

PILGRIMAGE – A RUDIMENTARY FORM OF MODERN TOURISM

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Abstract: When we refer to the tourist phenomenon linked to people's belief – expressed both by institutions and management – it has, on the whole, the same points of attraction: edifices of worship, works of art, relicts etc. The characteristic feature of the religious tourism is the pilgrimage, which is to be found in all forms of religious manifestation.

Key words: pilgrimage, religious tourism, holy places, religious edifices, artistical objects of worship

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Religious or ecumenic tourism?

Why the term of religious tourism and not ecumenic tourism? Because by its definition, religion is a “system of beliefs (dogmas) regarding the sense of deity which binds in the same spiritual and moral community all those who join this system” (DEX). At the same time, the term of religion refers to the corresponding institutions and organizations. In other words, the term of religion includes all the monotheist or polytheist religions, whilst the term of ecumenism is valid for Christianity only and means investiture with an authority which extends over the entire Christian church.

Religious tourism

The nuclei of modern tourism are to be found in the most simple and naïve form of manifestation: pilgrimage. Initially, in Hebrew, the word “pilgrimage” meant “wandering”, in the Old Testament meaning “the country where one is a peregrine” (the country of the wanderers). In Greek, pilgrims are “peregrines and wanderers”.

The concept of pilgrimage towards a certain site, as an act of will or religious obligation is known from ancient times. Any worshipped site was an attraction to pilgrims. Individual or group journeys, to a holy site, were known to all religions: from Egypt, India, China, Japan, Palestina, Arabia, the Roman Empire.

In the period of the New Testament, journeys to Jerusalem (more precisely, to the Temple, which was the most prestigious), in order to attend the repasts stated by the Law, it was a tradition, each of these occasions being defined as “repasts of the pilgrims” (M. Eliade, 1996).

Christianity took over this practice of pilgrimage, “disciplining and tempering it” (O. Drimba, 1990). According to the medieval belief, the committed sins could be forgiven

by visiting certain sanctuaries. Thus, the Christian church had started imposing pilgrimages in order to repent, beginning with the 6th century. They were the so-called “penitential pilgrimages”.

Another form of pilgrimage was the “judicial pilgrimage”, as a lighter punishment for those suspected of heresy. This type of pilgrimage was introduced into the civil legislation starting with the 13th century, under the pressure of the Inquisition. This type of pilgrimage was applied to one person or a colectivity, which were forced to walk long distances (hundreds of kilometres).

Alongside its penitential feature, of spiritual recollection, pilgrimage to a sanctuary had a “worldly” side which consisted of fairs setups, in which the pedlars, comedians, merchants and pious people mingled.

The chroniclers of the time noticed that not all the attendees to a pilgrimage were animated by “the pious reason of penitence”, but by mere curiosity or the pleasure to journey and to see new places.

Starting with the 15th century, when journeys had become easier and safer, more and more people were going on a pilgrimage out of curiosity and the desire to find out new things about unknown places.

In the Holy Land – a site of pilgrimage special to Christians – there were tourist guides beginning with the 12th century, and after the Crusade in the 13th century, the “journey impressions” of certain pilgrims appeared, which contributed to the growth of enthusiasm and interest for new places.

As a result, at the end of the 14th century, real tourist agreements were signed upon. In Rome, “tourist info offices” appeared, and in Egypt and Palestina consulates for tourists protection opened. In Jerusalem there were authorized guides, and in Venice, official guides were accompanying the tourists, finding accommodation for them and helping them with the shopping (O. Drimba, 1990).

The effect of such “modernizations” consisted in the change of the people's views on the miracles, they becoming more down-to-earth, and the pilgrimages turned into tourist journeys.

“From the pious feature, these journeys get a modern characteristic, the blatancy and the luxury of the rich. At the same time one can notice an increasing number of women, which was unusual in the previous centuries when women were excluded from the pilgrims” (O. Drimba, 1990).

The answer to the question why religious tourism was and still is so intense is given by Mircea Eliade (1990): “Culture is based either on religion – whose mystical experience is NISUS FORMATIVUS, the catalyst and structure of the spiritual balance – or on didacticism.

The impact of religion upon the culture of a nation gave birth to such cultures as Brahman, Buddhist, Islamic and so forth.

Attractors of religious tourism

Since religion is the external manifestation of faith, not in its contents, the main tourist attractors were and are still represented by the ways of its manifestation. The common feature of these tourist attractors is, firstly, their holiness. Each religion distinguishes between holy and unholy, and the religious man is the one for whom something is holy. This means the detachment in the sense of a divine use of a person or object, from what is common or unholy. Every thing, person or holy site is considered as being set aside by God, and man as well.

Holy places

The term “holy place” is applied to a specific place where there is a divine association with it. The place is holy because at a particular time, it was the place of a

divine revelation. Generally, regardless of the religion, the holy places constitute a powerful point of tourist attraction, combining the achievement of certain spiritual satisfactions with the discovery of new places, habits etc. Annually, millions of people head that way, and the rules set for the people in order to respect their holiness, are thoroughly applied.

One of the most important holy places is the Jerusalem. Here one can find the sanctuaries of the most important monotheist religions: the Holy Sepulchre Christian, the Wailing Wall, Jewish and the Dome of the Rock, Islamic.

For Christians, the holy places are the land where Jesus Christ lived and preached. In a larger sense, Jerusalem is a holy place for Christians because the biblical texts mention it as being the place where the most important moments in the life of Jesus Christ happened. Within its area there is a series of holy places strictly related to a moment or an event in His life: the Holy Sepulchre, the Golgotha, the Mount of Olives etc. Annually, these places are visited by millions of Christians, and tourism is highly developed, getting more intense with certain events related to either the birth of Jesus or His Death and Resurrection.

For Jews, the holy place in Jerusalem is represented by the Saint of Saints, the sanctuary of the Old Temple and the Wailing Wall, a relic of the Great Temple dating back to the time of king Herod.

The Noble Sanctuary on the Mount of the Temple (Al-Haram al Sharif) occupies one-sixths of the area of the old city. Replacing king Solomon's old temples, today one can find the Dome of the Rock with a golden cupola there.

Every year, in the world of the Islamic calendar intended for pilgrimage, thousands and thousands of pilgrims from all over the world head to Mecca, to kiss the Holy Black Stone (Hadja Hadscar).

The Islamic religion imposes that each believer should go, at least once in his lifetime, to Mecca, except for the poor and the sick. Inside the Holy Mosque there is the Kaaba, a stone of basalt, like a fetish sent from above which is locked inside a cube with the side of 15 metres, in order to protect it. Muhammad induced the worship of the Kaaba in his teachings, saying that the stone had been lifted by Abraham and his son Ishmael.

Starting with 624, when the prophet Muhammad asked the Muslims not to head to Jerusalem anymore but to Mecca, the Arab world has a temple, the edifice being called "the House of Allah". The yearly pilgrimage poses Saudi Arabia with issues regarding management because the number of pilgrims exceeds one million.

In Mexico, the Sanctuary of Teotihuacan ("where people become gods") dating back to the time before Jesus Christ, in the 20th century it re-established itself as the Mexican Mecca of the tourists.

Mount Fuji-San – the same as Mount Olympus of the Greeks – has an aura of divinity from ancient times. The mount is holy to the most important of the Japanese religions, Shinto. Pilgrims climb the mountain wearing straw sandals and white gloves to keep the holiness of the mountain unspoiled. Tradition says that during summertime, Shintoists must climb Mount Fuji-San at least once.

The Vatican – the residence of the Pope – is one of the most important sites of pilgrimage for the entire Christian world, especially the Catholic one, being at the same time a tourist attraction for people all over the world. This center of the Christian world was founded in the 5th century by emperor Constantine the Great who offered Christians the Lateran Palace as a residence where the Popes lived till the beginning of the 14th century. The same emperor founded the church of San Giovanni in Laterano, which is today the most important Catholic church in the world. In the heart of the little state of Vatican is St. Peter's Square and Basilica, the Sistine Chapel which host priceless works of art and numerous relics.

For the Orthodox Christians a holy place is Mount Athos with its 19 monasteries, but women are not allowed here.

Religious edifices

No matter whether they are temples, churches or mosques, they are structures built by men in which one can worship gods or God.

Nowadays, beside this designation, religious edifices represent a special tourist attraction by their architecture, works of art under the form of paintings and sculptures.

Temples are edifices intended for the practice of religious cults for some populations in Ancient World (Egyptians, Greeks, Romans); today for Moslems, Buddhists etc.

They are the oldest constructions made by man, intended for the worship of a deity. Beside their religious function, in ancient times, some temples were used as the State treasury, being emptied in order to pay the tribute or filled with war trophies.

In the Old Testament, the tower of Babel is mentioned as being the first structure in which there was a temple.

The ruins of some old temples or the grandeur and the extravaganza of others attract tens of thousands of tourists annually. Of the numerous religious sites of the kind, we can mention only a few, the most representative ones.

Acropolis – a mountain-temple – represented the sanctuary of the goddess Athena, is today the main tourist attraction of the Greek capital city.

In Java – the most important site of pilgrimage is Borobudur. The mountain-temple built here was supposed to be a replica of the mythological mount Meru, around which – according to Hindu faith – revolves the whole world. For the pilgrims the brown-yellowish temple of Borobudur (“the one thousand Buddha”) is one of the holy miracles of the world. The temple is adorned with hundreds of statues of Buddha, the biggest ones being in the 72 stupa (stone constructions in the shape of bells).

Another temple representative for Buddhist tradition is the Temple of the Emerald Buddha. The statue of Buddha in Wat Phra Kaeo was declared a holy symbol in 1874. But the biggest and most modern Buddhist temples in the world are at the foot Mount Fuji-San, in the area called Taiseikiji.

The tourist attractions are most visited during one of the three annual ritual ceremonies: of the rainy season, the cold and the hot season.

Of the Hindu temples, the ones in Mahabalipuram (India) are the most famous. Carved in rock, their walls are adorned with bas-reliefs representing god Vishnu.

Just as interesting are the cave-temples in Ratha, adorned with sculptures carved in one block of stone.

Of the Inca Temples the most representative one is the Temple of the Sun in Machu-Picchu with its monolith called Intihuatana or “sun-tier” - the sacred stone of the Incas. Another temple of the same kind is located on the peak of the Pyramid of the Sun in Teotihuacan in Mexico.

Considered one of the Wonders of the World, the Temple in Ephesus was a sanctuary for the worship of Mother-Earth and the goddess of fertility, Cybele. Pliny the Elder considered it “the noblest, biggest and the most important holy place on Earth.”

Today only the ruins of one of the most impressive edifice of worship in the Roman Empire are left – the Temple of Jupiter in Baalbeck. Similar, but smaller is the Temple of Venus. In both architectural styles one can find the Phoenician, Hellenistic and Roman styles.

Churches (in Romanian, the term “church” derives from the Latin word “basilica”; the Greek term “ekklesia” designates a local assembly of Christians and not a building, a material construction).

Church (kyriakos) is the “House of Lord”, that is a place where the divine service takes place and where relics and religious works of art are kept. It is also a site of worship for Christians.

The development in time of the churches was due to the growth of population, to the continuous intensification of pilgrimages and of the cult of relics and icons.

Seen as places where man is closer to God, churches – as material constructions – settled in time by their grandour, architectonic style, by their ornaments and cult accessories. All these constitute today an important tourist attractor which explains why churches – like other sites of worship – are special tourist points.

The most impressive – mainly – with a church construction is its architecture. The most impressive churches are the medieval ones, when architecture was considered “the queen of arts”. In this architectural sense, two styles established themselves: the Romanesque and the Gothic style.

Romanesque architecture expressed itself in the churches located alongside the important pilgrimage routes. The increasing number of pilgrims determined the making of much vaste religious edifices as well as the functional change of their construction. Roman art (4th century b.C. - 4th century a. C.) was concerned with the construction of grand edifices of a large diversity, daring using the arch and the cupola and the marble plating of the walls.

The plan of the Romanesque churches is extremely varied – rectangular, round, in the shape of a Greek cross, polygonal etc. - based on regions, monastic order etc.

The novelties brought by the Romanesque architecture consisted in paying apécial attention to the spires and the bell towers, the interior of the church has its lateral walls divided into horizontal area; the use of projected piers, the semicylindric arch, the cross-shaped arch, the circular or octagonal cupola.

The piers come in various shapes: columns, simple pillars, rectangular, composed pillars. On the exterior of the construction, the support function of the piers is taken over by the counterforts. The facade of a Romanesque church has the front side adorned with cross-shaped holes, with a round ornated window (O. Drimba, 1996).

The Baptistry, the Dome and the Campanile of Pisa, the Cathedral of Angoulême are some of the edifices in Romanesque style that are tourist attractions.

Gothic churches impose themselves by their large dimensions, length of tens of metres, sometimes over 100 m, and the height of the edifice is frequently over 20 m, sometimes exceeding even 50 m.

The characteristics of the Gothic style are: the lancets (not on semicircular arches), the flying buttress, and a new decoration inspired by nature.

The facade of a Gothic church is artistically of a greater importance in the edifice than the one in the Romanesque church. It is the most ornated side of a church in Gothic style. The spires are much more elegant and daring than the Romanesque ones, and the windows are much simpler. Most of the times, the windows are in the shape of an elongated narrow spear. On the inside, numerous churches have numerous rectangular lateral chapels.

Considered the peak of the Gothic style, the Notre-Dame Cathedral of Chartres was the first cathedral which had three rosettes with stained glasses, each with the diameter of 13 m.

Yet, the most impressive edifice in Gothic style is the Cathedral of Cologne, considered “the cathedral of all cathedrals”. The edifice is impressive by its dimensions (144 m in length, 86 m in width and 157 in height), by its having the most extended facades of all the Christian churches, by counterforts specific to the Gothic style.

The attractivity of this church is amplified by the belief that here are the relics of the three Magi who brought gifts to Jesus, at His birth (the Altarpiece of the Three Kings). Overall, the Cathedral of Cologne is one of the most renowned sites of pilgrimage in the Western World.

The Baroque style developed in Catholic countries as an art of the Counter-Reformation (16th-18th century). Its features included: the tendency for grandeur, the use

of line of curvature, the exuberance of the decoration. Its most renowned representative is L. Bernini, the author of the canopy in Saint Peter's Church in Rome, as well as of the monument to Pope Urban VIII in the same place.

Of the churches in Baroque style, the most representative one is the Benedictine Melk Abbey, built in somptuous Austrian Baroque style (1702-1736). Its interior is decorated with friezes and ornaments painted in gold, brown, green, ochre. The roof which is as high as 64 m, is built in large arches, being supported by simple pillars. Saint Coloman's relics are kept here.

In Romania, beautiful edifices in Baroque style are in Cluj-Napoca (the Jesuites' Church), in Timișoara and Oradea (the Roman Catholic Church), in Blaj and Lugoj (Romanian Catholic churches).

Rococo style – very much in fashion in Western Europe of the 18th century – has a rich ornamentation, using curved lines and asymmetric composition exclusively. It is very well illustrated in Saint John the Baptist's Church of Steingaden (Wieskirche), a construction with oval center and austere facades, which harmoniously combine colour and light games entering through the twenty large windows. The arch, representing the divine sky, is supported by eight pairs of columns, and the frescoes covering it are made of trumpet vaults l'oeil, the same technique being used in the decoration of walls, doubled by bas-reliefs. Yet, the exterior of the church is austere.

In Renaissance architecture, which borrows classical elements, primary is the monumentality that is dominantly horizontal with full walls developing the theme of the central plan with the pyramidal elevation.

One of the most beautiful churches in Renaissance style is the Rila Monastery in Bulgaria. In order to depict scenes from the country's history (on the exterior) as well as the icons of the saints (on the interior), lively colours and lots of gold leaves were used.

The style of the Russian churches is very well illustrated in Saint Sophia Cathedral in Novgorod (the Novgorodian style), built between 1049 and 1052. The cupolas in onion shape and the "luxury" (the main golden cupola, and the rest of four plated with silver) are characteristic of this church.

Regardless of the style or styles used in their construction, the churches are sites of pilgrimage for Christians. By the grandeur of the constructions, by their symbolism, they have a special power of attraction. The architectonic style, the large dimensions are filled with true works of art such as paintings (icons, frescoes) or sculptures.

St. Peter's Basilica (Vatican), considered the biggest site of worship in the world and a wonder of the architecture of all times, is one of the most visited sights by the tourists who visit Rome. Located directly above Saint Peter's Tomb, in its initial form it was built in 326. At the beginning of the 16th century, by the direct order of Pope Julius II, a new church was raised (designed by Bramante) whose construction lasted 120 years. Under its high cupola of 132 m, one can find the works of some known masters such as Giovanni Lorenzo Bernini, Michelangelo and others.

The wonder of the 20th century is undoubtedly La Sagrada Familia in Barcelona, masterpiece of the famous architect Antonio Gaudi. Its designer used to say about it: "My model is a tree. It has branches with leaves on them. And everything is developing harmoniously. A tree does not need help from the outside. Things themselves are in harmony. Everything is in equilibrium."

Mosques play the same part in Muslim life as churches in Christian faith.

One of the most beautiful mosques, Mesquita (the mosque-cathedral) of Cordoba has a less spectacular exterior, but the interior displays a fairy tale-like beauty. It has 865 columns and arches in the shape of horseshoe which support a second row of arches. In the wall opposite of the entrance, oriented towards Mecca, is the Saint of Saints, an octagonal alcove for prayers.

A beautiful work of art is the Bibi-Khanyim Mosque (the Mosque of the Mother-in-Law) in Samarkand (Uzbekistan), raised by Timur Lenk in the memory of his wife's mother. The mosque houses a hall of prayers whose 400 cupolas were supported by marble columns.

The Umayyad Mosque in Damascus, built in the 8th century houses under its cupola the head of St. John the Baptist, worshipped by both by Christians and Muslims (the prophet Yahua).

The Al-Aqsa Mosque in Jerusalem means “the Farthest Mosque” from Mecca where the prophet Muhammad travelled.

Sanaa – the capital of Yemen – is also a site of religious rituals, here being 100 mosques today, of which the most known is Al-Habir (the Great Mosque). The courtyard of the Badshahi Mosque (Lahore), raised in the 18th century can house 60.000 people.

Intended as a replica to Hagia Sophia in Istanbul, the Blue Mosque is the only one of the kind to have six minarets instead of four, and its interior is covered with faience, most of it in blue.

Artistical objects of worship

Icons – images representing deities or scenes of religious theme – were, during time, acts of artistic manifestation of the highest refinement. For Christian faith, the worship of icons started as of 3rd century, simultaneously with the worship of relics.

The main talking point of iconophiles was their pedagogical function – especially for the illiterates – but also the hallowing virtues of the images.

Icons become objects of worship and cult in churches and dwellings only to the end of the 6th century when the number of miracle icons increased and were protecting the settlements, the army, people etc. Between 726-754, emperor Constantine V forbade the cult of icons.

“Icons are considered objects sanctified by the presence of Jesus Christ, the same as for Nazareth, Golgotha, the Wood of the Cross and they constitute recipients of energy because God redeems mankind through them” (Drimba, 1996).

Mircea Eliade says “...just as relics made possible the communication between Heaven and Earth, icons re-update the miraculous illud tempus when Christ, Virgin Mary and the Apostles lived among humans. Icons are, if not similar to relics, at least more accesible to believers”.

The cult of icons manifested through all forms of art: painting, sculptures, mosaics, stained glasses etc. Numerous great artists signed paintings and sculptures of religious theme. By their artistical value, icons represent today a special tourist interest, regardless of the faith of the visitors.

Painting was the most used in the depicting of deities or religious moments. The best example is the Sistine Chapel – founded in Rome in the time of Pope Sixtus IV, decorated with the famous frescoes signed by Botticelli, Signorelli, Perugino, Ghirlandaio and especially by Michelangelo (God's Creation of the World, the Great Flood, the Last Judgement).

Just as valuable are the paintings on the ceiling of the Sankt Gallen Monastery (Switzerland) which illustrate the history of Christianity. The mural painting and the framed paintings depict scenes from the Gospels or the lives of the Saints, are specific to Christian churches of different styles, being signed by some great artists: Raffaello (with his famous “stanzas” from Vatican, Madona Tempi), Tiziano (The Entombment of Christ, Pieta), Botticelli, Leonardo da Vinci (Anna, Mary and Jesus), Michelangelo (the Holy Family), Giotto (painter and mosaicist) with his famous frescoes in the churches of San Francesco of Assisi and Santa Croce in Florence etc.

Sculpting used different technics and materials, with ornamental bas-reliefs in marble and stucco, earthenware works, wood carvings, decorative works, small statues of bronze, miniatures carved in ivory.

The portals and the tympana of some churches in Roman Era distinguish by a lush composition, an example being the column heads of Moissac (France) in the 11th and 12th centuries.

The ivory bas-reliefs were paid much attention to in Roman Era. The most remarkable are the four bas-reliefs with scenes depicting the Genesis on the facade of the Cathedral of Modena.

Bas-reliefs depicting biblical scenes, busts of the Apostles and Prophets are found in the church of Parma and in almost all the churches in Parma.

The art of sculpture is represented in Orthodox churches especially in the making of iconostases.

The monumental sculptures of some great artists attract tourists from all over the world. Famous is Pieta by Michelangelo in St. Peter's Basilica in Rome. In the San Lorenzo Church in Florence there is a third Pieta by the same author, conceived as his own funeral tomb, Michelangelo painting his own face.

Gilding is the exponent of the Carolingian art. Such are the *withdrawable altar* of gold with filigree, enamels and precious stones, *reliquaries* of different shapes and sizes in gilded wood or covered in silver layers, *lateral panels* in silver for the altars, liturgical gilded or plated with silver *book covers* ornated with filigree, pearls and precious stones.

A representative image of this art is depicted by the bronze gates and the grates of the railings of the octagonal gallery in the Palatine Chapel, as well as the great Crucifix in the same place.

Some of these works of art are considered wonder-workers which increases the tourist flow. Such are the Icon of St. Anthony of Padua, the Icon of Saint Francis of Assisi or the statue carved in wood depicting Jesus being lashed in Saint John the Baptist's Church in Wieskirche.

Relics are mummified remnants from the body of a holy person or a clothing, piece of clothing or any other object belonging to such a person and which are considered to have supernatural powers. Veneration of relics is very old – as of the 2nd century – being blamed in the beginning as a form of Paganism. In time, the theologians of the Patristic Era elaborated the theoretical foundation of the cult of relics which St. Augustine called “temples of faith”, acknowledging their power to work wonders. Relics were kept in churches or in reliquaries, the same as today. In their wish to attract as many pilgrims as possible, churches desperately tried to collect numerous relics. Today, the monasteries on Mount Athos compete with each other in possessing as many relics as possible. The authenticity of the relics is certified by their power to work wonders. Penitence of a person who goes on a pilgrimage to a holy place where there is a relic can redeem that person and heal the diseases.

The artistic depiction of such elements and religious events through the art of mosaic is found both in Christian churches and in temples and mosques. One of the most beautiful mosaics is the one that decorates the cupola of the Baptistery of Florence, depicting Christian scenes and characters (The Last Judgement, scenes from the life of St. John the Baptist, the Genesis etc). A special artistic interest is represented by the mosaics in Sicily. One of the oldest mosaics (the end of the 8th century – beginning of the 9th century) is on the cupola of the Church in Aix-la-Chapelle (Aachen).

The pavement mosaic depicts biblical and zodiacal figures, but the most significant ornaments of the kind is the “labyrinth”, a circular or octagonal rosette placed in the middle of the church (Amiens, Reims etc).

The stained glasses – known from Ancient era – developed within the Gothic style. Made of pieces of massively coloured glass or painted in enamel colours, the stained glasses combine colour with light. The oldest stained glasses - 12th century – come from Germany (The Dome of Augsburg) and from France (Abbey Saint Denis, cathedrals of Chartres, Poitiers, la Marais etc).

The tapestries and embroideries adorned the interior of the Romanesque churches. Famous is the tapestry-embroidery found inside the church of Bayeux, made in 1180, 70 m in length and 0.50 in width. The attraction of the Cathedral of Cologne is due to the fact that here are believed to be the relics of the Three Kings – who brought gifts to Jesus when he was born (the Altarpiece of the Three Kings). Also, the Notre-Dame Cathedral in Chartres is known for the holy tunic in which Jesus was wrapped when born.

In Saint Paul's Cathedral in London – the spiritual center of the city – one can find the grave of St. Paul, marked by a plate of black marble and in the Westminster Cathedral are kept pieces of the Cross on which Jesus was crucified.

Celebration of some Saints

The belief that committed sins can be redeemed by visiting certain sanctuaries results in the respective sanctuary being filled up with pilgrims on the Saints' Days. Such events are related in our country to the celebration of Saint Pareschieva in Iași or that of St. Dimitrie the New in București.

The presence of especially religious personalities and with a great impact on believers are reasons for pilgrimage to the sites where they live. This is the explanation for the massive tourist flow to the Sihăstria Monastery where Ilie Cleopa lived and studied.

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