



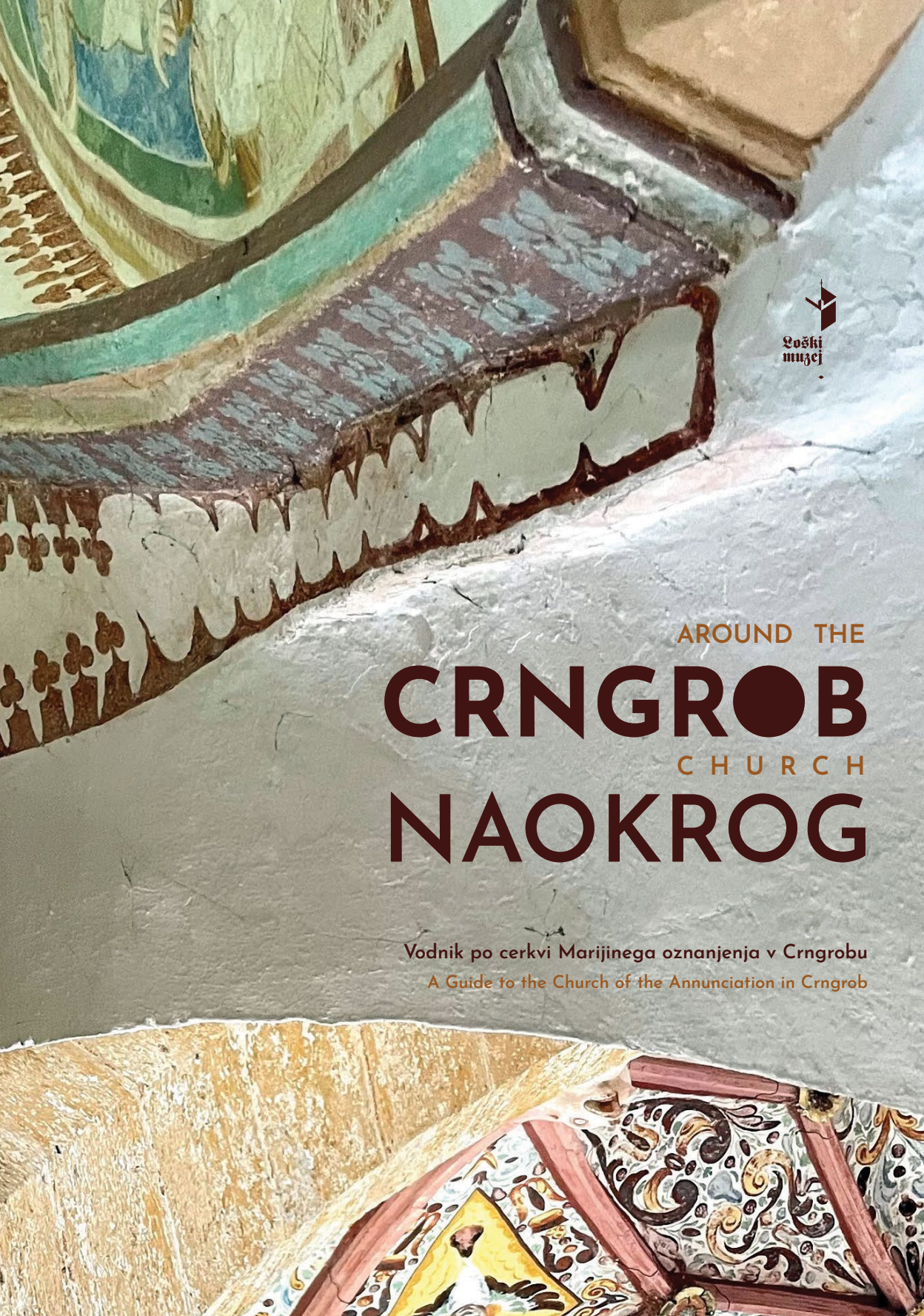
AROUND THE

CRNGROB

CHURCH

NAOKROG

Vodnik po cerkvi Marijinega oznanjenja v Crngrobu
A Guide to the Church of the Annunciation in Crngrob



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OD KOD IME CRNGROB?

WHAT IS THE ORIGIN OF THE NAME CRNGROB?

O izvoru nenavadno zvenečega imena vasi Crngrob kroži več zgodb. Čeprav ni slovenskega izvora, je ljudska domišljija skušala najti njegovo razlago v podobno zvenečih domačih besedah. Tako so si za izhodišče vzeli besedi *črn* in *grob*.

V resnici ime Crngrob izhaja iz nemškega izraza *Ehrengruben*, ki je zložen iz besed *ern* (orati) ali *erde* (plodna zemlja) in *groube* (kotanja). Vas je tako ime dobila po svoji legi v rodovitni dolini v objemu hribov. V preteklosti so nekateri ime razumeli kot namig na izkopenino – na kitovo rebro, ki se od 15. stoletja nahaja v crngrobški cerkvi.

There are several stories about the origin of the name of the village of Crngrob, which has a rather peculiar ring to it. Although this name is not of Slovenian origin, popular imagination tried to interpret it through similar-sounding local words, i.e. people took the two words that the name consists of to interpret the name, namely "črn" and "grob", which are translated as "black" and "grave" respectively.

In truth, however, the name Crngrob comes from the German word "Ehrengruben", which is composed of the words "ern" (to plough) or "Erde" (fertile land) and "groube" (a hollow). The village got its name from its location in a fertile valley in the midst of hills. In the past, some people interpreted the name as a reference to an excavated object, i.e. a whale's rib, which has been inside the Crngrob church since the 15th century.

Stara zgodba pripoveduje o času, ko so ob crngrobški cerkvi začeli graditi zvonik. Delo je od daleč opazoval mestni glavar, ki je prebival na Loškem gradu v Škofji Loki. Delo je hitro napredovalo in nekega dne se je ustrašil, da bo zvonik po višini prekosil grajski stolp. Pohitel je v Crngrob, splezal na delavske odre in hotel zidanje ustaviti. V tistem hipu pa je zapihal tako močan veter, da ga je vrglo iz ravnotežja in omahnil je v globino. Zemlja se je na mestu odprla in ga pogoltnila, da je izginil brez sledu. Ker je tam še dolgo rasla črna trava, se vas od takrat imenuje Crngrob.

There is an age-old story about the time when the bell tower next to the Crngrob church was being built. The town governor, who lived at the Škofja Loka Castle, was in the habit of observing construction work from afar. The work progressed rapidly and one day he got worried that the bell tower would end up taller than the castle tower. He quickly made his way to Crngrob and climbed the scaffolding, eager to stop the construction work. Right at that moment, there was a sudden gust of strong wind that knocked him off balance, so he staggered and fell off the scaffolding. The earth opened up and swallowed him – he disappeared without a trace. Black grass grew on the very spot for a long time, hence the name of the village, which has been called Crngrob ever since.



Cerkev Marijinega oznanjenja v Crngrobu
The Church of the Annunciation in Crngrob

Po drugi ljudski razlagi pa se ime nanaša na črne podzemeljske jame okoli Crngroba, v katerih so prebivali roparji in prežali na popotnike na cesti iz Loke v Kranj. Kraju so zato začeli govoriti *zur Erdgrube*, kar pomeni pri zemeljski jami, v kateri so se razbojniki skrivali. Ime se je kasneje popačilo najprej v Cerngrob in nato Crngrob.

According to another local interpretation, the name refers to the black underground caves in the vicinity of Crngrob, where bandits lived back in the day. They would lie in ambush next to the road from Škofja Loka to Kranj to attack passers-by. Local people therefore started referring to the village as *zur Erdgrube*, which means *at the cavern*, where the bandits used to hide. The name of the village was first mispronounced as Cerngrob and later as Crngrob.

KDO JE ZGRADIL CERKEV V CRNGROBU?

WHO BUILT THE CHURCH IN CRNGROB?

Pripovedka pravi, da je nekega dne loški glavar svojim tlačanom zapovedal, naj sredi crngrobških gozdov zgradijo veliko cerkev. Tlačani so dolge dneve trdo delali, vendar za ošabnega glavarja nikakor ni bila dovolj velika. Sredi največjega dela je mimo prišla ajdovska deklica, ki je živila v okoliških gozdovih, in jih z zanimanjem opazovala. Ljudje so se ji zasmilili in ponudila jim je svojo pomoč. Ogromne skale je naložila kar v svoj predpasnik in jih prenašala zidarjem, vodo, s katero so mešali malto, pa je v velikem škafu zajemala iz reke Save. Pri delu pa je bila tako neumorna, da se je pretegnila, prehladila in umrla. Tlačani so jo pokopali globoko v crngrobških gozdovih, še prej pa od nje vzeli eno rebro in ga v spomin nanjo obesili v novi cerkvi. Ljudje pripovedujejo, da iz rebra ajdovske deklice vsako leto kane kapljica krvi. Ko bo padla zadnja, pa se bo zgodil sodni dan.

The story goes that back in the day the Škofja Loka seignior ordered his serfs to build a large church in the middle of the Crngrob forests. The serfs worked hard for days, but the church was never big enough for the haughty seignior. While the workers were hard at work, a giant pagan girl, who lived in the nearby forests, came by and watched them with earnest and eager attention. She felt sorry for them, so she offered to give them a hand. She loaded huge rocks into her apron and passed them on to the masons. She scooped up the water they used to mix the mortar from the river Sava in a large bucket. However, working so tirelessly, she overworked herself, caught a cold, and died. The serfs buried her deep in the forests of Crngrob. But before they did so, they took one of her ribs and hung it in the new church in remembrance of her. They say a drop of blood drips from the giant pagan girl's rib every year. And Judgment Day will come when the very last drop of her blood rolls down.

Dejansko so cerkev gradili postopoma in jo dograjevali tekom več stoletij, na tem mestu pa je stala že najkasneje v 13. stoletju.

In actual fact, the church was built gradually over the centuries. However, it stood on this very spot as early as the 13th century.



NAČRT POTOVANJA

THE WAY AROUND



Naokrog po cerkvi sledi Frideriku in Gabrijelu, ki sta leta 1410 tudi sama obiskala Crngrob.

Follow Frederick and Gabriel around the church; the two pilgrims visited Crngrob themselves in 1410.

Naloge v vodniku označuje rumeni grb oskrbnika Loškega gospostva Pavla Raspa.

Keep an eye out for the yellow coat of arms next to special tasks; the coat of arms belonged to the then Škofja Loka Seigniori steward, Pavel Rasp.

1. postaja: PRED CERKVIJO
Stop 1: IN FRONT OF THE CHURCH

2. postaja: VHODNA STEBRIŠČNA LOPA
Stop 2: A NARTHEX WITH COLUMNS

3. postaja: PRED ZVONIKOM
Stop 3: IN FRONT OF THE BELL TOWER

4. postaja: JUŽNA LADJA
Stop 4: THE SOUTH AISLE

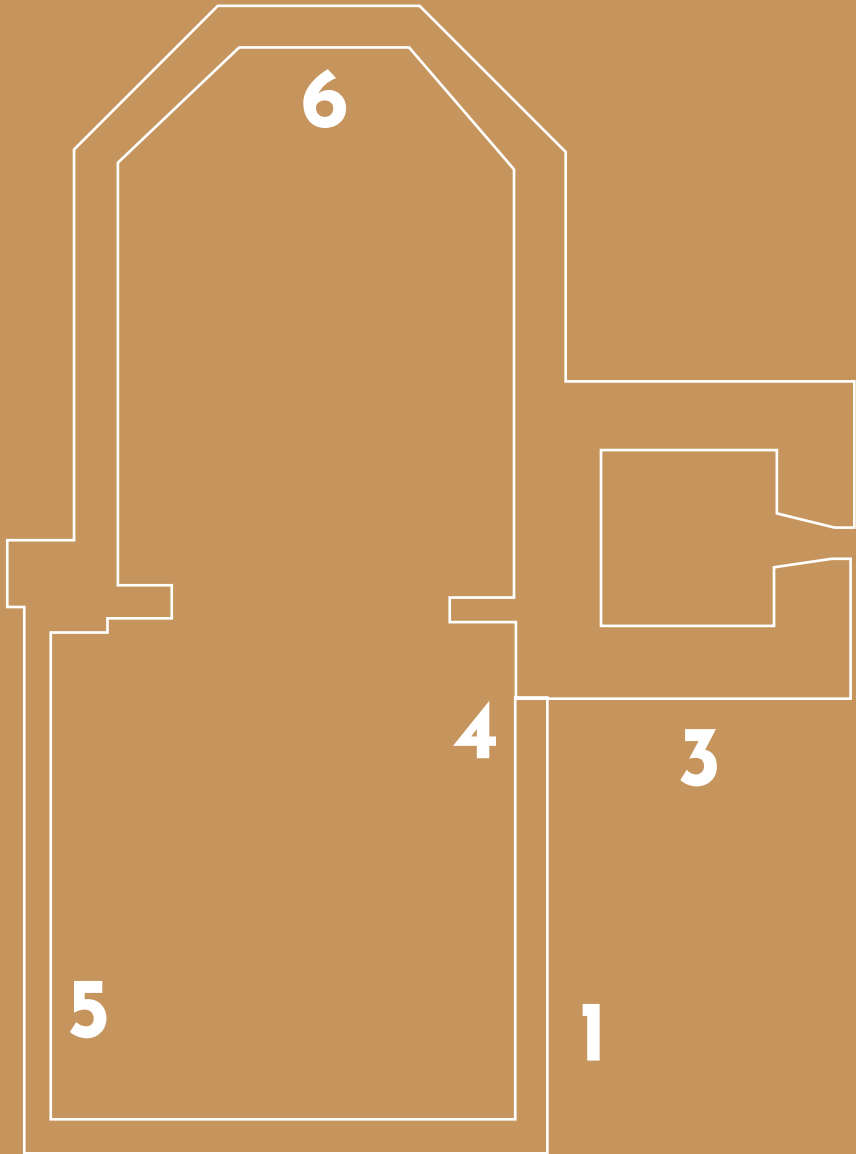
5. postaja: SEVERNA LADJA
Stop 5: THE NORTH AISLE

6. postaja: PREZBITERIJ
Stop 6: THE PRESBYTERY

VZHOD EAST

SEVER NORTH

JUG SOUTH



ZAHOD WEST





PRED CERKVIJO IN FRONT OF THE CHURCH

Južna stran cerkve
The south-facing side of the church

CRNGROB KOT ROMARSKO SREDIŠČE

CRNGROB AS A PILGRIMAGE SITE

Romanje je potovanje posameznikov ali skupin vernikov na določen sveti kraj, pri čemer si obetajo božjo pomoč. Tak kraj ali svetišče je lahko povezano z določenim svetnikom ali priprošnjikom, posebno mesto pa imajo tista, ki so povezana s spominom na dogodke iz Marijinega življenja, ki je v krščanstvu Božja Mati.

Mariji posvečena svetišča, kot je crngrobška cerkev Marijinega oznanjenja, so navadno povezana s čaščenjem njene podobe, slike ali kipa ali pa z njenimi prikazovanji. Razlog tiči v tem, da je bila po krščanskem verovanju Marija po smrti z dušo in telesom vzeta v nebesa, zato njenih posmrtnih ostankov ali relikvij, ki bi jih lahko častili, ni.

Romarska pot k Mariji v Crngrobu je ena najstarejših v Sloveniji, tu je bilo namreč že v srednjem veku priljubljeno romarsko središče. Po izročilu so romarji v Crngrob prihajali z vseh koncev loškega gospostva¹, pa tudi iz drugih pokrajin in v starejših obdobjih celo iz Francije. Včasih je na binkoštni praznik (petdeseti dan po veliki noči) sem romalo kar 28 procesij.

A pilgrimage is a journey individual believers or groups of them make to a particular holy place, hoping for God's benevolence. Pilgrimage sites or shrines may be associated with a particular saint, a special place, however, is held by those associated with the remembrance of events in the life of Mary, the mother of Jesus.

Shrines dedicated to the Virgin Mary, such as the Church of the Annunciation in Crngrob, are usually associated with the worship of her images, paintings or statues, as well as Marian apparitions. The reason for this is the fact that Christians believe Mary was taken body and soul into heaven, so there are no mortal remains or relics that could be worshiped.

The pilgrim route to the Virgin Mary in Crngrob is one of the oldest pilgrim routes in Slovenia; in fact, it was a popular place of pilgrimage as early as the Middle Ages. According to tradition, pilgrims came to Crngrob from all over the Škofja Loka Seignior¹, as well as from other regions and in former times even from France. On the Christian holiday of Pentecost (the fiftieth day from Easter Sunday), sometimes there were as many as 28 pilgrim processions on the way to Crngrob.

¹ Ozemlje današnje Škofje Loke, Sorškega polja, Poljanske in Selške doline, ki je bilo med letoma 973 in 1803 pod upravo freisinških škofov.

The territory of the present-day Škofja Loka, Sora Plain and Selca and Poljane Valleys, which was governed by the Bishops of Freising between 973 and 1803.



Procesija za Veliki ponedeljek v Crngrobu leta 1943
The Easter Monday Procession in 1943

Ob zahodni strani cerkve je bilo še v 19. stoletju več romarskih hiš, ki so pričale o nekdanjem navalu romarjev, na njihovo veliko število pa kažejo še številne razširitve in dozidave. S številom obiskovalcev se je namreč večala potreba po večjem svetišču, da je bilo v notranjosti dovolj prostora za vse. Tudi gradnje in bogato notranjo opremo so omogočili romarji s svojimi prispevki in darovi.

There were several pilgrim houses on the west-facing side of the church back in the 19th century. The houses themselves and the many extensions and additions to these houses testify to the large number of pilgrims that used to journey to Crngrob. The number of visitors resulted in the need for a larger sanctuary that could accommodate all the pilgrims. The construction and rich interior equipment and decorations were funded through pilgrims' contributions and donations.

ORIS STAVBNE ZGODOVINE

AN OVERVIEW OF ARCHITECTURAL HISTORY

Ker so cerkev dograjevali tekom več stoletij, njena podoba danes ni več enotna. To je na njeni zunanosti najbolj vidno na dveh mestih, kjer so očitni spoji novega s starim. Na južno stran stavbe, kjer je danes vhod v cerkev, so v 16. stoletju »naslonili« zvonik, pri tem pa kar zazidali polovico že obstoječega okna. Na zahodno fasado pa so v 19. stoletju »prilepili« vhodno lopo s stebri in prekrili vrhnji del poslikave.

Stavbno zgodovino cerkve delimo na več faz. Prvo svetišče so začeli graditi na mestu današnje severne cerkvene ladje. Najstarejši ohranjeni deli iz tega obdobja so s konca 13. stoletja, torej iz romanike. Prvotno enoladijsko stavbo so v začetku 15. stoletja razširili tako, da so porušili njeno južno steno, na istem mestu zgradili arkade in postavili novo zunanjo steno. Sredi 15. stoletja so novo ladjo ponovno dozidali na južni strani in tako dvoladijsko cerkev povečali v troladijsko.

As the church was built and extended over several centuries, its appearance is no longer uniform. On the exterior, this is best noticeable in two places where it is most obvious that old features have been combined with new ones. In the 16th century, a bell tower was "leaned" onto the south side of the building, where the church entrance is today, and half of the previously existing window was walled up at the same time. In the 19th century, a narthex with columns was added to the west-facing façade and the upper part of the wall painting was covered.

The architectural history of the Crngrob church consists of several stages. The earliest sanctuary was built on the site of today's north aisle. The oldest preserved parts from this period date back to the late 13th century, i.e. the Romanesque period. The original single-nave church building was extended in the early 15th century by demolishing its south-facing wall and then arcades and a new outer wall were built on the same spot. In the mid-15th century, a new nave was added on the south side, thus enlarging the twin-naved church into a triple-naved one.

Prva faza
First phase



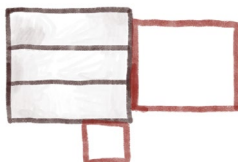
Druga faza
Second phase



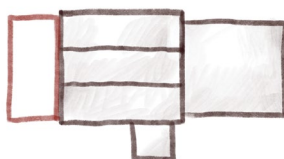
Tretja faza
Third phase



Četrta faza
Fourth phase



Zadnja faza
Final phase



Zadnjo večjo prezidavo je cerkev doživela po uničujočem potresu, ki je v začetku 16. stoletja prizadejal deželo Kranjsko. Takrat so na vzhodnem delu dozidali dvoranski prezbiterij in na južni strani cerkve postavili zvonik. Cerkev pa je današnjo podobo dobila v 19. stoletju, ko so pred zahodno fasado postavili še vhodno lopo.

The last major reconstruction of the church took place after the massive earthquake that devastated the historical region of Carniola in the early 16th century. At that time, a hall presbytery was added to the eastern part and a bell tower was built on the south side of the church. The present-day appearance of the church dates back to the 19th century, when a narthex was built in front of the west-facing façade.





VHODNA STEBRIŠČNA LOPA A NARTHEX WITH COLUMNS

Vhodna stebriščna lopa ali predverje
The narthex with columns – the antechamber

Preddverje ali vhodno lopo s križnorebrastim obokanjem, ki ga podpira dvanajst stebrov, je v 19. stoletju pred zahodno fasado prizidal loški stavbenik Janez Krstnik Molinaro. Njen namen je, da označuje glavni vhod v svetišče in nudi dodaten pokrit prostor za obiskovalce. Obokanje posnema srednjeveški gotski slog, zato ga imenujemo novogotski.

Zahodno pročelje je bogato poslikano, saj je bil tu nekdanj glavni vhod v cerkev. Poslikave ob vhodu so vernike opominjale na Kristusovo trpljenje in na pomen njegove žrtve na križu za človeštvo. Tako so služile tudi kot opomin, da je treba v cerkev vstopiti ponižno.

Najstarejše poslikave na fasadi so s konca 14. stoletja in prikazujejo prizore Kristusovega trpljenja, kar imenujemo tudi **Pasijonski cikel**. Njegovega avtorja ne poznamo, zato ga imenujemo z zasilnim imenom Mojster crngrobške fasade. Poslikava je zasnovana v obliki trikotnika in ustreza velikosti in obliki zahodnega pročelja iz časa pred razširitvijo cerkve. Ko so prizidali vhodno lopo, pa so zakrili vrhnji del poslikave in poškodovali tudi del poslikave v spodnjih pasovih.

V steno so vdelane še okrasne **konzole**, ki prikazujejo moško, žensko in pasjo glavo. Po lokalni tradiciji gre za upodobitve razbojnika, njegove žene in njenega psa. O razbojniški tolpi, ki je nekdanj ustrahovala prebivalce po Loškem, se je ohranila tudi sledeča pripovedka.

The rib-vaulted antechamber or narthex supported by twelve columns was added in the front of the west-facing façade in the 19th century by the local builder John Baptist Molinaro. Its purpose is to mark the main entrance to the sanctuary and provide an additional covered space for visitors. The vaulting imitates the medieval Gothic style and is thus called Gothic Revival or Neo-Gothic.

The west-facing façade features a multitude of wall paintings as it was once the main entrance to the church. The wall painting next to the entrance reminded the believers of Jesus's suffering and of the importance his sacrifice on the cross has for humanity. As such, they served as a reminder that they had to enter the church with humility.

The oldest façade wall paintings date from the late 14th century and depict scenes of Jesus' suffering, which is also called **the Passion Cycle**. It is not known who painted it, so the artist is usually referred to as the Crngrob Façade Master. The wall painting is shaped like a triangle and corresponds to the size and shape of the west-facing façade from the time before the church was extended. When the narthex was added, the upper part of the painting was covered up and a part of the painting in the lower strips was damaged.

Another wall feature are ornamental **consols** depicting a man's, woman's and dog's head. According to local tradition, these are depictions of a bandit, his wife and their dog. The following is a story about a group of bandits who intimidated the inhabitants of the Škofja Loka area back in the day.



Figuralne konzole
Figural consoles

V crngrobških gozdovih je nekoč živel razbojnik Dimež ter ustrahoval in napadal popotnike na cesti, ki je iz Loke vodila v Kranj. Glavar loškega gospostva se je tega nasilja naveličal in grajske hlapce poslal na lov za razbojniki. Tri dni in tri noči je trajal boj med grajskimi in hudodelsko tolpo, dokler niso Dimeža le ujeli in zvezanega privedli na Loški grad. Tam so ga vrgli v globoko ječo, kjer je čakal na smrtno obsodbo. Iz ječe so ga nato odpeljali na samino za Kamnitnikom, kjer ga je rabelj obglavil. Odtlej so na istem mestu usmrčevali vse hudodelce in postavili še znamenje, da je bilo zločincem v opomin.

The forests of Crngrob were once home to a bandit called Dimež, who intimidated and attacked travellers on the road leading from Škofja Loka to Kranj. The Škofja Loka seignior got tired of the violence and decided to send the castle hirelings on a search for the bandits. The fight between the castle squad and the band of bandits lasted for three days and three nights, until Dimež was captured and brought to the Škofja Loka Castle with his hands and feet bound. He was thrown into the dungeon, where he awaited the death sentence. He was then taken from the dungeon to a remote spot behind the Kamnitnik hill, where he was beheaded by an executioner. Malefactors have been executed there ever since and a sign has been erected to warn them of the fate that lies in store for them.

Na bazi enega od stebrov je na kamnu vtisnjena konjska podkev, ki je povezana z naslednjo legendo.

The pedestal of one of the columns has a horseshoe embossed on the stone, which is explained in the following legend.



Baza stebra z odtisom konjske podkve
The pedestal of a column with an embossed horseshoe

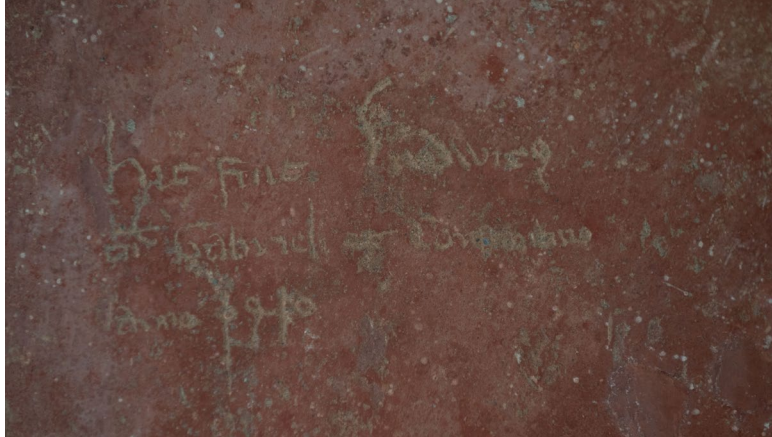


Poišči podstavek s konjsko podkviijo.
Find the horseshoe embossed pedestal.



Lokalna legenda pravi, da so nekoč Turki, ko so požigali okoliška polja in ropali po vaseh, nameravali napasti tudi cerkev. Svetišču v bran se je postavila sama Devica Marija, ki se je usedla na vrh zvonika in v svoj predpasnik lovila krogle napadalcev. Turki se kljub temu niso vdali in njihov poveljnik je razbil vrata in kar na konju hotel prijezditi v cerkev. V tistem trenutku je zaradi svoje zle namere oslepel, vendar ga to ni odvrnilo. Še naprej je jezdil proti oltarju, zato je Marija udarila po njem, da se je s konjem vred vdrl v tla, od njiju pa je ostal le še odtis podkve.

Legend has it that when the Ottomans were burning down the fields and looting the villages in this area a long time ago, they also intended to attack the church. However, the Virgin Mary herself defended the house of worship – she sat on top of the bell tower, catching the attackers' bullets in her apron, but the Ottomans wouldn't give up. Their commander knocked down the door and wanted to ride inside the church on his horse. At that very moment, he went blind due to his evil intentions, but even this did not deter him. He kept riding towards the altar, so Mary struck him, making him and his horse sink without trace and the only thing left was the imprint of a horseshoe.



Številko 4 so včasih zapisovali s pentljico, nam pa deluje kot številka 9.
In the past, number 4 was written with a loop, although this may now look like a number 9.

V resnici v času, ko je bila postavljena vhodna lopa, Turkov že zdavnaj ni bilo več v naših krajih. Natančnega vzroka, zakaj je podkev na podstavku, tako ne poznamo, lahko pa bi šlo za odraz ljudskega verovanja, po katerem se hudič ne približa stavbi, če je blizu vrat konjska podkev.

Romarji so se včasih na cerkev kar podpisali, da so tako potrdili svojo prisotnost in utrdili duhovno povezavo s svetim krajem. Tovrstnim podpisom rečemo grafiti, gre pa za imena in letnice, vrezane v omet. Ti podpisi so v Crngrobu še danes ohranjeni na več mestih. Najstarejši se nahaja ravno na zahodni fasadi cerkve. Romar je podpisal tudi svojega sopotnika in pripisal še leto obiska. Iz grafita tako izvemo, da sta bila leta 1410 tu Friderik in Gabrijel iz Kranja.

In truth, however, when the narthex was built, the Ottomans were long gone from this area. The exact reason for the horseshoe being on the pedestal is not known, but it could be a reflection of the folk belief that the devil never comes near a building if there is a horseshoe near its door.

Pilgrims sometimes wrote their signatures on the church building, thus confirming their presence and strengthening their spiritual bond with the holy place. Such signatures are called pilgrim graffiti and they are the pilgrims' names and years engraved on plaster. In Crngrob, such signatures have been preserved in several places. The oldest of them is located on the west-facing church façade. The pilgrim who wrote his signature also signed his companion, a fellow-pilgrim, and added the year of their pilgrimage. The graffiti reveals that Frederick and Gabriel from the town of Kranj were here in 1410.



Poišči podpis romarja Friderika na zahodnem pročelju.
Look for pilgrim Frederick's signature on the west-facing façade.

SVETA NEDELJA

HOLY SUNDAY

Crngrobška freska Svete Nedelje, natančneje Nedeljskega Kristusa, je nastala v krogu delavnice Janeza Ljubljanskega, enega bolj prepoznavnih srednjeveških mojstrov pri nas, okoli leta 1460. V poznogotskem slikarstvu je ta motiv poznan skoraj izključno na jugu Velike Britanije, v alpskih in predalpskih deželah. Pojavlja se od druge polovice 14. do 16. stoletja, ko jih v skladu s smernicami tridentinskega koncila prenehajo upodabljati in jih začno odstranjevati iz cerkva, tako kot ostale podobe, ki so po mnenju Cerkve postale preveč osredotočene na materialno namesto na duhovno ter so bile bolj okras kot v poduk.

Freska z moralno-poučno vsebino za duhovne potrebe romarjev predstavlja Kristusa Trpina, obdanega z upodobitvami opravič. Okoli Kristusa so v vodoravnih pasovih naslikani prizori, ki se zaključijo z velikim odprtim peklenskim žrelom, kjer hudič spremlja z verigo povezane pogublence. Na čelu sprevoda je samomorilec, ki si je zabodel nož v srce. Krščanska vera uči, da je življenje sveto, saj je dano od Boga in samo on nam ga lahko vzame. Sprejemati smo ga dolžni s hvaležnostjo ter ga ohranjati njemu v čast in za zveličanje naših duš.

The Crngrob fresco of the Holy Sunday, i.e. more precisely of the Sunday Christ, was created in the workshop of Johannes de Laybaco (Johannes of Ljubljana), one of the most prominent medieval masters in Slovenia, circa 1460. In late Gothic painting, this subject is known almost exclusively in southern Britain, as well as the Alps and Prealps area. It appeared from the second half of the 14th century to the 16th century, when, in accordance with the guidelines laid down by the Council of Trent, it was no longer depicted and was removed from churches, as did other depictions that the church believed were focused on the material rather than the spiritual and were more ornamental than instructional in nature.

The fresco, which features moral and educational content for the pilgrims' spiritual needs, depicts Jesus Christ the Suffering Servant and various tasks all around him. Jesus is surrounded by scenes painted in horizontal strips, ending in a large open hellish mouth, where the devil accompanies chain-bound people committed to eternal damnation. The procession is headed by a suicide who had stabbed himself in the heart. According to the Christian faith, human life is sacred because it comes from God and he is the only one who can take it away from us. We are thus obliged to receive it in gratitude and keep it in his honour and for the salvation of our souls.



Rekonstrukcija Svete nedelje, ki jo je leta 1955 izdelal akademski slikar Marijan Tršar, v svoji stalni zbirki pa jo hrani Loški muzej Škofja Loka.

A Holy Sunday reconstruction, which was created in 1955 by the academy-trained painter Marijan Tršar and is part of the Škofja Loka Museum's permanent collection.



Katere obrti lahko prepoznaš na freski Svete Nedelje? Pomagaj si z rekonstrukcijo.
Can you recognise any of the trades and craft in the Holy Sunday fresco? The reconstruction can help you.

Z upodobitvami Svete Nedelje in vizualno predstavitevijo Kristusovih ran je Cerkev želela posvariti kristjana, naj spoštuje nedeljo kot dan, namenjen Gospodu, sveti maši in vzdržnosti od dela in greha.

Freska je še posebej zanimiva, ker so v njej upodobljeni prizori iz vsakodnevnega življenja plemstva, meščanstva in podeželskega prebivalstva. Ob pozornem preučevanju se zdi, da prikazujejo številne obrti, ki so bile značilne za območje loškega gospostva.

By depicting the Holy Sunday and visually presenting the wounds of Christ, the Church wanted to warn Christians to honour Sunday as a day dedicated to the Lord, the Mass, and abstinence from work and sins.

The fresco is particularly interesting because it depicts scenes from the daily life of the nobility, the bourgeoisie and rural population. Upon careful study, the scenes seem to depict a number of trades and crafts that used to be characteristic of the Škofja Loka seignior.



Posebej zanimiv je **lovski prizor**, na katerem sta upodobljena sokolar in gonjač s palico in rogom ter psom. V loškem gospostvu je lovsko službo opravljal del podložnikov (največ jih je bilo iz vasi Pevno pri Crngrobu, imenovano tudi Jägerdorf - Lovska vas), ki so opravljali tudi naloge biriča (izvrševalec sodne oblasti). Vodil jih je lovski mojster, ki ga je imenoval zemljiški gospod. Pravica lova na ptiče s sokoli je pripadala plemstvu. Pri lovu so gonjači s palico, rogom in psi preganjali divjad pred lovce, ki so stali na streliščih in jih streljali.

A scene of particular interest is the **hunting scene**, which depicts a falconer and a beater with a stick, a horn and a dog. In the Škofja Loka seignior, the hunting service was performed by some of the serfs (most of them were from the village of Pevno near Crngrob, which was also known as Jägerdorf. i.e. Hunting Village), who also carried out catchpoll duties. They were led by a hunting master appointed by the feudal lord. The falconry right was enjoyed by the nobility. During falconry, beaters used sticks, horns and dogs to drive game in front of hunters, who stood on the shooting ground and shot wild animals.



Pod prizorom lova je več dejavnosti, povezanih z vodo. Ob motivu ribiča z mrežo lahko omenimo, da je imel freisinški škof pravico do ribolova v obeh Sorah in del podložnikov je bil dolžan opravljati ribiško službo ter kuhinjo na Loškem gradu zalagati s svežimi ribami.

Gola moški in ženska v kadi predstavljata bogatejši del prebivalstva, ki je za temeljitejše umivanje uporabljalo lesene kadi. Lesena kad bi lahko bila tudi namig na javno kopalnišče, ki se v Škofji Loki prvič omenja leta 1311 in kjer so se ljudje kopali goli. Gol je upodobljen tudi moški, ki v spodnjem prizoru lan povezuje v snope. Za nekatere je to dokaz, da so kmetje v srednjem veku pri poljskih delih včasih slekli vso obleko.

Below the hunting scene, there are depictions of several water-related activities. In relation to the scene of a fisherman with a fishing net it is worth noting that the Bishop of Freising enjoyed the right to fish in both Sora rivers, the Poljanska Sora and the Selška Sora, and some of the serfs were obliged to perform fishing duties and ensure a regular supply of fresh fish to the Škofja Loka Castle kitchen.

A naked men and a naked woman in the bathtub represent the wealthier part of the population, who used wooden bathtubs for more thorough washing. The wooden tub might be a reference to the public baths, first mentioned in Škofja Loka in 1311, where people bathed unclothed. Another nude person depicted in the fresco is a man sheafing flax in a scene below. Some believe this is proof that in the Middle Ages farmers sometimes took off all their clothing while working in the field.



Na zgodovino Škofje Loke naj bi se navezoval tudi prizor požiga oziroma roparskega napada. Dva vojščaka, oborožena s sabljo, samostrelom in ščitom, odganjata živino, v ozadju gorita dve mestni hiši. Nekateri pravijo, da sta goreči hiši namig na napad na Škofjo Loto leta 1457, ki ga je vodil vojskovodja celjskih grofov Jan Vitovec.

There is another scene that is believed to be related to the history of Škofja Loka, i.e. the arson/plundering scene. It depicts two soldiers, who are armed with a sword, a crossbow and a shield, driving cattle and two town houses burning in the background. It is sometimes suggested that the burning houses refer to the 1457 attack on Škofja Loka, led by the Counts of Celje's military leader, Jan Vitovec.

Na freski je tudi prvič na Slovenskem upodobljeno posteljno ogrodje oz. posteljnjak. Ob njem stoji ženska, ki si češe lase z glavnikom, dve dekleti pa čepita ob njej in se gledata v ogledalo. Tudi skrinja, ki velja za najstarejši del notranje opreme, je na Slovenskem prvič upodobljena prav na tej freski. Uporabljali so jo za shranjevanje tekstila, živil, listin, denarja ali nakita, služila pa je tudi za klop ali posteljo. Na skrinji stoji parkelj z ogledalom na repu, v katerega se ogleduje dekle. Ta prizor svari pred pretirano samovšečnostjo in opozarja na enega od smrtnih grehov – napuh.

The fresco also includes a depiction of a simple plank-bed, which was the first time such a bed was depicted in Slovenia. There is a woman, who is combing her hair, standing next to it, as are two girls, who are crouching next to the woman and looking in the mirror. This fresco also includes a first-ever Slovenian depiction of a chest, which is considered to be the oldest furnishing item. Chests were used to store textiles, food, documents, money or jewellery, and also doubled as a bench or a bed. Standing on top of the chest is a devil, who has a mirror on his tail. A girl is looking at herself in the mirror. This scene warns against vanity, drawing attention to one of the deadly sins: pride.







Zvonik s posilkavo sv. Krištofa
The bell tower with a wall painting of Saint Christopher

PRED ZVONIKOM IN FRONT OF THE BELL TOWER

Zvonik crngrobške cerkve so zgradili v 16. stoletju. Sprva je imel le dve etaži, nato pa so ga povišali in mu v 17. stoletju pridali še baročno čebulasto streho. Na zahodno stran je Janez Gosar v sredini 19. stoletja naslikal sv. Krištofa, ki na ramenih nosi malega Kristusa. Tega svetnika so na naših tleh na zunanosti cerkve pogosto upodabljali tako, da je bil obrnjen proti vasi. Kdor namreč zjutraj ugleda podobo sv. Krištofa, tisti dan ne bo umrl, pravi ljudsko verovanje.

Na južni fasadi je bila nekdaj še ena podoba Krištofa, ki je bila – v nasprotju z Gosarjevo – dejansko obrnjena proti hišam. V sredini 15. stoletja jo je poleg današnjega vhoda v cerkev naslikal Mojster Bolfgang, eden najboljših freskantov pozne gotike pri nas. Od danes že skoraj povsem zbledele freske pa so ostali le še rekonstruirana obroba in fotografski zapisi.

The bell tower of the Crngrob church dates back to the 16th century. Initially, it had only two stories, but it was later extended in height and a Baroque onion-shaped dome was added in the 17th century. St Christopher carrying Child Jesus on his shoulders was painted on the western side by Janez Gosar in the mid-19th century. In the area of the present-day Slovenia, this saint was often depicted on the exterior of the church facing towards the village. This was related to the belief that whoever catches sight of St. Christopher's image in the morning will not die that day.

The south-facing church façade used to feature another depiction of St. Christopher, which – in contrast to Gosar's – actually faced towards the village houses. It was painted in the mid-15th century next to the present-day church entrance by Master Bolfgang, one of the best late Gothic fresco painters in Slovenia. The fresco is now almost completely faded and the only thing left is the reconstructed fresco border and some photographs.

Po legendi je bil Krištof velikan, ki je prenašal ljudi čez reko, ker ni bilo mostu. Nekega dne je čez reko nesel dečka, ki pa je bil zelo težak. Velikan je dečka vprašal, zakaj je tako, in deček mu je povedal, da nosi težo sveta, saj je odrešenik, Jezus Kristus. Deček je nato velikana krstil za Kristoforusa ali Krištofa, kar pomeni *tisti, ki nosi Kristusa*.

Legend has it that Christopher was a giant who carried people across a river because there was no bridge. One day, he carried a boy who was very heavy. The giant asked the boy why this was so, and the boy told him that he carried the weight of the world, for he was the Savior, Jesus Christ. The boy then baptised the giant Christophorus or Christopher, which means *“bearing Christ”*.



Ljudska domišljija je Krištofa še ožje povezala prav s Crngrobom.

In accordance to popular belief, Christopher was even more closely connected with Crngrob.

Katera mitološka bitja prepoznaš v vodi ob Sv. Krištofu?
Which mythological creatures do you recognise in the water next to St. Christopher?

V 60. letih je bil Bolfgangov Krištof že slabše ohranjen, vendar še dobro razpoznaven. Vidna je bila tudi Gosarjeva poslikava okoli južnega vhodnega portala. In the 1960s, Master Bolfgang's depiction of St. Christopher was already partly faded, but still easily recognisable and visible, as was Gosar's wall painting around the southern portal.



Neka legenda pravi, da je reka Sava včasih tekla prav pod vzpetino, na kateri je postavljena cerkev Marijinega oznanjenja. V času poplav je voda tako narasla, da romarji niso mogli do cerkve. Takrat jim je na pomoč priskočil sv. Krištof. Čez noč je Savi spremenil strugo in voda se je umaknila v sedanjo, da so se romarji lahko poklonili crngrobški Mariji.

Another legend has it that that the river Sava used to run just below the hill on top of which the Church of the Annunciation was built. During the floods, the water rose so high pilgrims could not get to the church and this is when St. Christopher came to their aid. During the night, he changed the river's course and the water moved into the present-day riverbed, so the pilgrims were able to pass their respects to Virgin Mary in Crngrob.

Na freski je več mitoloških bitij, med njimi tudi antični bog morja Pozejdon in riba Faronika – bajeslovno bitje iz slovenske ljudske pripovedi. Po legendi naj bi riba prebivala na dnu morja. Ob njenem premikanju se strese zemlja in takrat nastanejo zemeljske katastrofe. Ljudsko verovanje še pravi, da bo ves svet potopljen, ko bo riba izpustila svoj rep.

Ime ribe Faronike je povezano s faraonovimi vojščaki iz Svetega pisma, ki jih je požrlo Rdeče morje in spremenili so se v ribe, ki občasno prevzamejo človeško obliko. Manj znana lokalna legenda pravi, da je riba Faronika požrla grofovsko deklico, ki je padla v morje. Po posredovanju crngrobške Marije pa se je deklice usmilila in jo nepoškodovano vrnila na kopno.

The fresco shows several mythological creatures, including the ancient god of the sea Poseidon and a fish called Faronika – a mythological creature from a Slovenian folk tale. Legend has it that Faraonika lives at the bottom of the sea. Whenever it moves, the earth shakes and natural disasters occur. According to folk belief, the entire world will be submerged when the fish drops her fishtail.

The name of this fish, Faronika, is associated with biblical Pharaoh's warriors, who were swallowed up by the Red Sea and turned into the fish that occasionally take on human form. According to a lesser-known local legend, Faronika swallowed a count's daughter, who had fallen into the sea. After the intervention by Virgin Mary of Crngrob, however, the fish took pity on the girl and returned her to dry land unharmed.





JUŽNA LADJA THE SOUTH AISLE

Notranjost južne ladje
The interior of the south aisle

Danes v cerkev vstopimo skozi južno ladjo, ki je od vseh treh cerkvenih ladij najmlajša. Zgradili so jo sredi 15. stoletja, ko se je občutno povečalo število romarjev in so potrebovali več prostora v notranjosti svetišča.

Na vzhodni steni stoji najstarejši od osmih oltarjev v cerkvi, ki je iz sredine 17. stoletja, torej iz obdobja baroka. Med notranjo opremo so ravno **zlati oltarji** najpomembnejši. V osnovi gre za lesene konstrukcije, ki so naknadno pozlačene in okrašene s številnimi kipi angelov in svetnikov. Vsak vernik ima namreč svojega svetnika, ki je njegov zavetnik in posebni priprošnjik. Med množico svetnikov je tako vsak romar lahko našel svojega in zmolil pri njem.

Najstarejši zlati oltar je posvečen sv. Ahacu, ki je tu upodobljen kot srednjeveški plemič, čeprav je bil v resnici rimski vojak iz antike. Ta svetnik je bil za naše kraje pomemben, ker so se v 16. stoletju branitelji slovenskega ozemlja v boju proti Turkom priporočili v njegovo varstvo in zmagali. Nad osrednjim delom je upodobljen nadangel Mihael kot vojščak z ognjenim mečem in tehtnico z dušo, ki jo k sebi vleče vrag. Ta je upodobljen na zelo zanimiv način – ne kot zelen ali črn možic z netopirjevimi krili kot na freski Svete Nedelje, ampak kot človek s konjskimi nogami in spačenim obrazom, v levici pa drži trizob.

Today, the church is entered through the south aisle, which is the youngest of all three. It dates back to the mid-15th century, when the number of pilgrims increased significantly and it was built to add more space inside the sanctuary.

On the east-facing wall stands the oldest of the eight church altars, dating back to the mid-17th century, i.e. the Baroque period. **The golden altars** are the most important part of the interior features in the church. They are basically wooden structures, which have been gilded and decorated with numerous sculptures of angels and saints. Every believer has his/her own patron saint. Among the multitude of existing saints, each pilgrim was able to find their own and pray next to them.

The oldest golden altar is dedicated to St. Agathius, who is depicted here as a medieval nobleman, although he was in actual fact a Roman soldier from antiquity. This saint was of particular importance to this area, i.e. in the 16th century, the defenders of the territory that is now Slovenia, who fought against the Ottomans, prayed to St. Agathius, asking him to protect them, and won. The saint above the central part of the altar is Archangel Michael, depicted as a warrior with a flaming sword and a set of scales with a soul that is being pulled by the devil. The devil himself is depicted in a very interesting way, i.e. not as a green or black winged man, which is what he looks like in the Holy Sunday fresco, but as a man with horse legs and a grimaced face, holding a trident in his left hand.



Sv. Mihael z ognjenim mečem premaga hudiča
(detajl oltarja sv. Ahaca)
Archangel Michael with a flaming sword defeats the devil
(a detail from St. Agathius's Altar)

Ker je v cerkvi kar osem oltarjev, vemo, da je bila ta nekdaj premožna, da so si jih lahko privoščili v takem številu. Hkrati to pomeni tudi, da je bila zelo obiskana, kajti pri vsakem od oltarjev je lahko potekala maša. Še v 19. stoletju je bilo tu vsako leto opravljenih kar od 800 do 900 maš.

The church boasts no fewer than eight altars, which indicates that back in the day this used to be a church rich enough to be able to afford so many altars. This, however, also suggests that the church was very popular, as a mass could be celebrated at each of the altars. Even as late as the 19th century, no fewer than 800 to 900 masses were held here every year.



Se spomniš, katero antično božanstvo ima za svoj atribut trizob?
Namig: upodobljeno je na zvoniku.
Do you remember which ancient deity has a trident as their attribute?
Hint: this deity is depicted on the bell tower.





SEVERNA LADJA THE NORTH AISLE

Stenske poslikave v severni ladji so med najbolj dragocenimi spomeniki v cerkvi.
The wall paintings in the north aisle are some of the most valuable monuments in the Crngrob church.

Na mestu današnje severne ladje so konec 13. stoletja začeli graditi prvotno cerkev in tukaj so ohranjeni najstarejši deli stavbe, ki jih uvrščamo v obdobje romanike. V tem času je bila celotna cerkev po dolžini enaka današnji severni ladji, po širini je bila pol manjša, zaključila pa se je z lesenim stropom. Glavni oltar je v tem času stal na mestu, kjer danes stoji oltar sv. Martina, na njem pa je bila tudi prva crngrobška romarska podoba, kipec iz obdobja pozne gotike, ki pa se ni ohranil. Današnji oltar v severni ladji je s konca 17. stoletja in je tretji najstarejši oltar v cerkvi. V osrednji niši je upodobljen sv. Martin, ki je bil tako kot Ahac rimski vojak. Navadno se ga upodablja kot konjenika, ki reže svoj plašč, da se bo z njim oblekel raztrgani berač.

The site of the present-day north aisle is where the construction of the original church started in the late 13th century, and the oldest parts of the building, which date back to the Romanesque period, have also been preserved here. At that time, the entire church was the same length as the present-day north aisle, its width, however was half the length and ended with a wooden ceiling. At the time, the main altar stood where St. Martin's Altar stands today, and on top of it was the Crngrob church's first devotional depiction of Mother Mary, i.e. a sculpture from the late Gothic period, which has not been preserved. The present-day altar in the north aisle dates from the late 17th century and is the third oldest altar in the church. The central niche features a depiction of St. Martin, who, like Agathius, was a Roman soldier. He is usually depicted as a horseman cutting his coat to be worn by a beggar who is clad in ragged clothing.



Nadangel Gabrijel iz prizora Marijinega oznanjenja
Archangel Gabriel from the Annunciation scene

STENSKE POSLIKAVE

WALL PAINTINGS

Mojster Bolfgang je naslikal sv. Volbenka, svojega zavetnika, pod katerim je še napisni trak z njegovim podpisom in letnico nastanka poslikave. Master Bolfgang painted St. Wolfgang, his patron saint. The band underneath features the artist's signature and the year St. Wolfgang was painted.



Severna ladja je najbolj zanimiva zaradi stenskih poslikav. Te so v srednjem veku pogosto prevzele funkcijo velikih oltarjev, ki so bili v tistem obdobju še redki, z razvojem velikih baročnih zlatih oltarjev pa so počasi začele izgubljati svojo funkcijo. Najstarejše poslikave v tej ladji so s konca 13. stoletja, od katerih je danes ohranjen le še prizor Križanja, ki ga zakriva oltar. Ostale prizore iz tega obdobja so že na začetku 14. stoletja zakrili s **prizori iz Marijinega življenja**, ki so pokrivali celotno notranjščino takratne cerkve. Prvi od teh je bil prizor Oznanjenja na severni steni. Gre za svetopisemski dogodek, v katerem nadangel Gabrijel sporoči Devici Mariji, da bo s priprošnjo Svetega Duha postala mati Božjega sina in odrešenika sveta – Jezusa Kristusa.

The most interesting feature of the north aisle are the wall paintings. In the Middle Ages, such paintings often doubled as large altars, which were still a rarity at that time. With the development of large golden Baroque altars, however, they gradually lost their function. The oldest wall paintings in this aisle date back to the late 13th century – the only wall painting from this period that has been preserved to this day is a scene of the Crucifixion, partially hidden by an altar. Other scenes from this period were covered up in the early the 14th century with **scenes from the life of Mary**, which covered the entire church interior at the time. The first of these was the Annunciation scene on the north-facing wall. This is a biblical event as part of which Archangel Gabriel announces to Virgin Mary that the Holy Spirit will come upon her and she would become the mother of the Son of God and Saviour – Jesus Christ.

V zgornjem pasu stene so ohranjeni **prizori Kristusovega trpljenja** iz začetka 15. stoletja, ko je bila cerkev prvič povečana. Te upodobitve so posebej zanimive zaradi svetle barve Kristusovih las. Plavalasi Odrešenik je tu prikazan kot Nepremagljivo sonce, hkrati pa njegovi svetli kodri odražajo lepota merila časa, po katerih so bili svetla polt, oči in lasje lepši kot temnejši. Zlate lase in belo polt so v srednjem veku povezovali s svetniškostjo in dobroto, temne poteze pa nasprotno z grehom in zlom.

V 15. stoletju so cerkev ponovno povečali in zgradili triladijsko cerkev. Ko so jo na novo obokali, so del severne ladje ponovno poslikali. Iz tega obdobja so ohranjeni prizori iz Kristusovega življenja in podobe svetnikov. Na severni steni je naslikan sv. Volbenk z modelom cerkve v roki, pod njim pa napisni trak slikarja Mojstra Bolfganga z letnico poslikave – 1453. Na južni steni je isti mojster upodobil še **štiri svetnice**, ki so živele v prvih stoletjih našega štetja, ko je bila krščanska vera še preganjana. Vse so umrle mučeniške smrti in so posebne priprošnjice v sili. Z leve strani se zvrstijo sv. Doroteja z dečkom, Božjim slom, ki ji prinaša košarico s cvetlicami in jabolki, sv. Katarina s kolesom, sv. Barbara s stolpom, ki je v crngrobški cerkvi upodobljena kar petkrat, in sv. Marjeta z zmajem pri nogah.



In the upper strip of the wall, there are some preserved **scenes of Jesus's suffering**, which date back to the early 15th century, when the church was enlarged for the first time. What makes these depictions particularly interesting is Jesus's fair hair. While the light-faired Saviour is depicted here as the Invincible Sun, his fair curls reflect the beauty standards that applied at the time. According to these standards, fair complexion, eyes, and hair were considered more beautiful than dark ones. In the Middle Ages, golden hair and fair complexion were associated with sanctity and goodness, and dark features with the very opposite of this, i.e. sin and evil.

In the 15th century, the church was enlarged once again and a triple-apsed church was built. When it was re-vaulted, part of the north aisle was re-painted. The depictions from this period that have been preserved to this day are scenes from the life of Christ and various images of saints. The north-facing wall features a painting of St. Wolfgang (Volbenk) with a model of the church in his hand and an inscription of painter Master Bolfgang with the year he painted it (1453) underneath. On the south-facing wall, the same painter depicted **four female saints** who lived in the first few centuries AD, when Christians still faced persecution. All four of them died as martyrs and are the saints people in need pray to with their prayers of intercession. From left to right, you can see St. Dorothea with a boy – a God's Messenger bringing her a basket filled with apples and flowers, St. Catherine with a wheel, St. Barbara with a tower, which is depicted in the Crngrob church as many as five times, and St. Margaret with a dragon at her feet.



Mlado Barbaro, ki je bila zelo lepa, je oče dal zapreti v visok temen stolp. Ko se je kljub temu spreobrnila v krščansko vero, je zavrnila bogatega poganskega snubca. Vrgli so jo v ječo in mučili, nato pa ji je lasten oče odsekal glavo. Postala je zavetnica mnogih, ki se pri svojem delu soočajo z nevarnostmi, še posebej rudarjev.

Doroteja je bila zaradi krščanske vere zaprta v ječo in obsojena na smrt. Na poti na morišče je Jezusa imenovala za svojega ženina in ječarji so se norčevali iz nje, naj iz rajskega vrta pošlje jabolka in rože. Dorotejo so obglavili, po njeni smrti pa se je na istem mestu res pojavil deček s košarico jabolk in cvetic.

Tudi Katarina se je uprla oblastem in se oklenila krščanske vere. Obsodili so jo na smrt na kolesu, vendar pa se je kolo razletelo. Po tej čudežni rešitvi so jo umorili z obglavljenjem, iz njenega vratu pa je namesto krvi priteklo mleko.

Čeprav je bila rojena v bogato družino, je Marjeta sprejela krščansko vero in se preživljala z rejo drobnice. Tudi ona je zavrnila vse snubce in bila kruto mučena. Vrh tega jo je napadel hudič v podobi zmaja, vendar mu je pobegnila. Kot druge so jo na koncu obglavili.

Young Barbara, who was very beautiful, was locked up in a tall dark tower by her father. When she nevertheless converted to Christianity, she rejected a wealthy pagan suitor. She was thrown into prison and tortured, and in the end her own father beheaded her. She became the patron saint of those who face various dangers at work, especially miners.

Dorothea (or Dorothy) was imprisoned and sentenced to death because of her Christian faith. On her way to the place of execution, she named Jesus as her groom and her jailers said to her in mockery that she should send them some fruits from her bridegroom's garden. Dorothea was beheaded, and after her death, a boy holding a basket filled with apples and flowers appeared in the same spot.

Catherine likewise resisted the authorities and clung to her Christian faith. She was condemned to death on a breaking wheel, but the wheel shattered. After this miraculous salvation, she was beheaded and, instead of blood, milk flowed from her neck.

Although born into a wealthy family, Margaret embraced Christianity and made her living by raising sheep. She, too, rejected all suitors and was brutally tortured. On top of that, she was attacked by the dragon-shaped devil, but she managed to escape him. Like the others, she was in the end beheaded.





Jožef pri kuhanju iz prizora Jezusovega rojstva
Joseph cooking in the Nativity of Jesus scene

Mojster Bolfgang je na vzhodni steni naslikal še **Jezusovo rojstvo**, ki je delno skrito za oltarjem. Na tem prizoru ob novorojencu kleči njegova mati, Jožefu pa je zaradi nepazljivosti pravkar prekipelo v kozici. Gre za redke žanrski motiv Jožefa pri kuhanju, ki priča o spremenjeni vlogi Jezusovega krušnega očeta. V starejših upodobitvah je namreč pasiven opazovalec, potisnjen v ozadje ali speč, le redko pa ga vidimo sredi kakega opravila, na primer pri sekanju drv.

Na odrezanem tramu v severni ladji visi še znamenito **kitovo rebro**. V preteklosti so ga imeli za dinosavrovo ali mamutovo, v 50. letih prejšnjega stoletja pa so ga prisodili grenlandskemu kitu. Rebri naj bi bilo najstarejši razstavljeni muzejski eksponat v Sloveniji in morda v severni ladji visi že od sredine 15. stoletja, ko so ladjo na novo obokali in požagali tramove, ki so nosili staro strešno konstrukcijo.

On the east-facing wall, Master Bolfgang painted another scene: the **Nativity of Jesus**, which is partly hidden behind the altar. In this scene, the newborn's mother is kneeling next to him, and the thing Joseph is cooking in the pan has boiled when he was not paying attention. This is a rare genre scene of Joseph cooking, which testifies to the changed role of Jesus's foster father. In older depictions, he is a passive observer or pushed into the background, sometimes even sleeping; only rarely he is depicted doing a chore, such as chopping wood.

On a cut beam in the north nave hangs the famous **whale's rib**. In the past, it first was believed to be a dinosaur's or mammoth's rib and, in the 1950s, a bowhead whale's rib. The rib is said to be the oldest exhibit in Slovenia and may have been hanging in the north nave ever since the mid-15th century, when the nave was re-vaulted and the beams supporting the old roof structure were burned.



Rebro naj bi v Crngrob prinesel romar iz izliva reke Ren v Severno morje. Če to drži, je rebro največji in najtežji votivni (zaobljubni) predmet v cerkvi – v dolžino meri 2 metra in tehta 15 kilogramov. Po drugi tradiciji naj bi ga iz Innichena na južnem Tirolskem, ki je bil tako kot Škofja Loka v posesti freisinških škofov, prinesel nek bavarski duhovnik. Kitova rebra lahko najdemo tudi v nekaterih drugih evropskih cerkvah, v Nemčiji in na Poljskem. Vsekakor je tu dovolj dolgo, da je ljudska domišljija okoli njega spletla pripovedko in ga pripisala pokojni ajdovski deklici (glej str. 4), nekateri pa so ga imeli celo za rebro ribe Faronike (glej str. 29).

Nasproti zlatega oltarja, na zahodni steni, je **Marijino oznanjenje**, ki ga je naslikal **Leopold Layer**, priljubljen avtor številnih nabožnih podob pri nas. Slika je do konca 19. stoletja krasila osrednjo nišo glavnega oltarja, saj je temu dogodku iz Marijinega življenja posvečena cerkev.

It is believed to have been brought to Crngrob by a pilgrim from the Rhine's river mouth, where the river flows into the North Sea. If this is true, the rib is the largest and heaviest votive object in the church. It is two metres in length and weighs 15 kilograms. According to another tradition, it was brought to Crngrob from Innichen in South Tyrol – which, like Škofja Loka, was in the possession of the Bishops of Freising – by a Bavarian priest. Whale's ribs can also be found in some other European churches, in Germany and Poland. The rib has certainly been here long enough to allow popular imagination to run wild and come up with a story around about it. It was thus believed to be the rib of a deceased pagan girl (page 4) and some even considered it to be the rib of the Faronika fish (page 29).

Opposite the golden altar, on the west-facing wall, is the **Annunciation of Our Lady**, painted by **Leopold Layer**, a popular artist who painted a number of religious images in Slovenia. Up until the late 19th century, the painting was found in the central niche of the main altar as the church is dedicated to this event from the life of Mary.



Oglej si Marijino držo in razmisli, kaj izraža.

Take a look at Mary's posture and think about what it conveys.

Pozorno si oglej angelove roke. Kaj je na njih nenavadnega?

Take a closer look at the angel's hands. What is unusual about them?

Leopold Layer, Marijino oznanjenje (The Annunciation of Our Lady), olje na platnu (oil on canvas), 1796



Marijina obrazna mimika in roke, prekrižane na prsih, kažejo na ponižnost in na sprejemanje Božje volje, po kateri bo postala mati Odrešenika.

Na sliki lahko najdemo tudi številne simbole. Simbol je lahko rastlina, predmet ali celo barva. Tako Marijino škrlatno oblačilo simbolizira ljubezen in predanost, rumena ruta pa predstavlja njeno duhovno in telesno čistost. Angel ima v roki lilijo, simbol Marijine deviškosti, ponižnosti in vere. Knjiga na Marijinem pultu pa simbolizira njeno pridnost, predanost in modrost.

Ko so Layerjevo sliko obnavljali, so odkrili, da je umetnik angelovo desnico sprva naslikal v drugačnem položaju, nato pa jo je preslikal. Ker je oba položaja rok naslikal isti avtor, so se odločili, da bodo na sliki pustili vidni obe različici. Gabrijel ima tako kar tri roke!

Mary's facial expressions and crossed arms indicate humility and acceptance of God's will, by means of which she will become the Saviour's mother.

The painting contains a number of symbols. A symbol can be a plant, an object, or even a certain colour. For instance, Mary's purple dress symbolises love and devotion, and the yellow scarf represents her spiritual and physical purity. The angel is holding a lily, a symbol of Mary's virginity, humility and faith. The book on Mary's desk symbolises her diligence, devotion and wisdom.

During the restoration of Layer's painting, it was discovered that the artist had at first painted the angel's right hand in a different position and then painted over it. Since both hand positions were painted by the same artist, it was decided both versions visible in the painting would be kept. Hence, Gabriel has three hands!





PREZBITERIJ THE PRESBYTERY

Pogled na slavoločno steno, ki prezbiterij povezuje z ladjami.
A view of the semi-circular arch wall, which connects the presbytery with the naves.



Prezbiterij je nastal v sklopu zadnje večje prezidave cerkve v 16. stoletju. Delo so zaupali **mojstru Jurku iz Loke**, ki je bil po pravilih srednjeveškega stavbarstva hkrati arhitekt, ki je delo zasnoval, zidar in kamnosek, ki je izklesal tudi okras, vključno s sklepniki. Po pogodbi, ki jo je podpisal z oskrbnikom Pavlom Raspom ter drugimi predstavniki cerkvene in posvetne oblasti, bi moral v treh letih zgraditi prezbiterij in zvonik, vendar pa gradnje iz nepoznanih razlogov ni izpeljal do konca. Delo je dokončal mojster HR, ki se je na enem od sklepnikov na stropu tudi podpisal.

Dvoranski tip cerkve, kakršen je crngrobški, se je na Gorenjskem uveljavil nekako v tem času. Nova prostorska zasnova je bila še posebej prikladna za romarske cerkve, ki so imele veliko obiskovalcev, saj so z njo pridobili veliko, enotno prostornino. Nov **prezbiterij**, ki je edini dvoranski triladijski prezbiterij na Slovenskem, je višji od treh ladij, enako dolg in le za malenkost ožji. Z ladjami ni organsko združen, saj slavoločni del deluje nalepljen na njihov vzhodni zaključek. Na stenah prezbiterija so še danes vidni **ostanki nekdanje poslikave**, zato lahko sklepamo, da je bil v obdobju renesanse morda s poslikavo okrašen celoten prezbiterij.

The presbytery was built as part of the last major church rebuilding in the 16th century. The work was entrusted to **Master Jurko from Loka**. In line with the rules of medieval architecture, he worked on this as an architect who designed the work, a bricklayer and a stonemason, who also carved ornamental elements, including keystones. According to the contract he signed with the seigniorial steward Pavel Rasp and other representatives of the ecclesiastical and secular authorities, he was supposed to build the presbytery and the bell tower within a period of three years, however, for unknown reason he failed to complete the construction. The work was completed by Master HR, who signed his name on one of the ceiling bosses.

The hall church form of construction, such as the one in Crngrob, became established in the Gorenjska (Upper Carniola) region around that time. The new church design was particularly suited to pilgrimage churches, which received large numbers of visitors, as it resulted in a large, uniform space. The new **presbytery**, which is the only triple-naved hall presbytery in Slovenia, is taller than the three naves, it is, however, identical in length and only slightly narrower. It is not organically joined to the naves, as the semi-circular arch section appears as if it had been glued to their eastern end. **The remains of a former wall painting** are still visible on the presbytery walls, which suggests that during the Renaissance the entire presbytery may have been decorated with frescoes.



V pogodbi je pisalo, da mora mojster Jurko postaviti sedem ali osem oken. Preštej jih in se prepričaj, ali se je držal pogodbe.
According to the contract, Master Jurko was supposed to install seven or eight windows. Count them and make sure he stuck to the terms of the contract.

Obok slavoloka zaključujejo **konzole**, ki prikazujejo dve moški, žensko in pasjo glavo. Ljudska domišljija jih je povezala z razbojniki, ki so v teh krajih nekdanj morili in ropali popotnike.

The semi-circular arch vault ends in **consoles** depicting two men's, woman's and dog's head. People's imagination associated them with bandits who killed and robbed travellers in this area back in the day.

Legenda pravi, da so si z ropanjem nagrabili veliko bogastvo. Prav dolgo pa ga niso uživali, saj so roparje uspešno ulovili in jih usmrtili, njihov naropani denar pa porabili za gradnjo cerkve. Ena moška glava naj bi tako predstavljala poglavarja razbojnikov, druga njegovega sina, ženska pa pošteno razbojnikovo hči.

Legend has it that the bandits amassed a large fortune from plundering. However, they did not enjoy it for a particularly long time, as they were caught and executed, and the looted money was used to build the Crngrob church. One of the male heads thus supposedly represents the bandit's chief, the other his son's, and the woman's head the bandit's honourable daughter.

Legenda psa posebej ne omenja, tako da ostaja ta konzola nepojasnjena.

No dog is specifically mentioned in the legend, so the dog's head console remains unexplained.

Sklepniki, ki krasijo rebra na stropu, so še posebej zanimivi. S pogodbo je bilo dogovorjeno, »naj Jurko izkleše sklepnike v redu in lično, da delo njemu in stroki (delavnici) ne bo v sramoto«. Po tem določilo bi lahko sklepali, da se je mojster nekje s svojim ne najbolj spretnim dletom že osmešil. Kljub temu je zasnoval in izklesal večino sklepnikov, od katerih so stranski v obliki rozet, osrednji pa so figurálni. V srednjem polju je znamenje oblasti zemljiškega gospoda – grb freisingškega škofa Filipa z motivom dveh zamorcev s krono. Nad velikim oltarjem je sklepnik Matere božje z detetom, ki ga je izklesal Jurkov naslednik mojster HR, ki je bil klesanja bolj vešč.

Another very interesting feature are **the bosses** adorning the ceiling rib vaults. According to the contract, "Jurko was supposed carve the bosses satisfactorily and neatly, in a way that would not bring disgrace on himself and his profession (workshop)." This provision suggests that the master had previously already attracted criticism and ridicule by his rather unskilled chisel. Nevertheless, he designed and carved most of the bosses; the side ones are rosette-shaped and the central ones are figural. The middle of the ceiling features the feudal lord's symbol of rule, i.e. the coat of arms of Philip, Bishop of Freising, with the motif of two black men wearing crowns. Placed above the high altar is a boss depicting the Mother of God with Baby Jesus, carved by Jurko's successor, master HR, who was a more skilled carver.

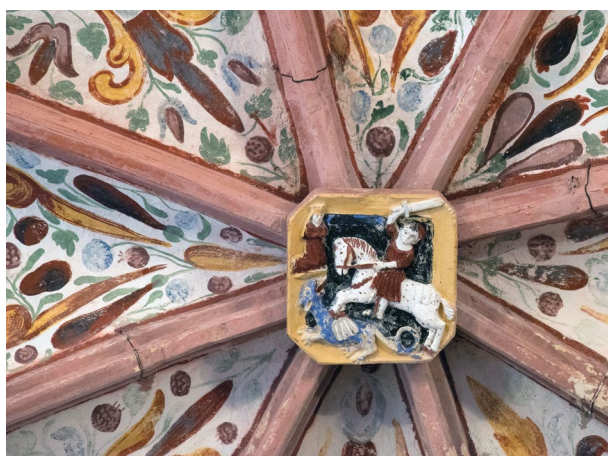


Na stropu lahko najdeš tudi grb, ki ga iz vodnika že poznaš.
On the ceiling, you can see the coat of arms that you are already familiar with from the guide.



Figuralne konzole v prezberitiju
Figural consoles in the presbytery

Sklepniki s stropa prezberitija: sveti Martin daje plašč beraču, sveti Jurij ubija zmaja in grb freisinške škofije z motivom dveh zamorcev s krono.
Bosses on the presbytery ceiling: St. Martin giving his coat to a beggar, St. George slaying a dragon and the coat of arms of the Diocese of Freising with two black men and crowns on top of their heads.

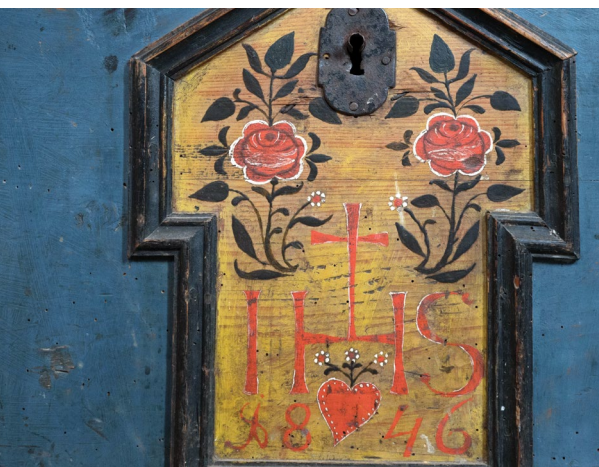


Glavni oltar crngrobške cerkve, ki sega prav do oboka prezbiterija, so izdelali v sredini 17. stoletja. V višino meri dobrih deset metrov, zapolnjen pa je z okrasjem listnih mask in grozdov ter okoli 100 skulpturami. V obilju okrasnih elementov se čuti *horror vacui* – strah pred praznim prostorom, ki je značilen za srednjeevropsko umetnost tega časa. V osrednjem delu je niša s prizorom Oznanjenja. To rezbarsko delo je nadomestilo Marijino oznanjenje Leopolda Layerja, ki danes visi na zahodni steni severne ladje. V osrednji niši tabernaklja, ki je nameščen na oltarno mizo, stoji pod baldahinom lesen baročni kipec, ki je sedanja **milostna crngrobška Marija**.

V prezbiteriju se nahaja še **poslikana lesena skrinja**, ki je nekdaj služila kot oltarna menza. Sprva je namreč duhovnik maševal obrnjen proti oltarju, od sredine 19. stoletja pa proti vernikom v klopih. Za oltar so zasilno uporabljali poslikano kmečko skrinjo, šele ob koncu tisočletja pa so jo nadomestili z lesenim oltarjem. Ob njem stara skrinja stoji še danes.

The main altar of the church in Crngrob, which extends right up to the presbytery vault, dates back to the mid-17th century. It measures a good ten metres in height and is filled with ornamental elements consisting of Green Men, clusters of grapes and about 100 sculptures. *Horror vacui* is felt in the abundance of these decorative elements – fear of empty space, which is typical of Central European art of the time. The central part includes a niche with a scene of the Annunciation. This carved work replaced the Annunciation of Our Lady by Leopold Layer, which now hangs on the west-facing wall of the north aisle. In the central niche of the tabernacle, which is placed on the altar table top, there is a wooden Baroque sculpture under the ciborium: the current **Our Lady of Graces of Crngrob**.

The presbytery also contains a **painted wooden chest**, which was once used as a mensa. Initially, during mass the priest faced towards the altar, and from the mid-19th century onwards towards believers in the pews. A painted farmhouse chest was used as a makeshift altar, and it was not until the late 20th century that it was replaced by a wooden altar. The old chest is still placed next to the altar.



Detajl poslikane lesene skrinje, ki je nekdaj služila za oltar.
A detail from the painted wooden chest that was used as a makeshift altar back in the day.

Milostna crngrobška Marija z glavnega oltarja
Our Lady of Graces from the main altar
in the Crngrob church



Omenimo še dve znamenitosti, ki so v cerkvah bolj poredko preživele vojne – to so zvonovi in orgle. Cerkevne zvonove so med prvo svetovno vojno pogosto sneli in pretopili, da so iz njih izdelali orožje. Tudi tako stare cerkvene orgle, kot so crngrobške, le bolj poredko srečamo.

Pod orgelsko emporo sta dva portala: desni skozi obnovljeno galerijo vodi v zvonik, kjer visijo štiri **zvonovi**. Najstarejši je z začetka 19. stoletja, ostali trije pa so pol stoletja mlajši. Na prvem je ohranjen najstarejši slovenski napis na zvonu, ki se glasi takole:

» Ko sem bil prvič vlit, smo prejeli ljubega miru dar (1763). O, Bog, daj, ker sem zdaj [ponovno] vlit, da bi tudi ga [mir] uživala vsaka stvar (1807). K časti Marije [h]očem zmeraj peti in moje dobrotnike vse požegnati [blagosloviti].«

There are two other church features worthy of mention that rarely survived wars, i.e. the bells and the organ. During the First World War, many church bells were removed and melted down to make weapons. Church organs that are as old as the organ from the Crngrob church are a rarity.

There are two portals below the triforium; the right leads through the restored gallery to the bell tower with four **bells**. The oldest bell dates back to the early 19th century, and the other three bells are half a century younger. The first one features the oldest Slovenian church bell inscription, which reads as follows:

“When I was cast for the first time, we received a gift of peace 1763. Oh, Lord, now that I have been recast, may peace be enjoyed by all 1807. May I always toll to the glory of Mary and give my blessing to all my benefactors and benefactresses.”



»Kadar sem biv pervizh islit
smo preieli lvbiga myrv dar
1763. O Bog dai ker sim sdei
prelit de bi tud ga vshvala
vssaka stvar 1807. – K zhasti
Marie ozhem smeram peti
inu moje dobrutnike vsse
poshegnov.«

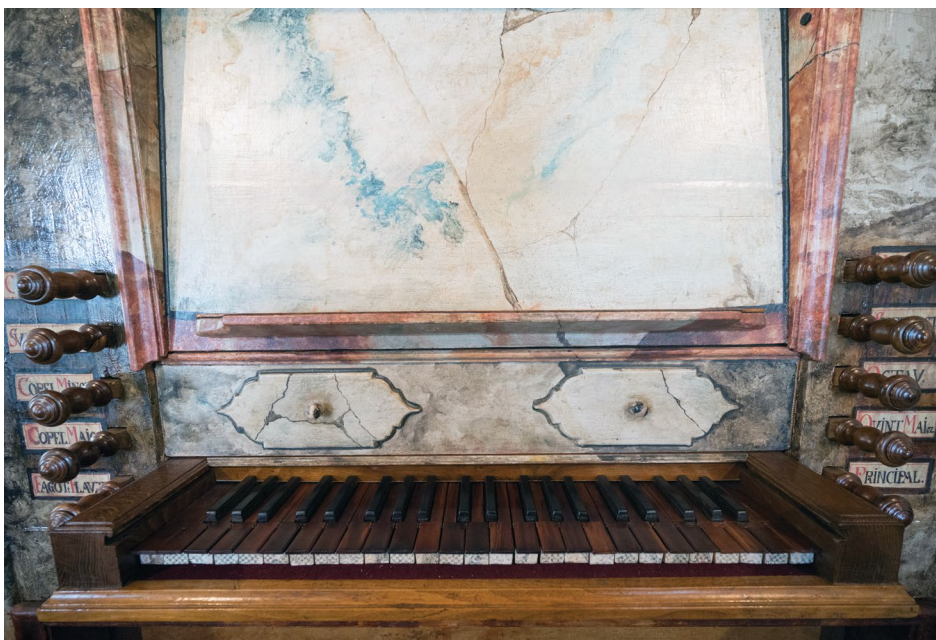


Prisluhni, kako zveni obnovljen instrument!
Have a listen to hear what the restored instrument sounds like!



Na posnetku organist Gregor Voje zaigra skladbe Škofjeloški Pasijon – Kupido (Tone Potočnik), Skladbo za Crngrob (Gregor Voje) in Marija skozi življenje, ki jo je starološki organist Ignacij Hladnik napisal v čast crngrobški Mariji. O zanimivostih cerkve pa spregovorita Alojzij Pavel Florjančič in Janez Jocif.

In the recording, you can hear organist Gregor Voje playing the songs *The Škofja Loka Passion – Cupid* (Tone Potočnik), *The Crngrob Song* (Gregor Voje) and *Mary through Life*, composed by the Stara Loka organist Ignacij Hladnik in honour of the Virgin Mary from Crngrob. You can also learn about interesting facts from the church's history as told by Alojzij Pavel Florjančič and Janez Jocif.



Detajl poslikave obnovljenih baročnih orgel, ki posnema marmor.
A detail from the restored painted Baroque organ; the organ is painted in a way that imitates marble.

Prvotne **orgle** iz sredine 17. stoletja se niso ohranile. Današnje so iz prve polovice 18. stoletja, izdelal pa jih je Janez Frančišek Janeček, eden od osrednjih slovenskih baročnih orglarjev. Orgelska omara je lesena in njena poslikava posnema marmor, podobno, kot je to značilno za številne lesene oltarje. Crngrobške orgle so preživele nerodna popravila orglarjev skozi desetletja in prvo svetovno vojno, vendar so bile v začetku prejšnjega stoletja v precej slabem stanju. Kljub temu so ostale tako nedotaknjene, da so jih lahko leta 2020 temeljito obnovili.

The original mid-17th century **organ** has not been preserved. The present-day organ dates back to the first half of the 18th century and was made by Janez Frančišek Janeček, one of the most prominent Slovenian baroque organ builders. The organ cabinet is made of wood and is painted in a way that mimics marble, much like the painting found on many wooden altars. The Crngrob organ survived the inept repairs done over the decades and the First World War, but was in rather poor condition in the early 20th century. Nevertheless, it remained in a sufficiently intact condition that allowed a thorough restoration in 2020.

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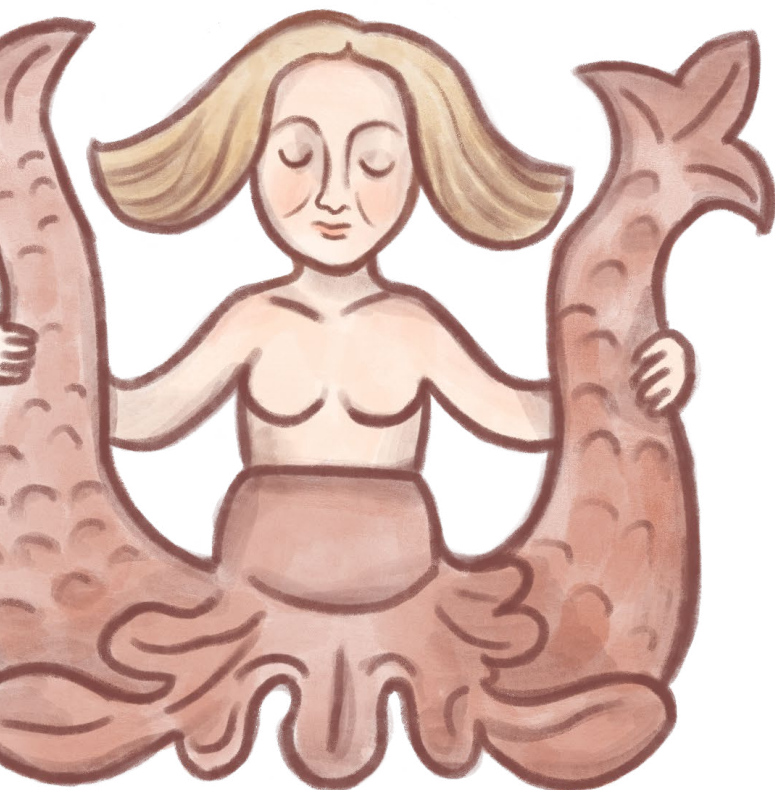
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ČASOVNICA

TIMELINE

973

Začetek loškega gospostva

The beginning of the Škofja Loka Seignior

800

900

1000

1100

1200

1300

ROMANIKA
THE ROMANESQUE PERIOD

GOTIKA
THE GOTHIC PERIOD

konec 13. stoletja

Postavijo prvotno cerkev.

The first church is built

late 13th century



1515

Veliki slovenski kmečki upor
The Slovenian Peasant Revolt

1511

Veliki velikonočni potres
The Great Easter Earthquake

15.–16. stoletje

Turški vpadi
Ottoman invasions

15th and 16th centuries

1803

Konec loškega gospostva
The end of the Škofja Loka
Seignior

1400

1500

1600

1700

1800

1900

RENESANSA
THE RENAISSANCE

BAROK
BAROQUE

1410

Cerkev obiščeta Friderik in Gabrijel.
The church is visited by two pilgrims, Frederick and Gabriel.

sredi 15. stoletja

Dvoladijsko cerkev povečajo v troladijsko.
The twin-naved church is expanded into a triple-naved one.

1450's

1453

Mojster Bolfgang poslika severno ladjo.
Master Bolfgang paints the north aisle.

1460

Mojstri iz delavnice Janeza Ljubljanskega naslikajo Sveto Nedeljo.
Masters from the workshop of Johannes de Laybaco paint the Holy Sunday fresco.

1520

Mojster Jurko podpiše pogodbo o gradnji prezbiterja in zvonika.
Master Jurko signs a contract of building the new presbiterly and bell tower.

16. stoletje

Zgradijo prezbiterij in zvonik.
The new presbytery and the bell tower are built.

16th century

19. stoletje

Janez Krstnik Molinaro
zgradi vhodno lopo.
The narthex is built by
John Baptist Molinaro.

19th century

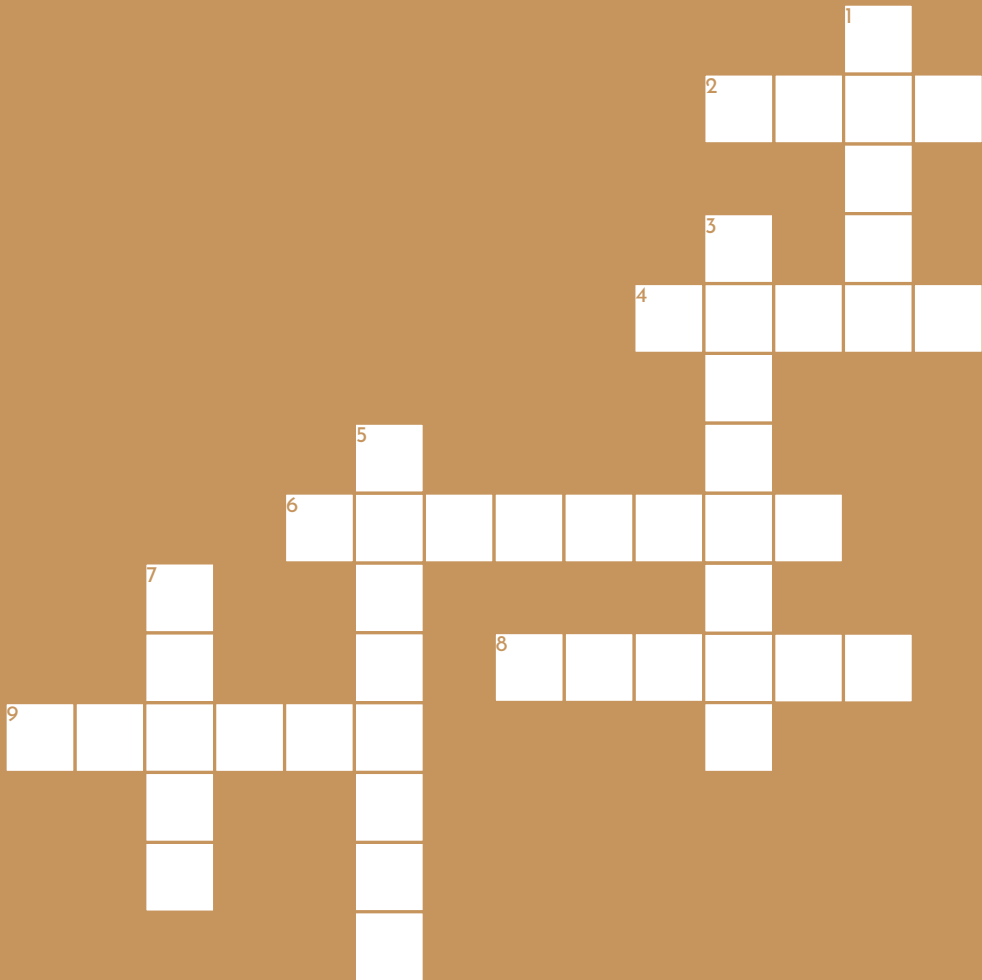
sredina 19. stoletja

Janez Gosar naslika sv.
Krištofa.
Janez Gosar paints the
fresco of St. Christopher.

1860's

KRIŽANKA

A CROSSWORD

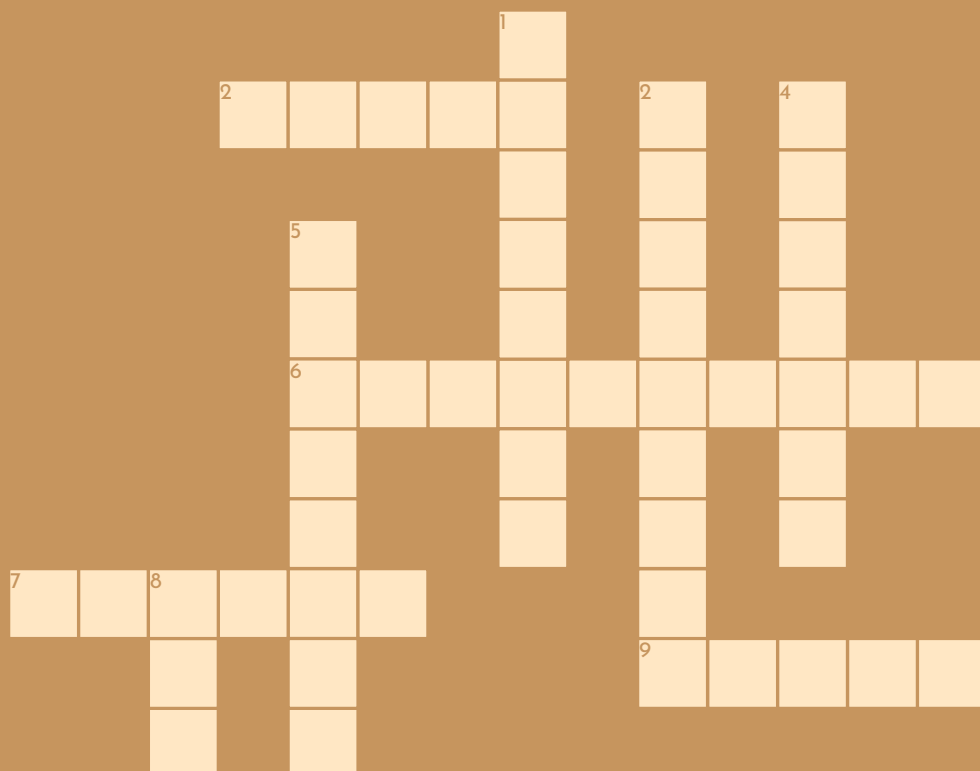


VODORAVNO

- 2 Koliko oltarjev je v cerkvi?
- 4 Umetnostnozgodovinsko obdobje, v katerega spadajo zlati oltarji.
- 6 Kdo je naslikal prizor Kristusovega rojstva in Jožefa pri kuhanju?
- 8 Kaj še danes spominja na dan, ko so Turki hoteli oropati cerkev?
- 9 Svetnik, ki mu je posvečen oltar v severni stranski ladji.

NAVPIČNO

- 1 Kateri del kitovega telesa je razstavljen v severni ladji?
- 3 Katero mitološko bitje je upodobljeno na freski sv. Krištofa?
- 5 Umetnostnozgodovinsko obdobje, v katerega spadajo najstarejši ohranjeni deli cerkve.
- 7 Kdo je stavbenik, ki je podpisal pogodbo za gradnjo prezbiterja?



ACROSS

- 2 What was the name of the architect who was in charge of building the new presbytery?
- 6 Which period are the oldest parts of the church from?
- 7 Which saint is the golden altar in the north aisle dedicated to?
- 9 How many golden altars are there in the church?

DOWN

- 1 Who painted the famous Nativity of Jesus and Joseph cooking?
- 3 What reminds people of the day the Ottoman soldiers wanted to pillage the church?
- 4 Which period are the so called golden altars from?
- 5 Which mythological creature is depicted on the fresco of St. Christopher?
- 8 Which part of the whale's body is exhibited in the north aisle?

CRNGROB NAKROG

Vodnik po cerkvi Marijinega oznanjenja v Crngrobu

AROUND THE CRNGROB CHURCH

A Guide to the Church of the Annunciation in Crngrob

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