

CHURCH OF SAINT-PIERRE IN BEHO



• *The Tower*

The tower of the Church of Saint-Pierre in Beho attracts the gaze due to its unique shape and its age which, judging from its style, must date back to 1100. Following the Fall of Jerusalem on July 15, 1099, the relics in Beho, which will be discussed below, were brought here by a Count of Salm on his return from a crusade.

• *The Gallery*

An oak-wooden gallery is placed against three sides of the tower. The platform rests on the wall and continues to the outside. This beautiful gallery features the characteristics of the Louis XIV style. This explains why its restoration dates from the time of reconstruction of the nave, i.e. 1712.

Notice the three old wooden figures supporting the loggia.

• *The Loggia*

Another feature of the tower is called the "Loggia" (wooden aedicula with slates, topped with a wrought iron cross, which continues all the way to the gallery, to the west side).

This is where, three times a year, the shrine containing relics used to be exposed.

Under a slated roof, against the tower's wall, facing the road, a mission cross was erected in 1864.

• *The Nave*

The current nave dating from 1712 was built in the same place as the old one from 1326.

The general appearance of the nave has not been changed up to this day. It is quite difficult to define its style which, however, fairly closely resembles the Rococo style.

One can guess again from the lintel of the church's front door, the coats of arms carved in relief, the Counts of Salm and the Court of Thommen, who depended partly on Beho. These were deteriorated in the French Revolution.

• *The Altars*

The main parts of the church's furnishings were carved in oak wood, from 1713 to 1724 by Jean Georges Scholtus of Bastogne in a transitional style between Louis XIV and Louis XV styles. He is also the author of two side altars, the

pulpit, the statues (of which the only one remaining is the Sorrowful Mother), and the reliquary.

The high altar is imposing and forms a beautiful piece composed particularly of side columns that recall the instruments of the Passion, and six large statues made of oak.

All of the altarpiece ornamentation shows a very clear idea: the glorification of the Church.

• *The Altar of the Holy Virgin (right)*

Contrary to what is seen in other churches, the altar of the Holy Virgin is to the right.

In the center of the altar is placed a large statue of Our Lady of Seven Sorrows. She is represented standing, without the bloodless body of the savior.

• *The Altar of the Holy Cross (left)*

In the center of the altarpiece, a statue of the Risen Christ; above, two angels, each holding a cross; in a niche, a small statue of St. John the Baptist; and finally, above, a statue of St. George.

• *The reliquary (on the altar of the Holy Cross)*

This shrine made in the early 18th century by Scholtus is a carved wooden box in a rectangular shape. On the circumference, some circular loculi open up through which the relics can be seen. In 1865, three relics (considered genuine) were exposed: a fragment of the cross of Our Lord, a relic of St. Peter and one of St. Laurent.

• *The Pulpit*

It remains exactly as it left the hands of Scholtus. The figures of the four evangelists are carved on the panels. Above the pulpit canopy is a St. Michael slaying the demon.

• *The Bells*

The church has two bells; a small one, of which evidence can be found in an old register from 1724 that gives the "do" (C note), and a large one that gives the "la" (A note).

Local tradition tells us that formerly, in order to ward off storms, they used to ring the small bell, which according to this tradition, had such power.

