaboration with private persons, social organisations and the government. People walk through the city with lights and they sing songs, there is storytelling and many acts other acts. The values of St. Martin, such as compassion, sharing, peace and justice, are of course explicitly stimulated. Since the autumn of 2012, the Utrecht St. Martin tradition has been included in the national inventory of immaterial cultural heritage, according to the UNESCO treaty. Residents, government and the Sint-Maartensberaad Utrecht, are obliged to preserve this tradition, which does not shy away from change. A St. Martin's market was set up, following the historic annual market and also a big parade with lights in the evening of 10 November, better known as the St. Martin's Parade. Also included in the modern celebrations are a free meal for the homeless, solidarity awards, church services and lots of music.

Since 2009, the Sint Maartensberaad has been part of a network of European cultural St. Martin organisations. The Sint Maartensberaad has set up a European cultural route from Utrecht to Tours, called Via Trajectensis.

Nowadays, St. Martin's Day is celebrated enthusiastically again in Utrecht. Since 2011, there have been historic annual markets and a festival of lights parade in the evening of 10 November. This parade is better known as St. Martin's Parade. Here, you can see the Parade passing the sluices of Bemurde Weerd in 2012.

In this picture from 2012, a beautifully lit horse is carried along during the Parade. The Dom Tower is in the background.



21 The Dom Tower

The Dom or St. Martin tower

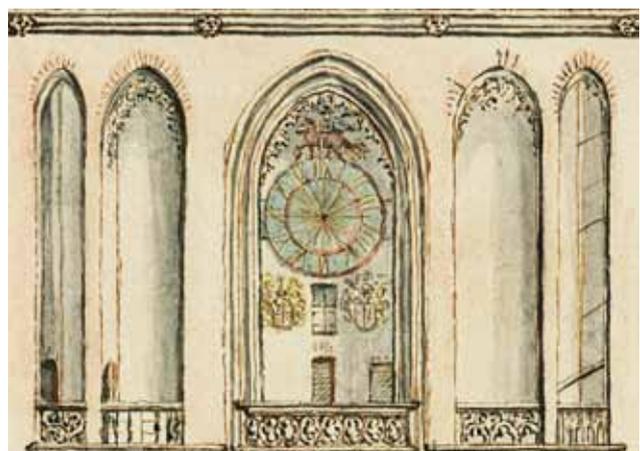
The Dom or St. Martin tower, is the pride and joy of the residents of Utrecht. With a height of 112 metres, it is still the highest church tower in the Netherlands. Building work on the tower began in 1321 and more than sixty years later, the weathercock could be placed in 1382. In this case it was not a cock, however, but the cloak sharing St. Martin, so that citizens and country people, then and now, could see that this act of compassion stands for 'sharing'. The medieval standard was, by the way, replaced in 1910 by one that was designed by Cuypers. In contrast to most other cathedrals, the Dom Church had only one tower on the westside instead of two. On the first floor, was the Michaels chapel, the private chapel of the bishop. This chapel had been connected to the church since 1495 via a bridge. The tower has 14 swinging bells, with a mutual weight of 30.000 kilos. Six of these bells were crafted in 1505 by the famous bell founder Geert van Wou, by order of the Dom chapter house. The names of the bells corresponded with the saints that were worshipped in the Dom Church. The third bell is therefore St. Martin, with a weight of 4273 kilograms. Part of the caption on the bell reads as follows: 'I, Martin, with a voice of two tones higher, protector of the hometown, and especially the Dom of Utrecht, shall also be a wall for my citizens, whenever time causes discord'. The bells carry an image of St. Martin as bishop and were exuberantly tolled during the St. Martin celebrations. In the 15th century, the upper part of the tower, the lantern, was illuminated with candles. In 1516, they even had a special lantern made in which thirty candles could burn. On the westside of the tower, where the main entrance of the cathedral was, which you could enter via a gate, was a clock. This was near the Egmond chapel, where the sexton of the tower lived. Just above the earliest clockface, St. Martin was depicted, so that everyone who approached the Dom could see him.

Walk around or under the Dom Tower and you will return to Domplein.

In medieval times, St. Martin was depicted above the only clockface of the Dom Tower. In October 1572, Cornelis van Schayck beautifully repainted the clockface and the image of St. Martin, close to the Egmond chapel. It would be more or less the last work that was carried out on the Dom Tower before the Reformation. Here, you can see the clockface in a picture from 1636 attributed to Pieter Saenredam.



During the Middle Ages, the Dom Tower – also called Martin's Tower – was painted red and white. During the first restoration of the tower between 1519-1525, no less than 4629 pounds (2099 kilos) white lead was purchased to 'sinte mertens torn mede te witten' (to paint St. Martin's tower with).



St. Martin in years

316 Birth of Martin in Szombathely (Hungary).

353 As a Roman soldier, Martin shares his cloak with a beggar outside the city gates of Amiens.

360 Martin leaves the military and becomes a recluse in Ligugé.

371 Martin becomes the bishop of Tours.

397 Martin dies on 8 November during one of his pastoral journeys in Candes (France) and is buried on 11 November in Tours.

St. Martin and Utrecht

Ca. 48 AD The Romans build the castellum Traiectum which is located near the present Domplein. At the end of the 3rd century the Romans leave the area and after some time the Frisians take over.

Ca. 630 The Franconian king Dagobert builds a small church in the former Roman castellum and dedicates this to St. Thomas.

Ca. 650 The Frisians reconquer Traiectum and destroy the Thomas church.

690-695 The Franconian mayor of the palace Pepin II reconquers the Utrecht area and drives out the Frisian king Radboud.

690 Willibrord and his companions come from Ireland to convert the Low Countries.

695 Willibrord is consecrated in Rome as Archbishop of the Frisians by Pope Sergius. He has a monastery and church build in the former Traiectum which are dedicated to St. Salvator.

Willibrord reconstructs the Thomas church that was destroyed by the Frisians. He dedicates the church to St. Martin, the popular Franconian saint. In the 8th century, partly due to Boniface, St. Martin becomes the patron saint of the diocese Utrecht.

856 The Vikings destroy the castle and the bishops flee to Deventer and Sint-Odiliënberg.

925 Bishop Balderic returns and rebuilds the religious centre with both churches and reinstalls the religious organisation.

1015-1023 Bishop Adelbold builds a new Romanesque St. Martin church.

1254 Bishop Hendrik van Vianden places the first stone for the Gothic St. Martin or Dom Church.

1519 Construction of the Gothic Dom Church is put to a halt.

1519-1525 The Dom Tower is restored for the first time and painted in red and white again.

1528 Emperor Karel (Charles) V takes over secular powers from the bishop of Utrecht. He has the picture of St. Martin removed from the civic crest and standard. The images of the bishops are also removed from the façade of the town hall because they remind too much of the old Episcopal powers.

1580 After the Reformation, the Roman-Catholic worship service is forbidden and many of the images of St. Martin are removed. The public celebration also disappears throughout the city and Sticht. Interest in St. Martin and the celebrations do not return until the 19th century and the first half of the 20th century.

1948 The city of Utrecht celebrates its 900th anniversary and restores the image of St. Martin in the city flag and the newly manufactured municipal standard. The civic crest remains without the image of St. Martin.

1994 The city council decides yet again to remove the image of St. Martin from the municipal flag, but it is maintained in de municipal standard.

1997 Enthousiastic St. Martin celebrations on the occasion of the European commemoration of St. Martin's death, sixteenhundred years ago on 8 November 397 in Candes. Utrecht celebrates this commemoration with several social organisations.

2000 The mayor decides that on St. Martin's Day, 11 November, the municipal flag would be flown from the Dom Tower and the town hall.

2001 Foundation of the Sint-Maartensberaad Urecht. The objective of the Sint-Maartensberaad Urecht is to celebrate St. Martin's Day in the most broadest cultural sense.

2009 Besides the official Utrecht municipal flag, there is also an unofficial municipal St. Martin's flag in Utrecht. This flag includes the image of the cloak sharing St. Martin in the white plane. The Sint-Maartensberaad Utrecht signs a European manifesto and joins a network of European St. Martin organisations.

As of 2009, the mayor raises the St. Martin municipal flag on 11 November in front of the town hall accompanied by a St. Martin aubade by elementary school pupils from Utrecht. The Mayor and the Municipal Executive Board then reward the children with mandarins for their singing.

2012 The Utrecht St. Martin tradition the 'Sint-Maartenszingen' is included in the list of Dutch immaterial cultural heritage. This list is part of the protection of this heritage according to the UNESCO treaty.

2013 The Council of Europe recognises the Via Trajectensis (Utrecht-Tours) as an official European Cultural route.

Acknowledgements

Publication

Sint-Maartensberaad Utrecht in collaboration with the Department Heritage of the city of Utrecht. Also at the initiative of Toerisme Utrecht.

Translation

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Text

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Illustrations

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Het Utrechts Archief p. 7 (bottomleft), 9, 11 (above), 17 en 19
Huisinga Fotografie p. 1, 18 en 21 (below)

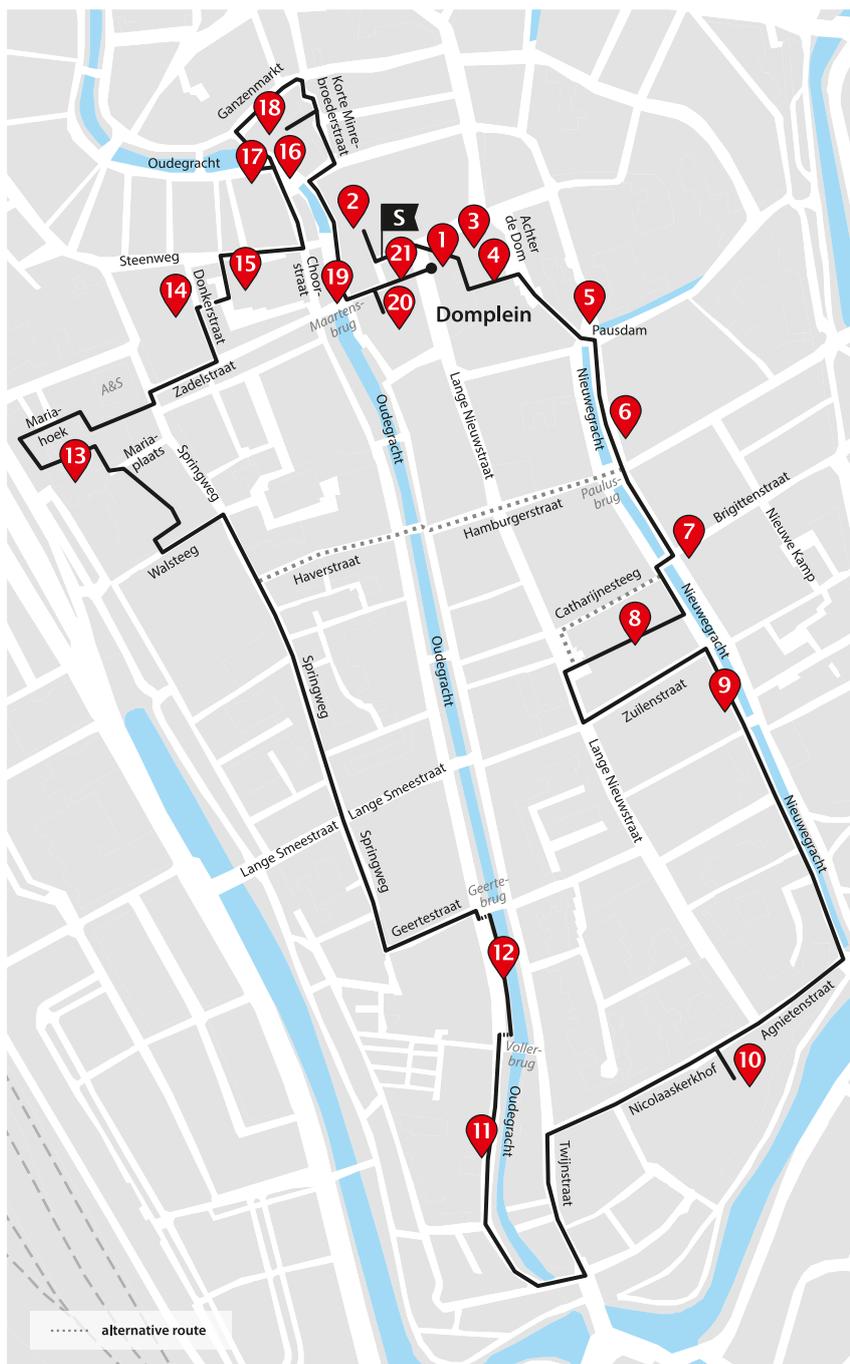
Museum Catharijneconvent p. 10, 11 (bottomright)
Pia Verhoeven p. 12 (below)
Sankt Martini, Emmerich.
Foto C. Boltanski p. 14
Ton van de Berg p. 15

Design

Grifontwerp, Utrecht

Date

July 2014



Road map

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- 6 House Loenersloot
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Duration: 1,5 to 2 hours

This brochure could be made thanks to

De Advocaten van Van Riet, Utrecht
 K.F. Hein Fonds, Utrecht
 Provinciaal Utrechts Genootschap voor Kunsten en Wetenschappen, Utrecht
 Stichting Kees Eijrond Fonds, Utrecht
 Stichting Rotterdam, Rotterdam
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