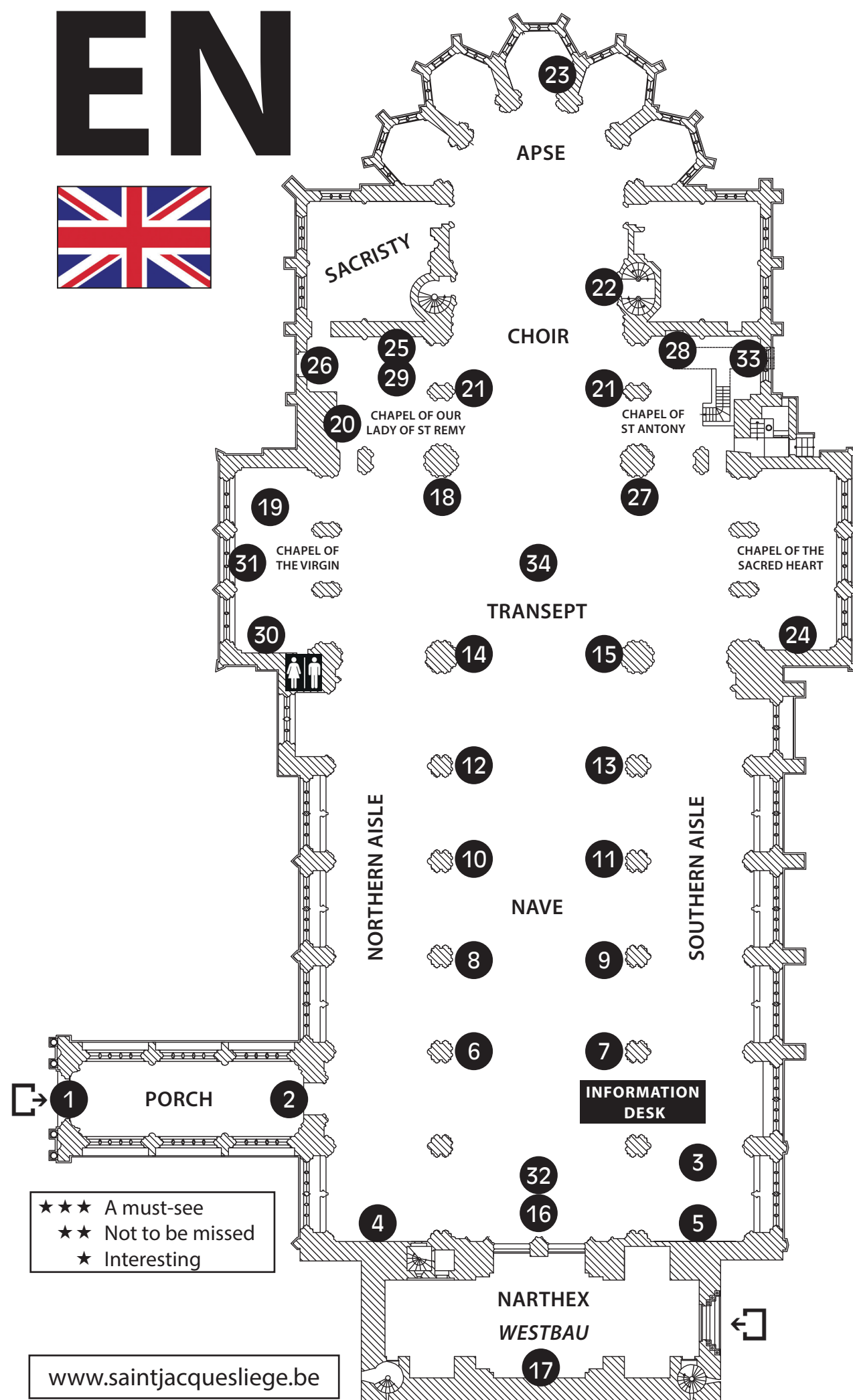


- Renaissance porch, 1558, attributed to Lambert Lombard.
- Crowning of the Virgin Mary, end of the 14th century. ★
- 3D Model showing the successive buildings.
- Ancient altar of the choir rood screen dedicated to St James the Minor, 1602.
- Ancient altar of the choir rood screen dedicated to St Andrew, 1602.
- Statue of St Benedict, by Jean Del Cour, 1687.
- Statue of St Scholastica, by Jean Del Cour, 1691.
- Statue of St Andrew, by Arnold Hontoire, 1690.
- Statue of St James the Major, by Jean Del Cour, 1682.
- Statue of St Mary Magdelene, by Simon Cognoulle, beginning of the 18th century.
- Statue of the Emperor St Henry II, by Jean Del Cour, 1689.
- Statue of St James the Minor, by Jean Del Cour, 1671. ★★
- Pulpit, 1905.
- Statue of St Hubert, by Jean Del Cour, 1689.
- Statue of St Lambert, by Arnold Hontoire, beginning of the 18th century.
- Statue of the Immaculate Conception, par Jean Del Cour (1692), plaster cast.
- Tombstone of the organ builder André Severin.
- Statue of the Immaculate Conception, known as Our Lady of St James, attributed to the Master of Elsloo, 1523. ★★
- Reliquary of St James the Great, 1889. ★
- Copy of the tombstone of the Abbot Jean de Cromois, first half of the 16th century.
- Oak stalls, second half of the 14th century. ★★ ★
- Double helical staircase, first quarter of the 16th century. ★★
- Nailing to the Cross, mural painting, attributed to Denis Pesser, end of the 16th century.
- Tombstone of Bishop Baldéric II (1008-1018), beginning of the 16th century, framing of the 18th century.
- Resurrection of Christ, by Denis Pesser, 1598.
- The *Tree of Jesse* stained glass window, 1866.
- Statue of St Joseph, 1885, following a drawing of Jean de Béthune.
- Baptism of Christ, 16th century; the basin used to be the monks' washbasin.
- Our Lady of St Remy, gothic pieta, end of the 15th century.
- Sandstone base depicting the *Tree of the science of Good and Evil*.
- Mausoleum of the artist John, copy of the 19th century.
- Case of the main organ, 1600. ★★ ★
- The *Arbor Vitae* stained glass window (Tree of Life), 19th century.
- Marianum* (keystone, transept crossing).



## PATH OF SUGGESTED VISIT

Enter the church via the **Renaissance porch 1** (the central medallion represents Jacob's dream). Facing you, above the inside door is a group of figures carved at the end of the 14th century representing *Christ blessing the crowned Virgin Mary 2*.

The church interior is strikingly magnificent: the polychrome vault adorned with numerous keystones and spandrels, with vegetation on the walls and ornamentated arcades and windows... The main theme depicted in the three naves is the Old Testament.

A 3D model shows the different periods of the building of the church **3**.

Enter the **narthex or Westbau** (1170), originally not accessible from the outside. It is characteristic of the Romanesque style of the Rhine and Meuse region **17**.

Walk up the main nave and look back at the **Renaissance organ** (1600) supported by the **ancient rood screen of the choir** (around 1538): on either side of the Virgin Mary are the **12 apostles** and beneath her the 4 doctors of the Latin church; the bust of Jeremiah (?) is attributed to Daniel Mauch.

Go up the chief nave surmounted by numerous biblical figures in the medallions, once polychrome. Most of the **baroque statues** (end of the 17th century) were carved by Jean Del Cour. Stop in front of the pulpit (1901) and look up to the vault: at the crossing of the transept **34** stands a remarkable keystone hangs down from the crossing of the transept; a double hanging statue of the Virgin and Child, *Marianum* marking the transition towards the choir.

At its entrance in front of the left pillar stands the remarkable **statue of Mary the Immaculate Conception** (1523) **18**, which was originally placed on a refined throne inserted at the end of the left arm of the transept **30**. This chapel, reserved for the pilgrims, houses the **reliquary of St James the Great** (1889) **19**, a masterpiece of the Wilmotte silversmiths.

Enter the chapel of **Our Lady of St Rémy**, named after the miraculous piéta (15th century) which it houses **29**; above its altar is a mural painting **25** of the **Resurrection of Christ** by Denis Pesser (1598). On the left is a copy of the tombstone of the abbot Jean de Cromois who initiated the building of the new church (around 1525) **20**.

Enter the choir and stop in front of the **stalls** (14th century) **21**: the miserere seats and armrests are carved with satirical figures depicting the failings of the monks.

In an exuberant Renaissance décor, the **stained-glass windows of the apse and choir** (1525-1530) represent the Crucifixion, the **emblems of the 32 guilds** of the city of Liège, the patron saints and donors. The other stained-glass windows (apsidal chapels, transept), dating from the 19th century, are the work of the Osterrath workshop.

On the right a **double helical staircase 22** leads up to the so-called "mayors" tribune, from which one can admire the vault's décor (Christ in his glory).

Passing by the monks' washbasin **28**, surmounted by a monumental *Christ's baptism* (16th century), go down the south side-nave: in the arm of the transept stands the black marble tombstone (17th/18th century) of Baldéric II, founder of the abbey **24**. The carved busts (by Daniel Mauch?) of the columns of the side nave show "prefigurations of Christ".

At the back of the church stand two Renaissance altars **4 5** illustrating the *glorious and the sorrowful mysteries* of the life of Christ, all that remains of the second rood screen of St James (1601).





## Stained-glass window of the 32 guilds

1525

★★★

- 1 – Millers
- 2 – Farmers (labourers, agricultural workers)
- 3 – Cartwright (wheel makers)
- 4 – Metalsmiths (metal excluding gold and silver)
- 5 – Fishermen (in rivers)
- 6 – Miners
- 7 – Wine growers
- 8 – Bakers
- 9 – Drapers (cloth makers and sellers)
- 10 – Brewers
- 11 – Bag carriers (transporters of goods)
- 12 – Coopers (barrel makers)
- 13 – Second hand clothes dealers
- 14 – Furriers (fur dealers)
- 15 – Tailors
- 16 – Cloth shearers
- 17 – Carpenters (wood workers)
- 18 – Wood merchants
- 19 – Sawyers (wooden plank makers)
- 20 – Navigators (on rivers)
- 21 – Cordwainers (women's and children's shoes)
- 22 – Cordwainers (men's shoes)
- 23 – Slaters (slate makers)
- 24 – Masons
- 25 – Butchers
- 26 – Herringers (seafood)
- 27 – Launderers
- 28 – Weavers
- 29 – Silversmiths and goldsmiths
- 30 – Merchants (sellers of various goods)
- 31 – Candle makers
- 32 – Leather tanners

At the centre of the stained glass window is St John the Baptist, between the coats of arms of the two mayors.

The stained glass window of the *Crafts* bears the date 1525, as seen at the base of the two columns, on either side of the two birds in the lower part of the window.



## The church of St James the Minor

Previously part of a Benedictine abbey founded in 1015

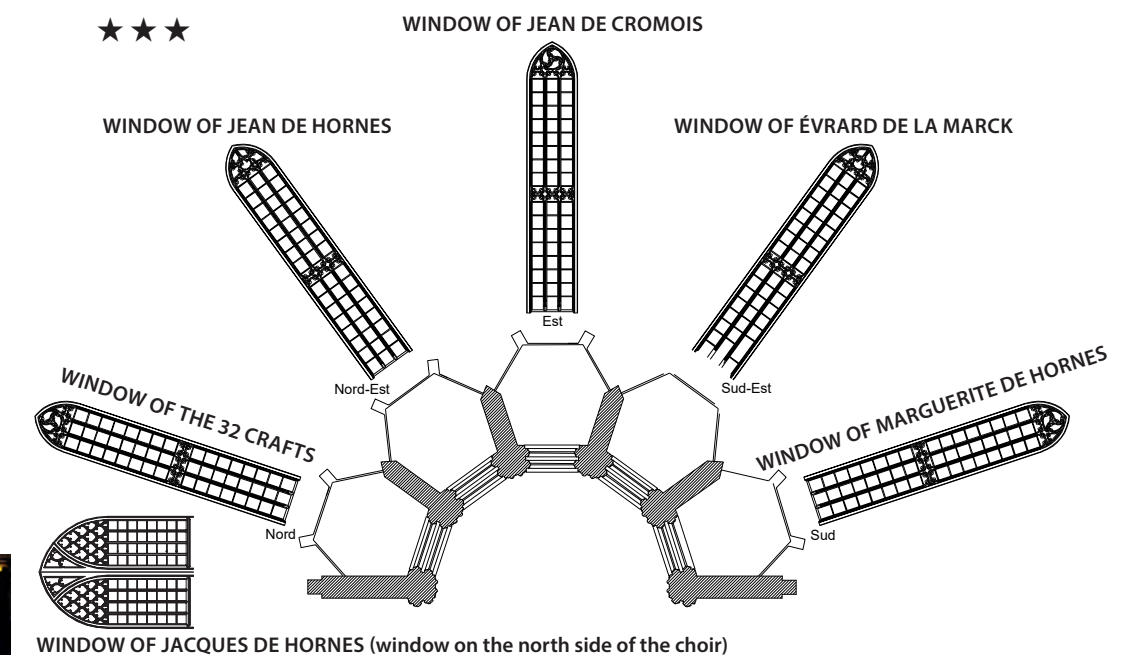
The benedictine abbey of St James was founded in the year 1015 by the bishop of Liège, Balderic II. Of the first church, built in the Romanesque Ottonian style, completed in 1030, there remain only the foundations of the crypt (consecrated in September 1015) and the western pillar or westbau in coal sandstone (about 1170).

The abbey had a rich library. In the Middle Ages, the *scriptorium* was famous in the fields of history and medicine; its customary inspired most of benedictine communities between the Rhine and Meuse rivers. From the 14th century onwards, the abbey became the curator of the Liège communal charters.

Between 1514 and 1538, the church was rebuilt in flamboyant Gothic style except for the frontispiece of the porch (1558) built in the Italian Renaissance style. In keeping with the preoccupations of that time, the magnificent interior sculptures depict mostly the Ancient Testament and the Virgin Mary. The Baroque statues added in the 17th century in the great nave depict the patrons and protectors of the abbey and of the city of Liège.

In 1785, the community of monks was transformed into a chapter of canons. St James thus became Liège's eighth collegiate church until its closure in 1797. After the Concordat, the building served again as a church and in 1803, it became a parish church. The monastery buildings no longer exist today. In the second half of the 19th century, the choir and the apsidal chapels were restored in neogothic style.

The church is dedicated to St James the Minor, but in 1056 it was dedicated to St James the Great of Compostella after obtaining one of his relics. Today, the church is still an official stop on the route of the pilgrimage.



You will find more information on the cartels in four languages placed underneath or near each work of art.

The volunteer guides present in the church would be happy to offer you a free guided tour. Do not hesitate to contact them.

Non-profit association « Les guides de l'église Saint-Jacques à Liège ».

This document can be downloaded on [www.saintjacquesliege.be](http://www.saintjacquesliege.be)

PLEASE MAKE SURE TO HAND ME OVER AT THE EXIT TO THE CHURCH - THANK YOU