

ANTUN ŠKVORČEVIĆ

KATEDRALA SV. TEREZIJE U POŽEGI

THE CATHEDRAL
OF ST THERESA
IN POŽEGA



U temeljenjem Požeške biskupije 1997., crkva sv. Terezije uzdignuta je na dostojanstvo Katedrale. Znanstveno je valorizirana, arhitektonski snimljena u postojećem stanju te su sustavno otada vršeni konzervatorski i restauratorski radovi na njezinoj nutarnjoj i vanjskoj arhitekturi i na opremi, uređena je i prilagođena katedralnim liturgijskim slavljinama u skladu s obnovom II. vatikanskog sabora, a sve u suradnji sa suvremenim hrvatskim umjetnicima. Ovim kratkim opisom i fotografijama želimo, o 20. obljetnici utemeljenja Požeške biskupije i uzdignuća crkve sv. Terezije na dostojanstvo Katedrale, predstaviti ovo sakralno zdanje vjernicima Požeške biskupije kojima je ono majka crkva, kao i svima drugima koji ga posjećuju, u nadi da će se uskoro objelodaniti i stručno napisana monografija.



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Požega, 2017.

BIBLIOTHECA ARS SACRA DIOECESIS POSEGANAE

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THE CATHEDRAL OF ST THERESA IN POŽEGA

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Tisak:
DENONA, Zagreb

Naklada:
1000 primjeraka

CIP zapis dostupan u računalnome katalogu
Nacionalne i sveučilišne knjižnice u Zagrebu
pod brojem 000972834.

ISBN 978-953-7647-31-5



SADRŽAJ

CONTENTS

6 Uvodna riječ	Introduction 6
8 Izgradnja crkve sv. Terezije	The construction of St Theresa's church 8
22 Obnova crkve sv. Terezije u XIX. stoljeću	Renovation of St Theresa's church in the 19 th century 22
30 Uređenje crkve sv. Terezije za katedralna slavlja	Adaptation of St Theresa's church for cathedral liturgy 30
58 Kripta Katedrale – kapela sv. Ivana Pavla II.	The cathedral's crypt – Chapel of St John Paul II 58
64 Sakralni predmeti u Katedrali	Sacral objects in the cathedral 64
70 Riznica požeške Katedrale	Treasury of Posega Cathedral 70

UVODNA RIJEČ

Crkva sv. Terezije Avilske u Požegi među najznačajnijim je zdanjima baroknoga sakralnoga graditeljstva u Hrvatskoj. Krase je vrsnoća »dematerijalizirane« arhitekture, smjela konstrukcijska rješenja visoka zvonika, profinjenost osebujnih stilskih značajki, originalnost stilskih rješenja. Pokrenutost prostora u baroknoj konkavno-konveksnoj arhitektonskoj formi i pomirenost ploha tvore izvanredno uspjelu cjelinu crkvene zgrade te očituju njezin jedinstveni sklad i ljepotu. Tome pridonosi i nenametljiva, stilski usklađena rokoko oprema, kao i ona koja je tijekom vremena pronašla u njoj svoje mjesto, uvijek po mjeri njezine arhitekture. Izidor Kršnjavi, jedan od vrsnih poznavatelja naše sakralne kulturne baštine, drži da su požeška crkva sv. Terezije i zagrebačka crkva sv. Katarine dva najreprezentativnija primjera hrvatskih baroknih crkava.

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Požega, 5. srpnja 2017.

Na dvadesetu obljetnicu utemeljenja Požeške biskupije i imenovanja njezina prvoga biskupa,

Autor

INTRODUCTION

The church of St Theresa of Avila in Požega is one of the most significant examples of baroque sacral architecture in Croatia, particularly famous for its magnificent «dematerialized» architecture, the daring construction of its tall belfry, and the subtleness and originality of its stylistic features. Dynamism of space in its concave-convex baroque



form and the congruence of its surfaces create the feeling of an extraordinarily coherent structure, bringing to the fore the unique harmony and beauty of its architecture. This impression is additionally enhanced by the cathedral's discreet, stylistically well-attuned rococo furnishing, as well as by other elements that have been added with time, always in unison

with the building. Izidor Kršnjavi, an expert on Croatian sacral architecture, once wrote that the church of St Theresa in Požega and St Catherine's church on Zagreb are the two most representative Croatian churches built in the baroque style.

With the foundation of the Požega diocese in 1997, the church of St Theresa was raised to the dignity of a cathedral church. It was evaluated by art historians and documented by architects in its then state, followed by systematic conservationist and restoration works in its interior and exterior, as well as its furnishing, which was renewed and adapted for liturgical ceremonies in cooperation with Croatian contemporary artists and in accordance with the regulations of the Second Vatican Council. The aim of this brief description with photographs – published on the occasion of the 20th anniversary of the foundation of the Požega bishopric and the elevation of the church of St Theresa to the dignity of a cathedral church – is to bring this sacral building closer to the believers of the Požega diocese, for whom it is the mother church, as well as to all other visitors, in hope that a scholarly monograph on the cathedral will soon see the light of day.

Požega, July 5, 2017

On the 20th anniversary of the foundation of the Požega diocese and the ordination of its first bishop

Author



IZGRADNJA CRKVE SV. TEREZIJE

THE CONSTRUCTION OF ST THERESA'S CHURCH

Zagrebački biskup Franjo Thauszy (23. ožujka 1698 – 11. siječnja 1769) naumio je sredinom XVIII. stoljeća grad Požegu uspostaviti crkvenim središtem slavonskoga dijela Zagrebačke biskupije, koji joj je pripao ponovo ili joj je dodijeljen nakon oslobođenja Slavonije od Osmanlija. O toj biskupovoj namjeri svjedoči Sjemenište koje je on utemeljio 1754. te dao podići zgradu uz crkvu sv. Terezije Avilske, o čemu govori i natpis iznad njezina glavnoga ulaza. Zatražio je potom od bečkoga dvora dopuštenje da se uz isusovačku gimnaziju, otvorenu 1699. u Požegi, utemelji i visoka škola *Academia Posegana*. Ona je pod vodstvom isusovaca započela djelovati u školskoj godini 1760/61., kao prva javna visoka škola u Slavoniji, i u njoj su

Franjo Thauszy, bishop of Zagreb (b. March 23, 1698 – d. January 11, 1769) decided in the mid-18th century to establish the city of Požega as the ecclesiastical centre of the Slavonian part of the Zagreb diocese, restored after the liberation of Slavonia from the Ottoman rule. The bishop's intentions were also expressed by his foundation of a seminary in 1754 and the commission of a building next to the church of St Theresa of Avila, documented in an inscription above its main entrance. Then he asked for permission from the Court in Vienna to establish an academy – *Academia Posegana* – next to the Jesuit *gymnasium*, founded in 1699. It received its first students in the academic year 1760/61, under the Jesuit guidance, as the first institute of higher education in Slavonia,





Hanc Imaginem, in perennem Memoriam, et gratitudinem, Excmo Illmo, ac Rmo D. D. Francisco Thauszy.
 Olim pie Memoriam E. ppo Zagrab: Prefuli vigilantissimo, Cleri Sæcularis postliminio, ad Parochias Archi: de
 Gvalche, Szincze, et Vasca. Anno 1755. Introdutori subalterni Consistorii Posel: Fundatori Munificentissimo. Curæ Anima-
 rum, et Cleri junioris, Patriæ Promotori. Posuit idem subalternum Consistorium Posoganum aº 1796. *W.D.*

Portret biskupa Franje Thauszyja (nepoznati domaći slikar) / Portrait of the bishop Franjo Thauszy (unknown local painter)







Sv. Terezija Avilska, slika na glavnom oltaru
St Theresa of Avila, the painting on the main altar
(Caspar Franz Sambach)



se školovali budući svećenici za slavonski dio Zagrebačke biskupije. Osim toga, biskup Thauszy želio je obnoviti srednjovjekovni požeški Zborni kaptol sv. Petra sa sjedištem u požeškoj tvrđi, no to mu nije uspjelo pa je u Požegi 1752. uspostavio *Consistorium subalternum*, tijelo kojemu je dao upravne zadaće za spomenuti dio Zagrebačke biskupije.

Tijekom 150 godina osmanlijske vladavine u Požegi, uspjela se sačuvati srednjovjekovna crkva sv. Lovre i franjevačka crkva sv. Demetrija, kasnije crkva Duha Svetoga, dok se župnoj crkvi sv. Pavla izgubio svaki trag, osim ako je, po mišljenju nekih istraživača, to bila crkva sv. Lovre. Biskup Thauszy odlučio je utemeljiti novu župu i za nju izgraditi župnu crkvu na prostoru ispod tvrđe, na mjestu vojnih spremišta. Gradske vlasti usprotivile su se toj namjeri pa je biskup od carice Marije Terezije zatražio i dobio

training future priests for the Slavonian part of the Zagreb diocese. Bishop Thauszy also wanted to restore the medieval Collegiate Chapter of St Peter, situated in the Fort of Požega, but his efforts were obstructed. In 1752 he therefore established the *Consistorium subalternum* as an administrative body in charge of the aforesaid part of the Zagreb diocese.

After the 150 years of Ottoman rule in Požega, the preserved sacral buildings from the medieval period included the church of St Laurence and the Franciscan church of St Demetrius (later Holy Spirit), while the parish church of St Paul was demolished without a trace, except if – as some scholars have argued – it was actually today's church of St Laurence. Bishop Thauszy decided to establish a new parish and build a parish church below the Fort, at the site of the military depot. The municipal authorities opposed the



dopuštenje za izgradnju crkve, kao i arhitektonski projekt te materijalnu potporu. Zacijelo je iz tih razloga crkva dobila za naslovnicu caričinu svetu zaštitnicu, sv. Tereziju. Temeljni kamen nove crkve biskup Thauszy blagoslovio je 14. lipnja 1756., a crkvena zgrada dužine 43 m, širine 22 m s elegantnim tornjem visine 63 m podignuta je za tri godine. Upravitelj župe Blaž Dumbović blagoslovio ju je 27. lipnja 1759. i započeo u njoj održavati sveta slavlja.

idea and the bishop asked the Empress Maria Theresa for a special permission to build the church. He obtained an architectural design and financial support from Vienna, which must be the reason why the church has St Theresa, the Empress's patron saint, as its titular. Bishop Thauszy blessed the foundation stone of the new church on June 14, 1756 and the building, 43 m long and 22 m wide, with an elegant, 63 m tall belfry, was erected within a period of three years.



Sv. Metod / St Methodius [C. Medović]





Sv. Franciska Rimska / St Frances of Rome



Sv. Klara Asiška / St Clare of Assisi

Do danas se pouzdano ne zna je li Sedmogodišnji rat bio uzrokom što se oduljilo njezino potpuno dovršenje, no pouzdano se doznaje, iz Spomenice požeške župe sv. Terezije, da je svečanu posvetu crkve biskup Thauszy slavio tek 24. srpnja 1763., na devetu nedjelju po Duhovima. Crkva svojom skladnom arhitekturom osvaja svakoga posjetitelja, nazvana je *magnifica ecclesia* i pristajala bi i većem gradu nego li je Požega. Darom biskupa Thauszyja crkva je opremljena polikromiranim glavnim oltarom s velikom slikom sv. Terezije Avilske koju je, zauzimanjem carice Marije Terezije, naslikao bečki majstor Caspar Franz Sambach, što je

Blaž Dumbović, the parish administrator, blessed it on June 27, 1759 and began celebrating the holy Mass there. It is not known with certainty whether the Seven Years' War was the reason why the church was not completed for a while, but it is documented in the Memorial Book of the Požega parish of St Theresa that Bishop Thauszy consecrated the church only on July 24, 1763, the ninth Sunday after the Pentecost. The church is bound to impress the visitor with its balanced architecture; it is known as the *magnifica ecclesia* and would be fitting for even a larger town than Požega. Bishop Thauszy also donated a polychrome main altar

Četiri evanđelista na svodu glavne lađe / The four evangelists in the vaulting of the central nave (C. Medović, O. Iveković)





Evangelisti Matej i Marko / The Evangelists Matthew and Mark (C. Medović)



Oltarna slika sv. Ivana Nepomuka na bočnom lijevom oltaru (Johann Bander)
The altar painting showing St. John Nepomuk on the left side altar (Johan Bander)

nedvojbeno utvrđeno 2013., prigodom njezina najnovijega restauriranja. Biskupov dar je i drvena propovjedaonica s pozlaćenim rokoko ukrasima, koju resi njegov grb. Pokrajnji drveni oltar sv. Ivana Nepomuka, izrađen u istom stilu kao i propovjedaonica, postavljen je dobrotom hrvatskoga bana Franje Nadaždija, o čemu svjedoči njegov grb uatici. Svečevu sliku na oltaru izradio je bečki akademski slikar Johann Bander (Iohann; Iohannes Pander). Istovjetan oltar sv. Mihaela Arkandela na suprotnoj bočnoj strani podignut je velikodušnošću kutjevačkoga župnika Josipa Maurovića, rodom Požežanina. Tom vremenu pripadaju i kasnobarokne rezbarene hrastove klupe u svetištu, danas kanoničke korske klupe, kao i klupe u središnjoj crkvenoj lađi te krstionica, potom četiri ispovjedaonice i sakristijski namještaj koji po svojoj polikromiji tvore zasebnu skupinu vrijedne crkvene opreme.

with a sizeable painting showing St Theresa of Avila, painted at the intervention of Empress Maria Theresa by the Viennese master Caspar Franz Sambach, as was positively established during its latest restoration in 2013. The wooden pulpit with gilded rococo ornaments is likewise a bishop's gift and bears his coat-of-arms. The side wooden altar of St John Nepomuk, made in the same style as the pulpit, was installed by courtesy of the Croatian ban Ferenc Nádasdy, which is attested by his coat-of-arms in the attic. The altar painting showing the saint is work of the Viennese academic painter Johann Bander (Iohann; Iohannes Pander). An analogous altar of St Michael the Archangel on the opposite side was kindly donated by Josip Maurović, Požega-born parish priest of Kutjevo. The late baroque carved oak benches in the sanctuary, today the choir benches for the canons, date from the same period, and so do the benches in the central nave and the baptistery, four confessionals, and the sacristy furniture, which constitute a separate group in the church's valuable furnishing with its specific polychrome production.



OBNOVA CRKVE SV. TEREZIJE U XIX. STOLJEĆU

RENOVATION OF ST THERESA'S CHURCH IN THE 19TH CENTURY

Koncem XIX. i početkom XX. stoljeća na crkvi sv. Terezije izvedeni su značajni zahvati. Do tada bijele zidove trebao je oslikati talijanski slikar A. Antonini, koji se u kapeli *Mlade nedjelje*, na desnoj strani od glavnoga ulaza u crkvu, predstavio oslikom pozadine križa iznad oltara i medaljonom ponad križa, vidljivima i danas. Njegova ponuda nije prihvaćena pa je oslikavanje crkve 1899. povjereno hrvatskim umjetnicima Mati Celestinu Medoviću i Otonu Ivekoviću.

U apsidi svetišta iznad glavnoga oltara njih dvojica zajednički su izradila fresku *Presvetoga Trojstva*, a na svo-

In the late 19th and early 20th centuries, significant alterations were undertaken on the church of St Theresa. The hitherto white walls were to be painted by the Italian master A. Antonini, celebrated for painting the background to the cross above the altar and the medallion above the cross in the chapel of "Young Sunday", to the right of the main church entrance, both still visible today. His offer was not accepted and thus two Croatian artists, Mato Celestin Medović and Oton Iveković, were commissioned in 1899 to paint the interior.

The two artists painted together the fresco of *The Holy Trinity* in the apse of the sanctuary, and Celestin Me-





du svetišta Celestin Medović naslikao je *Uznesenje sv. Terezije u nebo*. Ta je freska oduševila i mladoga slikara Miroslava Kraljevića pa je izradio i njezin akvarelni prikaz. Na svodu glavne lađe Medović je naslikao *Evandeliste Mateja i Marka*, a Iveković *Evandeliste Luku i Ivana*. U apsidi središnje lađe na desnoj strani Medović je prikazao *Isusa*

dović painted *The Assumption of St Theresa* in the sanctuary vaulting – a fresco that fascinated the young painter Miroslav Kraljević so much that he reproduced it in watercolour. In the vaulting of the main nave, Medović painted *The Evangelists Matthew and Mark* and Iveković *The Evangelists Luke and John*. In the apse of the central nave to the right, Medović



Novo orgulje (graditelj Wolfgang Eisenbarth iz Passaua) / New organ (organ maker Wolfgang Eisenbarth from Passau)

na Maslinskoj gori, a Iveković u apsidi s lijeve strane *Naveštenje Marijino*. Na stupovima središnjega dijela glavne lađe Medović je na desnoj strani izradio impozantni lik *Sv. Metoda*, a Iveković na lijevoj strani *Sv. Ćirila* te na svodu iznad pjevačkoga kora i orgulja *Sv. Ceciliju*, zaštitnicu crkvene glazbe.

depicted *Christ on the Mount of Olives*, while Iveković painted *The Annunciation* in the apse to the left. On the columns of the central area in the main nave, Medović created an imposing figure of *St Methodius* to the right and Iveković *St Cyril* to the left. The latter also painted *St Cecilia*, the patron of church music, in the vaulting above the singing choir and the organ.



Sv. Cecilija, freska na svodu iznad orgulja / St Cecilia, a fresco in the vaulting above the organ (O. Iveković)





Uznesenje sv. Terezije u nebo, freska na svodu svetišta
The assumption of St Theresa, a fresco in the sanctuary vaulting
(C. Medović)



Isus na Maslinskoj gori, freska u apsidi središnje lađe s desne strane
Christ on the Mount of Olives, a fresco in the apse of the central nave to the right (C. Medović)



Navještenje Marijino, freska u apsidi središnje lađe s lijeve strane
The Annunciation of Mary, a fresco in the apse of the central nave to the left (O. Iveković)

Crkva je u to vrijeme dobila keramički pod, urešena je novom opremom, bočnim oltarima Gospe Lurdske i Pohoda Marijina u tzv. tirolskome stilu, prozore je oslikala umjetnička radionica *Geylings Erben* iz Beča, a opremljena je i novim orguljama mariborskoga graditelja Josipa Brandla. Veliko nevrijeme 1926. srušilo je kapu zvonika na krov crkve, probijen je bio svod te oštećen namještaj, no doprinosom gradske uprave i župne zajednice sve je popravljeno. Tijekom više desetljeća komunističke vladavine župnici nisu bili u mogućnosti poduzimati ozbiljnije radove na crkvi. Nakon osamostaljenja Republike Hrvatske, u razdoblju od 1994. do 1996. te zauzetošću i suradnjom Župe sv. Teresije Avilske, požeškoga Gradskog poglavarstva i Požeško-slavonske županije obnovljena je crkva i župna kuća.

At that time, the church of St Theresa obtained a ceramic paved floor and some new furnishing, including the side altars of Our Lady of Lourdes and the Visitation in the so-called Tyrolean style. Stained-glass windows were produced by the Viennese art workshop *Geylings Erben*, and a new organ supplied by the Maribor master Josip Brandl. In 1926, a great storm made the belfry cap collapse onto the church roof, breaking through the vaulting and damaging the furniture, but everything was repaired owing to contributions made by the municipal administration and the parish community. During the several decades of Communist regime, the parishioners could not undertake any major renovation works on the church. With the Croatian independence, in the period from 1994-1996, both the church and the rectory were renewed owing to the cooperation between the Parish of St Theresa of Avila, the Municipal Administration of Požega, and the Požega-Slavonian County.



UREĐENJE CRKVE SV. TEREZIJE ZA KATEDRALNA SLAVLJA ADAPTATION OF ST THERESA'S CHURCH FOR CATHEDRAL LITURGY

Jedan od najznačajnijih pokušaja utemeljenja biskupije u Požegi bio je prijedlog *Povjerenstva za razgraničenje biskupija* – član kojega je bio i zagrebački kanonik, rođeni Požežanin Antun Mandić – na zasjedanju 1781. u Beču. Povjerenstvo je bilo mišljenja da se slavonski dio Zagrebačke biskupije treba odcijepiti, kako bi se ustanovila nova biskupija sa sjedištem u Požegi i da bi za prvoga biskupa trebao biti imenovan spomenuti Antun Mandić. Josip Stanić, Mandićev tajnik iz vremena kad je postao bosanskim ili đakovačkim i srijemskim biskupom, u svojim zabilješkama tvrdi da je Mandić to odlučno odbio s obra-

One of the most significant attempts at establishing a bishopric in Požega was the proposal of the Committee for the Separation of Dioceses – which included, among others, Antun Mandić, a Požega-born canon of Zagreb – submitted at the Vienna meeting of 1781. The committee was of the opinion that the Slavonian part of the Zagreb diocese should be separated and a new bishopric established with its centre in Požega. The aforementioned Antun Mandić was to be appointed its first bishop. Josip Stanić, Mandić's secretary from the period when he became the bishop of Bosnia or Đakovo-Srijem, recorded







Detalj propovjedaonice s grbom biskupa Franje Thauszyja / Detail of the pulpit with episcopal coat-of-arms of F. Thauszy

zloženjem kako više voli Zagreb nego li da bude imenovan biskupom u Požegi. Biskup Thauszy nije se bavio pitanjem osnutka biskupije u Požegi, ali je svojim djelovanjem postavio temelje na kojima je u slobodnoj i neovisnoj Republici Hrvatskoj ustanovljena Požeška biskupija. Apostolskim pismom o osnutku Požeške biskupije *Praeclarum evangelizationis opus*, obznanjenim 5. srpnja 1997., papa Ivan Pavao II. dao je novo značenje i požeškoj crkvi sv. Terezije: »Crkvu Bogu podignutu u tom mjestu, a posvećenu u čast svete Terezije, uzdižemo na stupanj i dostojanstvo stolne crkve, podjeljujući joj prava i povlastice koje takvim hramovima pripadaju«. Tako je ona postala crkvom majkom zapadne i srednje Slavonije, između rijeka Ilove i Londže te Save i Drave, na području gdje se rasprostrla Požeška biskupija.

in his notes that Mandić refused it decidedly, saying that he preferred Zagreb to becoming a bishop of Požega. Biskup Thauszy was not involved in founding a bishopric in Požega, but his activity laid the foundations for establishing the Požega diocese in the free and independent Republic of Croatia. In his apostolic letter *Praeclarum evangelizationis opus*, published on July 5, 1997 on the foundation of the Požega diocese, Pope John Paul II also assigned a new role to the church of St Theresa: "We raise the church built to God in this place, and dedicated to the honour of St Theresa, to the level and the dignity of a cathedral church, bestowing upon it the rights and privileges due to such churches." Thus it became the mother church of western and central Slavonia between the rivers Ilova and Londža, and Sava and Drava,



Drvena propovjedaonica s pozlaćenim rokoko ukrasima
The wooden pulpit with gilded rococo ornaments



Bočni drveni oltari posvećeni sv. Ivanu Nepomuku i sv. Mihaelu Arkandelu / The side wooden altars of St John Nepomuk and St Michael the Archangel

Uspostavljena je za hram u kojem je biskupova katedra s koje on kao učitelj, svećenik i pastir okuplja zajednicu mjesne Crkve. Kada biskup, okružen različitim redovima i službama predvodi u Katedrali euharistijsko slavlje, tada se u tom crkvenom zdanju ostvaruje i očituje Crkva kao zajednica vjere, nade i ljubavi, koje izgrađuje uskrsli Isus Krist u snazi svoga Duha. To na svoj način znakovito svjedoči i položaj Katedrale na središnjem požeškom trgu s kojega se ona uzdiže poput vertikale oko koje kruži i raste urbana cjelina. Navedene znakovne dimenzije razlogom su

the area covered by the Požega bishopric. It was established as a temple housing the episcopal *cathedra*, from which the bishop would oversee the local congregation as its teacher, priest, and pastor. When the bishop, surrounded by various religious orders and services, presides in the cathedral over the celebration of the Eucharist, then the Church as a unity of faith, hope, and love, built by the resurrected Jesus Christ in the power of his Spirit, is actualized and manifested in this sacral building. This is clearly manifested by the position of the cathedral in the central city square, where it rises





što se Katedrala s posebnom pozornošću uređuje u skladu sa svrhom kojoj služi i otajstvima koja se u njoj slave, kao i da se opremi umjetničkim djelima kako bi svojom ljepotom služila uzvišenosti Božanskoga. Premda je crkva sv. Terezije Avilske izvorno podignuta za župnu crkvu, ona je zbog svoga položaja, kvalitetne arhitekture i umjetničke opreme imala temeljnu prikladnost da postane Katedralom. Tomu je zacijelo pridonijela činjenica što su je gradili biskup i carica.

Požeška biskupija nakon utemeljenja nastojala je ponajprije izgraditi svoje osnovne strukture, a potom je o desetoj obljetnici postojanja (2007.) pristupila postupnoj prilagodbi župne crkve sv. Terezije katedralnim potrebama, započevši s njezinim preuređenjem. Pod vodstvom i po nacrtima osječkoga arhitekta Milka Puncera, uz savjete p. Ivana Marka Rupnika iz Rima i pod stručnim konzervatorskim nadzorom Ministarstva kulture Republike Hrvatske, restaurirana su oslikana prozorska stakla, zamijenjen istrošeni crkveni pod kamenim pločama, u svetišće je smješten kameni žrtvenik, pored njega brončani proce-

like a vertical axis around which the urban texture circles and grows. These symbolic dimensions are the reason why the cathedral is furnished and decorated with particular attention, in accordance with its function and the mysteries celebrated there. However, it is also the reason why it houses such valuable artworks, which celebrate the sublime God with their beauty. Even though the church of St Theresa of Avila was originally built as a parish church, its position, exquisite architecture, and valuable artistic decoration made it perfectly suitable to become a cathedral. The fact that it was built by a bishop and an empress certainly contributed to its magnificence.

Following its foundation, the bishopric of Požega first had to build up its basic structures and then, at the tenth anniversary of its activity (2007), it began with the gradual adaptation of the parish church of St Theresa for the new cathedral functions, starting from its refurbishing. Under the supervision and according to the plans of Milko Puncer, an architect from Osijek, with expert advice by pater Ivan Marko Rupnik from Rome and under the professional conservationist su-



Krstionica / The baptistery



Oltarna slika sv. Mihaela Arkandela na bočnem desnom oltaru (nepoznati majstor)
The altar painting showing St Michael the Archangel (unknown painter)

sionalni križ i šest velikih brončanih svijećnjaka te stalak za uskrсну svijeću u izradi umjetnika Kuzme Kovačića. Postavljeni su potom kameni ambon i biskupska katedra s grbom dijecezanskoga biskupa koji je izradio Hrvoje Ljubić, a sve u skladu s liturgijskim propisima II. vatikanskog sabora. Otvorene su stube iz glavne lađe u kriptu, koja je do tada bila zazidana, a posmrtni ostatci svećenika i građana, ondje pokopani tijekom XVIII. i prve polovice XIX. stoljeća, položeni su u podnu grobnicu te su uređena nova biskupska ukopna mjesta.

pervision of the Croatian Ministry of Culture, the stained-glass windows were restored, the worn-out church floor was substituted through stone slabs, and the sanctuary was furnished with a stone altar, next to it a processional cross made of bronze, six large bronze candelabra, and a stand for the Easter candle made by artist Kuzmo Kovačić. A stone ambon and an episcopal *cathedra* with the coat-of-arms of the diocesan bishop, work of Hrvoje Ljubić, were installed, all in accordance with the liturgical regulations of the Second Vatican Council. A staircase was opened up from the main nave into the crypt, which had hitherto been closed, the bones of priests and citizens buried there during the 18th and the first half of the 19th century were moved to an underground tomb, and new burial sites were created for the bishops.

Sakristijski namještaj / Sacristy furniture



Na pneumatskim orguljama požeške župne crkve sv. Terezije, koje je 1900. izradio Josip Brandl iz Maribora, izvedeno je 1995. proširenje dispozicije s digitalnim izvorom zvuka i s novim sviraonikom, što se nije pokazalo dobrim rješenjem pa su se orgulje mogle upotrebljavati samo u odvojenim sustavima. Nove orgulje naručila je Požeška biskupija 2006. od Wolfganga Eisenbartha iz Passaua (Njemačka), koji ih je postavio na pjevaonik Katedrale, te su one blagoslovljene prvi put zasvirale 27. rujna 2007., na desetu obljetnicu uspostave Biskupije. Stručnjaci ih drže jednima od najboljih na našim prostorima, s dispozicijom od 40 registara dobro su uklopljene u crkvenu

The pneumatic organ from the parish church of St Theresa, work of the Maribor master Josip Brandl from 1900, had its disposition expanded in 1995 to allow for a digital sound source, with a new set of pipes. However, this solution proved deficient as the organ could be used only in two separate systems. Therefore, in 2006 the Požega diocese ordered a new organ from the Passau organ maker Wolfgang Eisenbarth, who installed it at the cathedral choir. The organ was blessed and first operated on September 27, 2007 – the tenth anniversary of the foundation of the diocese. Experts consider it as one of the finest organs in the region and its forty-register disposition makes it fitting for the architecture of the





Kapela "Mlade Nedjelje" / The chapel of "Young Sunday"



Biskupova katedra / The episcopal cathedra

arhitekturu te u lijepom i izvanredno akustičnom prostoru požeške Katedrale otvaraju mogućnost dubokoga liturgijskog iskustva i snažnoga koncertnoga glazbenog doživljaja. Zbog prozora na koru orgulje su podijeljene u dva dijela: u lijevoj, južnoj strani nalazi se glavni dio i pedal, a na desnoj, sjevernoj strani gornji je manual i svirale smještene u ormar-žaluzine, koje se otvaraju i zatvaraju radi postizanja dinamike.

church. In the beautiful and extraordinarily acoustic space of the Požega cathedral, the new organ allows for a profound liturgical involvement and a powerful musical experience in concerts. Because of the choir window, the organ is divided into two parts: the main body and the pedal are located to the left, in the southern section, while the upper manual and the pipes are placed to the north, behind a set of shutters that are opened or closed to achieve special dynamism.





Ispovjedaonica / The confessional

Već ranije, prigodom 150. obljetnice proglašenja dogme o Bezgrješnome začeću BDM, 8. prosinca 2004., pet novih zvona podignuto je na katedralni zvonik. Od tadašnjih pet zvona, nabavljenih 1923., odnosno nakon I. svjetskog rata kada su sva bila rekvirirana u ratne svrhe, najveće zvono posvećeno Presvetomu Trojstvu ostalo je na katedralnom zvoniku, tri zvona darovana su za crkvu Milosrdnoga Isusa u požeškoj župi sv. Leopolda Mandića, a najstarije manje, napuknuto zvono smješteno je u Dijecezanski muzej Požeške biskupije. Tako požeška Katedrala, uz jedno staro i pet novih, ima sada šest zvona. Novih pet zvona s motivom *Zdravo Kraljice* nose reljef grba Požeške biskupije. Najveće zvono promjera 1360 mm, težine 1500 kg, ugođeno na ton d¹ nosi natpis: *Darovao dr. Antun Škvorčević, požeški biskup. Krist danas i uvijek!* Drugo zvono promjera 1080 mm, težine 745 kg, ugođeno na ton fis-ges¹ ima natpis: *Darovao Milan Balenović, kanonik Prvostolnog kaptola zagrebačkog. Sv. Terezijo Avilska, moli za nas.* Treće zvono promjera 910 mm, težine 450 kg, ugođeno na ton a¹ nosi natpis: *Darovali kanonici Stolnog kaptola sv. Petra u Požegi. Sv. Petre, moli za nas.* Četvrto zvono promjera 810 mm, težine 315 kg, ugođeno na ton h¹ ima natpis: *Darovala obitelj Bajt i Božić iz Požege u spomen hrvatskog časnika Antuna Božića. Sv. Antune Padovanski, moli za nas.* I peto zvono promjera 680 mm, težine 185 kg, ugođeno na ton d² ima natpis: *Darovali Josip Krpeljević i Ivica Žuljević, svećenici Požeške biskupije. Sv. Lovro, đakone i mučenice, moli za nas.*

Earlier on, to celebrate the 150th anniversary of the Immaculate Conception dogma (December 8, 2004), five new bells were installed in the cathedral belfry, substituting the previous five bells, acquired in 1923 – after World War I, when they were all confiscated for war purposes. The largest bell, dedicated to the Holy Trinity, remained in the cathedral belfry, while three were donated to the church of the Merciful Jesus in Požega's parish of St Leopold Mandić and the oldest, small and cracked bell was deposited at the Diocesan Museum of the Požega Bishopric. Thus, the cathedral of Požega now has six bells, one old and five new ones. The five new bells are decorated with the *Hail, Holy Queen* motif and the coat-of-arms of the Požega bishopric. The largest bells has 1360 mm in diameter and weighs 1500 kg; it is set to tone d¹ and bears the inscription: *Donated by dr. Antun Škvorčević, bishop of Požega. Christ now and forever!* The second bell has 1080 mm in diameter and weighs 745 kg; it is set to tone fis-ges¹ and bears the inscription: *Donated by Milan Balenović, canon of the Zagreb Cathedral Chapter. St Theresa of Avila, pray for us.* The third bell has 910 mm in diameter and weighs 450 kg; it is set to tone a¹ and bears the inscription: *Donated by canons of the Cathedral Chapter of St Peter in Požega. St Peter, pray for us.* The fourth bell has 810 mm in diameter and weighs 315 kg; it is set to tone h¹ and bears the inscription: *Donated by the Bajt and Božić families from Požega to commemorate the Croatian officer Antun Božić. St Anthony of Padua, pray for us.* Finally, the fifth bell has 680 mm in diameter and weighs 185 kg; it is set to tone d²







Kasnobarokna klecta / The late baroque benches



Na dan desete obljetnice uspostave Požeške biskupije i ređenja njezina prvoga biskupa, 27. rujna 2007., svečano je posvećen novi oltar i blagoslovljena obnovljena Katedrala te je tako uspostavljena u dostojanstvu koje joj pripada. Otada se svake godine toga dana slavi svetkovina Obljetnice posvete Katedrale, koja u sebi sjedinjuje povijesni spomen na posvetu župne crkve sv. Terezije Avilske i na posvetu novoga katedralnog oltara te na obljetnicu uspostave Požeške biskupije i ređenje njezina prvoga biskupa.

and bears the inscription: *Donated by Josip Krpeljević and Ivica Žuljević, priests of the Požega diocese. St Lawrence, deacon and martyr, pray for us.*

On the tenth anniversary of the foundation of the Požega diocese and the ordination of its first bishop on September 27, 2007, the new altar was solemnly consecrated and the renewed cathedral blessed, which instituted it in its due dignity. Since that time, each year the diocese celebrates the Anniversary of the Consecration of the Cathedral, which unites the

Drveni obojani tabernakul

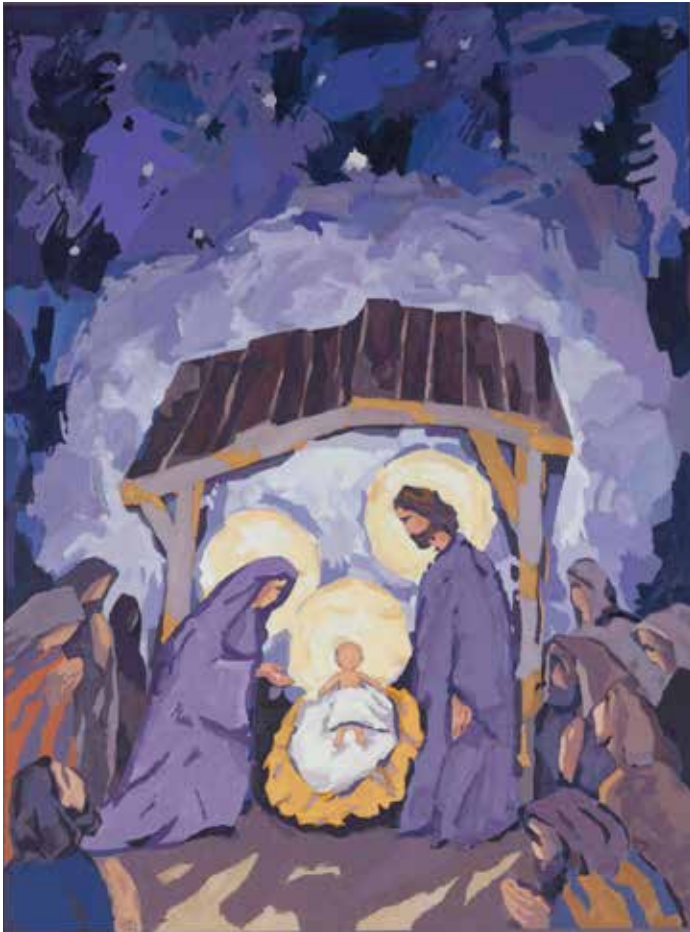
A polychrome wooden tabernacle (Š. Vulas)



Postolje za kip Gospe Lurdeske

A base for the statue of Our Lady of Lourdes (Š. Vulas)





Isusovo rodenje / The birth of Jesus (Đ. Seder)



Isusovo Uskrsnuće / The Resurrection of Christ (Đ. Seder)

Postaje Križnoga puta / Stations Way of the Cross (Š. Vulas)





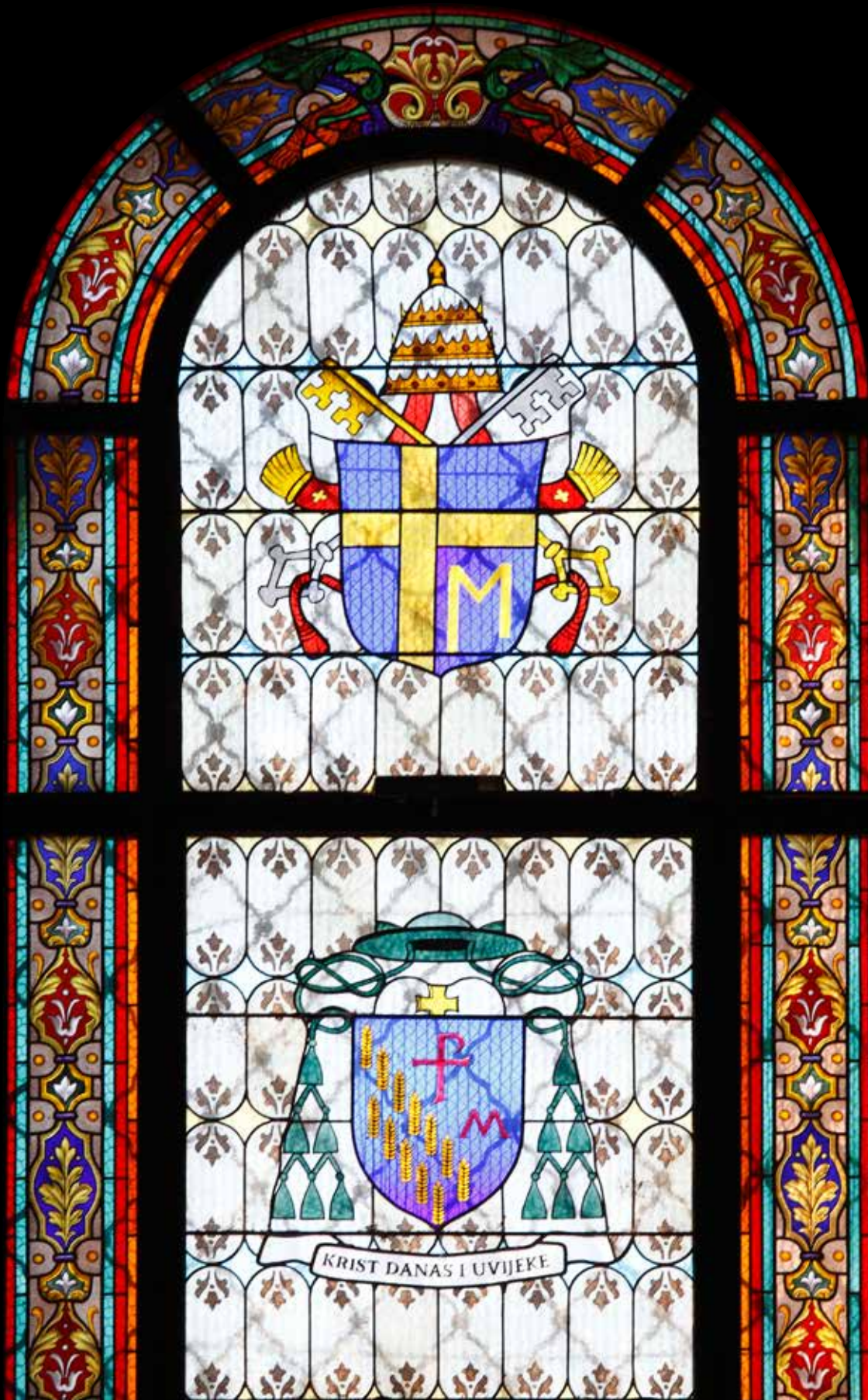


Tijekom posljednjih godina Katedrala je obogaćena još nekim važnim pojedinostima, koje su izveli suvremeni hrvatski umjetnici. Akademik Šime Vulas izradio je 2012. na desnom zidu središnjega dijela glavne lađe, na mjestu nekadašnjega tzv. tirolskoga oltara pohoda Blažene Djevice Marije, drveni obojani tabernakul, na lijevoj je strani kip *Gospe Lurdske* s nekadašnjega oltara smjestio na prikladno postolje te na oba zida uz spomenute predmete, poput svojevrsnoga triptiha, postavio reljefni bojani drveni križni put i ispod njega visoke drvene svijećnjake. Na središnjem gornjem dijelu bočnih zidova glavne lađe akademski je slikar Đuro Seder povezao zatečeni slikarski tematski krug te je 2010. na lijevoj strani ispod zidne slike Ivekovićeve *Navještenja* izradio uljem na platnu veliku sliku *Isusova rođenja* podno koje je smješten oltar Gospe Lurdske. Na desnoj strani ispod Medovićeve zidne slike *Isusa na Maslinskoj gori*, Seder je izveo prikaz *Isusova uskrsnuća*, ulje na platnu, povezujući je sadržajno s euharistijom koja se čuva u Vulasovu tabernakulu ispod slike.



historical memory of the consecration of the parish church of St Theresa of Avila, the consecration of the new cathedral altar, the foundation of the Požega diocese, and the ordination of its first bishop.

Over the past years, the cathedral has been enriched with additional important details, creations of the contemporary Croatian artists. In 2012, academic artist Šime Vulas made a polychrome wooden tabernacle for the right wall of the central area in the main nave, in the place where so-called Tyrolean altar of the Visitation once stood, and he also transferred the statue of *Our Lady of Lourdes* from the altar where it previously stood onto a suitable base. On both walls, next to these objects in the form of a sort of triptych, he placed a polychrome wooden relief showing the *Stations of the Cross*, with tall wooden candelabra below it. In the central upper part of the lateral walls in the main nave, academic painter Đuro Seder interconnected the previous thematic series of paintings and in 2010 made a large oil on canvas showing Christ's birth to the left, below Iveković's *Annunciation* mural, with the altar of Our Lady of Lourdes below it. To the right, under Medović's *Christi on the Mount of Olives* mural, Seder's oil on canvas shows *The Resurrection of Christ*, linking it conceptually to the Eucharist preserved in Vulas' tabernacle below the painting.



KRIST DANAS I UVIJEKE





KRIPTA KATEDRALE – KAPELA SV. IVANA PAVLA II.

THE CATHEDRAL'S CRYPT – CHAPEL OF ST JOHN PAUL II

Prema zamisli akademkinje Marije Ujević Galetović, kriptu ispod središnje lađe uređena je 2013. kao kapela sv. Ivana Pavla II., utemeljitelja Požeške biskupije. U središte toga prostora postavljen je njegov lik u veličini višoj od naravne i izliven u bronci, a djelo je to spomenute kiparice Ujević Galetović. U pročelnome središnjem luku oltar je u sivome kamenu, izradio ga je Ivan Nestić, a svijećnjaci na oltaru djelo su Petra Barišića, kao i relikvijar u obliku zemaljske kugle smješten na zidu iza oltara u kojem su položene Svećeve moći, dar kardinala

Following an idea of academic sculptor Marija Ujević Galetović, the crypt under the central nave was arranged in 2013 as a chapel of Saint John Paul II, founder of the Požega bishopric. A sculpture of the saintly Pope was placed there, larger than life and cast in bronze, likewise work of Ujević Galetović. The front central arch houses a grey stone altar, work of Ivan Nestić, with candelabra made by Petar Barišić, who also produced the reliquary in the form of the globe, placed on the wall behind the altar. The reliquary now contains the relics of Saint Pope John Paul II,

Papa Ivan Pavao II., brončani kip / Pope John Paul II, a bronze statue (Marija Ujević Galetović)





Kameni oltar i mozaik / A stone altar and the mosaic

Stanisława Dziwisza, dugogodišnjega Papina tajnika. Sam zid urešen je mozaikom nebeskoga svoda u plavo tirkiznoj boji slikara Vatroslava Kuliša. Pored oltara nalaze se drvena sedilija koja je izradio akademik Šime Vulas. Na pročelnome zidu u biskupskome ukopnom prostoru kripite nalazi se reljef *Isusovo uskrsnuće* kiparice Ujević Galetović izliven u bronci, a pored njega dva kamena svijećnjaka. Na glavni katedralni ulaz postavljena su 2016. nova brončana *Nebe-*

gift of Cardinal Stanisław Dziwisz, who had long served as the Pope's secretary. The wall itself is decorated with a mosaic of the celestial firmament painted in turquoise, work of painter Vatroslav Kuliš. Next to the altar, there are wooden sedilia made by Šime Vulas. On the front wall in the episcopal burial area of the crypt, there is a relief showing *The Resurrection of Christ*, work of Ujević Galetović cast in bronze, with two stone candelabra at its sides. At the main



Relikvijar s moćima sv. Ivana Pavla II / The reliquary with the relics of Saint John Paul II (P. Barišić)



Isusovo uskrsnuće, brončani reljef
The Resurrection of Christ, a bronze relief
(Marija Ujević Galetović)



Drvena sedilija / Wooden sedilia (Š. Vulas)

ska vrata, također djelo kiparice Ujević Galetović, a na ulaz Kapele *Mlade nedjelje* postavljaju se 2017. brončana *Biskupijska vrata*, koja podsjećaju na uspostavu Požeške biskupije i ređenje njezina prvoga biskupa.

Tako je požeška Katedrala postala prostorom u kojem su vrsna kasnobarokna arhitektura i namještaj dobili po suvremenim umjetninama snažan kontrapunkt koji ne poništava nego obogaćuje njezinu izvornost i daje joj novu snagu. Ona služi susretu vjere i kulture u svetim slavljinama i u drugim prigodama, među kojima su i koncerti na vrlo vrijednim novim orguljama. Jedan od naših dobrih poznavatelja umjetnosti i njezine uloge u liturgijskome prostoru, prof. Tomislav Buntak, o požeškoj je Katedrali napisao: »Način kako su uključena suvremena djela u barokni okvir i ritam unutarnjeg prostora odiše promišljenošću, odmjerenošću i kvalitetom. Svako od djela je najviše kvalitete unutar zahtjeva likovne tehnike koju koristi, a idejno, konceptualno ostvaruje kvalitetu duhovnosti. Njihov me-

entrance to the cathedral, a new bronze gate was placed in 2016: the *Heavenly Gate* by Ujević Galetović, and in 2017 the entrance to the chapel of "Young Sunday" was adorned with the bronze *Bishopric Gate* to commemorate the foundation of the Požega diocese and the ordination of its first bishop.

Thus, the Požega cathedral has become a place in which exquisite late baroque architecture and furniture have a powerful counterpoint in the form of contemporary art, which enriches rather than disturbs their originality, endowing them with fresh power. Everything remains in service of an encounter between faith and culture in holy festivities and on other occasions, such as concerts played on the precious new organ. Professor Tomislav Buntak, an expert in the role of art in liturgical space, once wrote the following about the Požega cathedral: "The way in which contemporary artworks have been incorporated in the baroque framework and rhythm of the interior reveals careful consideration, a sense of measure, and a feeling for quality.



Ukopna mjesta za dijecezanske biskupe / Burial sites for the diocesan bishops

đusobni ritam i postav na pokrajnjim zidovima daje novu kvalitetu prostoru, kontrapunkte koji otvaraju novi prostor duhovnosti unutar već zadanog arhitektonskog okvira. U hrvatskim okvirima ovo je primjer izvrsne interpolacije suvremenog likovnog izraza i preuređenja tradicionalnog prostora koje je donijelo novi život i zasigurno će se osjetiti u budućem vremenu i utjecaj na razvoj kvalitetnijeg senzibiliteta zajednice prema vizualnom zamišljaju kršćanskog sakralnog prostora.«

Each of these artworks is a masterpiece in the technique it represents, while conceptually reflecting the quality of spiritual life. Their reciprocal rhythm and placement on the lateral walls gives a new quality to this space, a counterbalance that opens up new area of spirituality within the given architectural framework. In the Croatian context, it is an excellent example of interpolating the contemporary visual expression and reinventing a traditional building in a way that endow it with new life and will certainly continue to be felt in future, motivating the community to a higher sensibility for the visual concept of Christian sacral space.”

SAKRALNI PREDMETI U KATEDRALI

SACRAL OBJECTS IN THE CATHEDRAL





Amblem carice i kraljice Marije Terezije
The emblem of the Empress and the Queen Maria Theresa



Treba spomenuti da je crkva sv. Terezije Avilske darom dobročinitelja i marom svojih župnika prikupila tijekom više od 250 godina značajan broj sakralnih predmeta, obogativši tako hrvatsku sakralnu baštinu. Među tim predmetima nekoliko je veoma vrijednih gotičkih kaleža iz XV. i XVI. stoljeća koji su s misnicom iz XV. stoljeća najstariji dio katedralnih sakralnih predmeta. Među više baroknih kaleža ističe se onaj iz 1763. koji je za posvetu crkve, uz vrijednu liturgijsku odjeću, darovala carica Marija Terezija. Sačuvano je više liturgijskih odijela iz XVIII. stoljeća, a posebnu pozornost privlači misnica i mitra biskupa Franje Thauszyja, graditelja i posvetitelja crkve.

It should be mentioned that, owing to various donations and the efforts of the parishioners, the church of St Theresa of Avila has collected a considerable number of sacral objects during the 250 years of its history, greatly enriching the Croatian sacral heritage. Among these objects, there are several precious gothic chalices from the 15th and 16th centuries, which are the oldest sacral objects in the cathedral along with a 15th-century chasuble. There are also a number of baroque chalices, which include a gift of Empress Maria Theresa from 1763, donated on the occasion of the church consecration together with valuable liturgical vestments. Several liturgical vestments from the 18th century have been preserved, among which special attention should be paid to the chasuble and the mitre of Bishop Franjo Thauszy, the commissioner and consecrator of the church.



Liturgijska odjeća, dar carice Marije Terezije prilikom posvete crkve 1763. godine

Liturgical clothing, the gift of Empress Maria Theresa donated on the occasion of the church consecration 1763

Po brojnosti i načinu izrade osobito značenje imaju liturgijski tekstilni predmeti s konca XIX. i početka XX. stoljeća, nabavljeni u vrijeme tadašnje obnove crkve sv. Terezije. Tu su i liturgijske knjige među kojima se ističu tri rukopisa iz XVII. stoljeća s notnim napjevima na četiri crte i s bogato urešenim inicijalima.

As for the number and production technique, the most significant liturgical textiles are those from the late 19th and early 20th centuries, acquired at the time when the church of St Theresa was renovated. There are also liturgical books, among which three manuscripts from the 17th century, containing musical scores on four lines and with richly decorated initials, take a prominent place.



Od kada je uspostavljena Požeška biskupija Katedrali su pribavljeni ili su joj poklonjeni liturgijski predmeti za pontifikalna slavlja. Radi se o nekoliko kaleža, o biskupskome štapu i svečano ukoričenome evanđelistaru koji je izradio Hrvoje Ljubić. Tu je i kalež po nacrtu Ane Nade Krpelnic u izvedbi radionice *Rodić*, koji je poklonjen prigodom svečanosti uspostave Požeške biskupije, potom kalež i liturgijska odjeća po nacrtu Ivana Rupnika iz Rima te

Since the foundation of the Požega bishopric, a number of liturgical objects for pontifical celebrations have been acquired or obtained in donation. These include several chalices, a crosier, a richly bound evangelistary made by Hrvoje Ljubić, and a chalice designed by Ana Nada Krpelnic and produced by the "Rodić" workshop, all of them donated during the solemnities that accompanied the foundation of the Požega bishopric, as well as a chalice and liturgical vestments designed by

kalež, okovani svečani evanđelistar i drveni biskupski štap koji je izradio umjetnik Šime Vulas. Svi spomenuti predmeti kao i neki drugi, čuvaju se najvećim dijelom u *Riznici požeške Katedrale* smještenoj u oratoriju iznad sakristije, uređenoj 2015., a dijelom u požeškome *Dijcezanskom muzeju* otvorenom 2016. godine. Liturgijski predmeti i liturgijska odjeća svjedoče o vjeri i ljubavi brojnih, nerijetko skromnih ljudi koji su željeli pridonijeti slavi Božjoj i ljepoti liturgijskih slavlja ili iskazati svoje poštovanje prema prvome požeškom biskupu. U navedenoj opremi Katedrala sv. Terezije Avilske dočekala je 20. obljetnicu utemeljenja Požeške biskupije i svoga uzdignuća na dostojanstvo katedrale. Tom je prigodom uređena i njezina vanjska fasada te trg ispred nje, što je pridonijelo očitovanju sve ljepote i sklada njezine jedinstvene arhitekture.

Ivan Rupnik from Rome, and a chalice, a festive evangelistary bound with metal fittings, and a wooden crosier, work of artist Šime Vulas. All these and many other objects are preserved at the *Treasury of the Požega Cathedral*, established in 2015 and located in the oratory above the sacristy, and partly at the *Diocesan Museum*, inaugurated in 2016. Liturgical objects and liturgical vestments testify of the faith and love of many individual donors, often of modest origins, who wished to contribute to God's glory and the beauty of liturgical celebrations, or to pay respects to the first bishop of Požega. With this furnishing, the cathedral of St Theresa of Avila has come to celebrate the 20th anniversary of the foundation of the Požega diocese and the elevation of the church to the dignity of the cathedral. On that occasion, its façade and the square in front of it were renewed, which contributed to the manifestation of all this beauty and harmony of its unique architecture.





RIZNICA POŽEŠKE KATEDRALE

TREASURY OF POSEGA CATHEDRAL



Pokaznica, neznani majstor,
Austrija, oko 1760. g.
Monstrance, anonymous
master, Austria (?), ca. 1760



Relikvijar sv. Terezije Avilske
Reliquary Of St Theresa Of Avila
Hrvoje Ljubić, 2003



Kalež i patena, oblikovanje Ana Nada Krpeljik,
izvedba zlatarna Tomislav Rodić, 1997.
Chalice and paten, designed by Ana Nada Krpeljik,
made by the goldsmith workshop of Tomislav Rodić, 1997

Kalež, Hrvatska ili Mađarska,
prva polovina 16. st..
Chalice, Croatia or Hungary,
first half of the 16th c.





Relikvijar sv. Ivana Nepomuka, neznani majstor, Austrija, sredina 18. st.
Reliquary St John Nepomuk, anonymous master, Austria, mid-18th c.



Kalež, neznani majstor, Austrija, Beč, 1763.
Chalice, anonymous master, Austria, Vienna, 1763



Biskupski štap – Baculum
Episcopal Staff – Baculum, Hrvoje Ljubić, 1997.



Posude za sveta ulja, neznani majstor,
Hrvatska, zadnja četvrt 18. stoljeća
Vessels for holy oil, anonymous master,
Croatia, last quarter of the 18th c.



Relikvijar sv. Petra Apostola, neznani
majstor, Hrvatska, oko 1820.
Reliquary of St Peter Apostle,
anonymous master, Croatia, ca. 1820



Evangelistar, oblikovanje Šime Vulas, izvedba zlatarna Tomislav Rodić
Evangelistary, designed by Šime Vulas, made by the goldsmith workshop of Tomislav Rodić, Zagreb, 2013





Misnica i mitra biskupa Franje Thauszyja, Austrija, prva polovina 18. st.
Chasuble and mitre of bishop Franjo Thauszy, Austria, first half of the 18th c.



Kalež, neznani majstor,
Hrvatska, kraj 15. st.
Chalice, anonymous master,
Croatia, late 15th c.



Relikvijar Sv. Tri kralja,
neznani majstor, 1700/21. g.
Reliquary of St Three Kings,
anonymous master, 1700/21



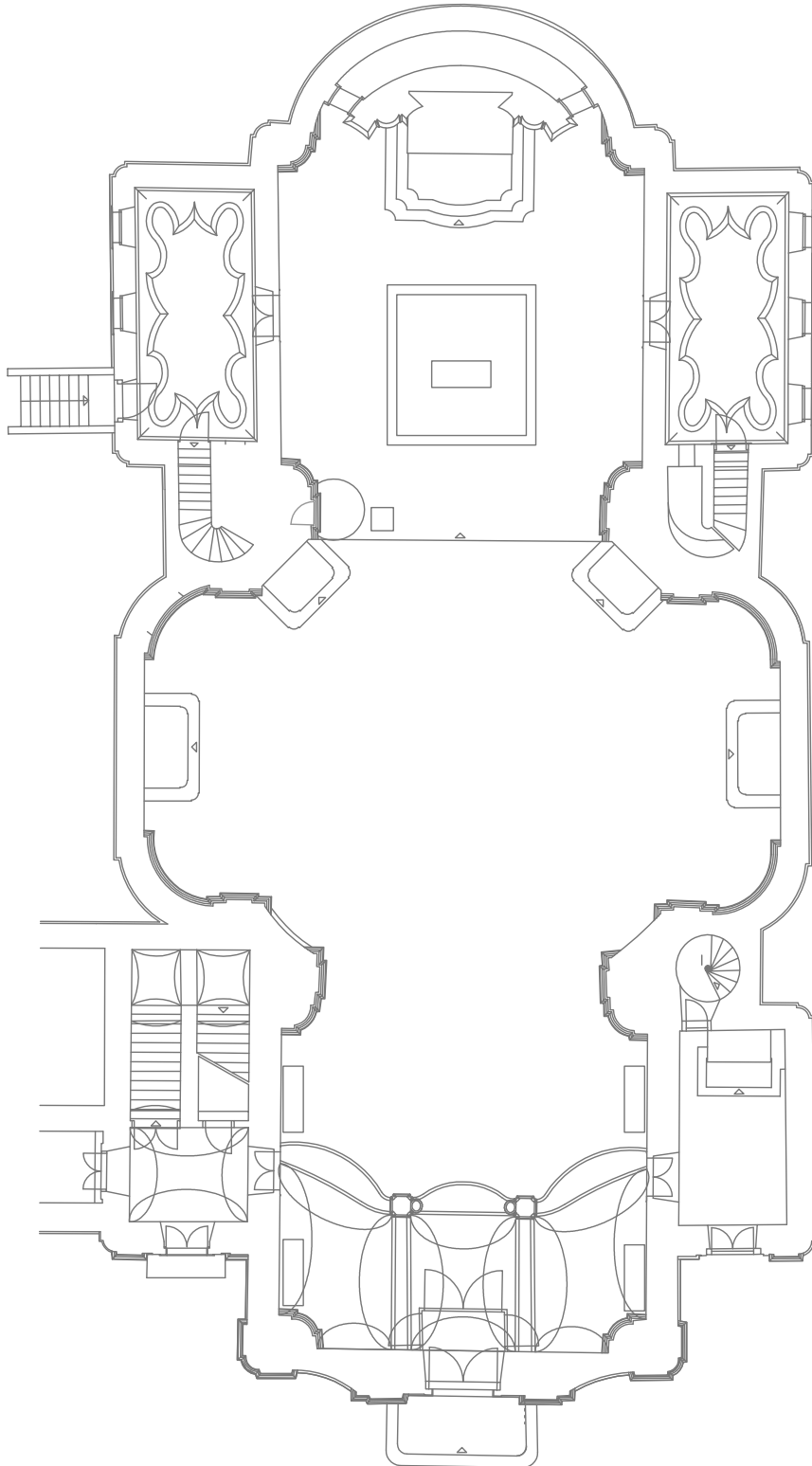






TLOCRT KATEDRALE SV. TEREZIJE AVILSKE

GROUND PLAN OF THE CATHEDRAL OF ST THERESA OF AVILA





KATEDRALA SV. TEREZIJE U POŽEGI
THE CATHEDRAL OF ST THERESA IN POŽEGA



POŽEŠKA BISKUPIJA
Trg. sv. Trojstva 18
34000 Požega

With the foundation of the Požega diocese in 1997, the church of St Theresa was raised to the dignity of a cathedral church. It was evaluated by art historians and documented by architects in its then state, followed by systematic conservationist and restoration works in its interior and exterior, as well as its furnishing, which was renewed and adapted for liturgical ceremonies in cooperation with Croatian contemporary artists and in accordance with the regulations of the Second Vatican Council. The aim of this brief description with photographs – published on the occasion of the 20th anniversary of the foundation of the Požega bishopric and the elevation of the church of St Theresa to the dignity of a cathedral church – is to bring this sacral building closer to the believers of the Požega diocese, for whom it is the mother church, as well as to all other visitors, in hope that a scholarly monograph on the cathedral will soon see the light of day.

BIBLIOTHECA ARS SACRA DIOECESIS POSEGANAE

