

# The Architectural History of the Illyrian-Hungarian College in Bologna

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## **Abstract**

In 1556, a house in Bologna, in via Centotrecento, was bought by the members of the Illyrian-Hungarian College to serve as permanent seat of the institution founded in 1553. After a series of lesser interventions, this building was considerably enlarged and thoroughly remodelled from 1690 to 1701. The author of this project was Bolognese architect Giovanni Battista Torri, who based the design on the model of the famous Collegio di Spagna, built in the same university town more than three centuries earlier (1365-1367). This article is the first to investigate the architectural history of the Illyrian-Hungarian College by drawing on a large body of archival documents.

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## **Illyrians and Hungarians in Bologna**

[1] The Illyrian-Hungarian College (*Collegium Hungaricum et Illyricum / Illyricum et Hungaricum*) in Bologna persisted from 1553 to 1781 under the patronage of the Zagreb cathedral chapter.<sup>1</sup> It was founded by Pavao Zondin (Paulus Zondinus), a canon of Zagreb and Esztergom cathedrals and honorary bishop of Risan (Risinum), and it was intended as a residence for Croatian and Hungarian students from the diocese of Zagreb and the historical region of Slavonia. Although initially an equal number of students from both nations, the Hungarian and the Croatian, was to benefit from this foundation, since the late 17<sup>th</sup> century the majority of students were Croats. The college edifice in via Centotrecento 4, built between 1690 and 1702, still exists today. After it was sold in 1782, it successively functioned as a nunnery and a prison, and eventually, from the 1820s onwards, it has been serving the *Collegio Venturoli*, an institution which to

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<sup>1</sup> This research was carried out within the project "[Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South-East Europe \(15th-18th c.\)](#)", funded by the Croatian Science Foundation (Hrvatska zaklada za znanost, [HRZZ](#)).

this day (as *Fondazione Collegio Artistico Venturoli*) provides accommodation for young Bolognese artists (Fig. 1).



1 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, façade on via Centotrecento, 1690-1702, architect: Giovanni Battista Torri (photograph: author, 2018)

[2] The most comprehensive scholarly account of the college's history is to be found in an unpublished manuscript by the Zagreb historian Kamilo Dočkal (1879-1963): *Collegium Ungarico-Illyricum Bononiae 1553 fundatum*.<sup>2</sup> This, together with the introductory texts in the monograph *Annali del Collegio Ungaro-Ilirico di Bologna* (1988),<sup>3</sup> which also contains a transcription of the handwritten reports of the college's rectors (*Chronologia illustrissimi Collegii Illyrico-Hungarici Bononiae fundati*), provide a general insight into the history of the college. The most significant part of the artistic heritage of the college, the wall painting in the refectory which was carried out by Bolognese painter Gioacchino Pizzoli in 1700, was analysed in a recent study by Daniel Premerl (2014).<sup>4</sup> The edifice itself,

<sup>2</sup> Kamilo Dočkal, *Collegium Ungarico-Illyricum Bononiae 1553 fundatum*, ms., Zagreb, Archiepiscopal Archives (hereinafter abbreviated to NAZ), Ostavština Kamila Dočkala 18.

<sup>3</sup> Gian Paolo Brizzi, "Il Collegio e la città. Ungheresi e Croati nella città degli studi"; Damir Barbarić, "Il Collegio Ungaro-Ilirico di Bologna nella storia culturale della Croazia"; Péter Sárközy, "Il ruolo dell' Università di Bologna e del Collegio Ungaro-Ilirico nella storia culturale ungherese", in: *Annali del Collegio Ungaro-Ilirico di Bologna 1553-1746*, eds. Paolo Brizzi and Maria Luisa Accorsi, Bologna 1988, xv-xxiv; xxv-xli; xlii-lxiii. See also: Giulio Gentili, "Il Collegio Ungaro-Ilirico in Bologna", in: *Strenna Storica Bolognese* 39 (1989), 181-194.

<sup>4</sup> Daniel Premerl, *Bolonjske slike hrvatske povijesti - politička ikonografija zidnih slika u Ilirsko-ugarskom kolegiju u Bolonji* [Images of Croatian History in Bologna - The Political Iconography of the Wall Paintings in the Illyrian-Hungarian College in Bologna], Zagreb

however, was not thoroughly studied, and this article attempts to reconstruct its building history and to explain its specific form, that turns out to be firmly rooted in the Bolognese architectural tradition.

[3] From the 13<sup>th</sup> century onwards, Bologna was one of the most important Italian and European university towns. There existed over twenty colleges to accommodate students.<sup>5</sup> Some of them were short-lived, whilst others such as the *Collegio di San Clemente (Collegio di Spagna)* and the *Collegio Jacobs (Collegio dei Fiamminghi)* still persist today. The map of Bologna by Gregorio Monari and Antonio Alessandro Scarselli from 1745 features eleven colleges, mostly located in the densely built-up centre of the city.<sup>6</sup> The majority of Bologna's colleges was established during the 16<sup>th</sup> and 17<sup>th</sup> centuries: There are thirteen foundations to be numbered from that period, among which the Illyrian-Hungarian College.<sup>7</sup> A major purpose of their establishment was to foster the cultural and educational politics of the Post-Tridentine Church. Furthermore, considering the specific motives underlying the foundation of the Illyrian-Hungarian as well as the Flemish College (which was established in Bologna in 1650 by the goldsmith Johann Jacobs from Brussels who had settled in the town), Gian Paolo Brizzi emphasises that both, the founders and the students of these two colleges, came from bordering regions in direct contact with Protestantism respectively with the Muslim faith. Therefore, their goal was to form an elite class unflinchingly faithful to the Church of Rome.<sup>8</sup>

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2014.

<sup>5</sup> Gian Paolo Brizzi, "I collegi per borsisti e lo Studio bolognese. Caratteri ed evoluzione di un'istituzione educativo-assistenziale tra XIII e XVIII secolo", in: *Studie e memorie per la storia dell' Università di Bologna*, nuova serie, 4 (1984), 1-186: 51. Brizzi lists 21 colleges, excluding five analogous institutions founded by the Jesuits during the 16<sup>th</sup> century. See also: Gherardo Forni, *I collegi degli scolari nello Studio di Bologna nel passato, nel presente e nell'avvenire*, Bologna 1956; Michael Kiene, "L'architettura del Collegio di Spagna di Bologna: Organizzazione dello spazio e influssi sull'edilizia universitaria europea", in: *Il Carrobbio* 9 (1983), 234-242: 234, note 1; Michael Kiene, "Zum architektonischen Selbstverständnis des universitären Gelehrtenstandes im Sei-Settecento am Beispiel des Collegio Jacobs in Bologna", in: *Bulletin de l'Institut historique Belge de Rome* 53/54 (1983/1984), 177-191: 180, note 16.

<sup>6</sup> Gregorio Monari (*dis.*) and Antonio Alessandro Scarselli (*inc.*), *Città di Bologna posta in pianta in esatta misura con la distinzione de portici che sono in essa*, 1754, 891 x 1049 mm (902 x 1054 mm); <http://badigit.comune.bologna.it/mappe/75/library.html> (accessed 22 January 2018). The map's legend ("Tavola o sia Descrizione di tutte le Chiese, Conventi, Parrocchie, Munisterij, Compagnie, Oratorij, Ospitali e Luoghi Pij") lists the following colleges: *degli Vngari* (200); *Ancarani* (201); *Ferrero o Piemontese* (202); *di Spagna* (203); *Luchese* (204); *Panolini* (206); *Commelli* (207); *Fiamingo* (208); *de Nobili di S. Fran[ces]co Saverio* (209); *del B. Luigi* (210); *Mont'Alto de Marchigiani* (211); *Dosio* (212).

<sup>7</sup> Those colleges were: *Ferrero* (1541); *Poeti* (1551); *Ungaro-Illirico* (1553); *Panolini* (1585); *Montalto* (1586); *Sinibaldi* (1605); *Pallantieri* (1610); *Dosi* (1619); *Jacobs* (1650); *Comelli* (1663) and *del Sole* (1689). Brizzi, "I collegi per borsisti e lo Studio bolognese", 27.

[4] With the remarkable exception of the Spanish College (*Collegio di San Clemente/ Collegio di Spagna*), which Cardinal Gil Álvarez Carrillo de Albornoz founded in 1364 and put up in a purpose-built edifice,<sup>9</sup> all the other colleges were located in already existing buildings (houses or palaces which the founders themselves donated, or which subsequently were purchased and adapted for the new purpose). Also the Illyrian-Hungarian College was established in an existing building. However, thanks to favourable circumstances during the late 17<sup>th</sup> century, the Zagreb cathedral chapter was able to undertake an extensive construction project (1690-1702) that eventually turned the relatively modest student residence into a spacious building of a characteristic typology. The extensive archival material of the Illyrian-Hungarian College which is stored in the Zagreb Archiepiscopal Archives, the published *Chronologia* from the Archives of the Croatian Academy of Sciences and Arts in Zagreb,<sup>10</sup> as well as some documents in the Archivio di Stato in Bologna provide numerous information about the history of the college's building.

[5] The first two Hungarian-Illyrian alumni stayed for some time in a house rented from Senator Romeo Foscherari near the Church of St Dominic,<sup>11</sup> when the founder of the college decided to provide his institution with a permanent seat of its own in 1556. The college chronicle relates that a house was bought that very year in via Centotrecento in the parish of St. Mary Magdalene, near the ruins of the former palace of the Bentivoglio family and the Porta della Mascarella city gates (Fig. 2).

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<sup>8</sup> "Se consideriamo che alcuni collegi sono riservati a scolari che provengono da terre di confine, da paesi a contatto con Chiese riformate o con il mondo islamico, come nel caso dei Fiamminghi, degli Ungheresi o degli Illiri, allora l'obiettivo principale di questi collegi appare quello di garantire la formazione di una classe dirigente fedele alla Chiesa di Roma." Brizzi, „I collegi per borsisti e lo Studio bolognese", 27.

<sup>9</sup> For the *Collegio di Spagna* see: Kiene, "L'architettura del Collegio di Spagna di Bologna"; Michael Kiene, "L'architettura del Collegio di Spagna e dell'Archiginnasio. Esame comparato dell'architettura universitaria bolognese con quella europea", in: *Annali di storia delle università italiane* 1 (1997), 97-107; Renato Passeri, *Storia del Reale Collegio di Spagna di Bologna*, 2nd ed., Bologna 1992.

<sup>10</sup> *Chronologia illustrissimi Collegii Illyrico-Hungarici Bononiae fundati*, transcribed in: *Annali del Collegio Ungaro-Illirico di Bologna 1553-1746*, eds. Paolo Brizzi and Maria Luisa Accorsi, Bologna 1988, 1-311.

<sup>11</sup> *Chronologia*, 10 [3]; Kamilo Dočkal, *Collegium Ungarico-Illyricum Bononiae 1553 fundatum*, ms., in: NAZ, Ostavština Kamila Dočkala 18, pars I, 26; Brizzi, "Il collegio e la città", xvii.



2 Lorenzo Sabbatini, *Plan of Bologna*, 1575, wall painting, Rome, Vatican palace, Sala di Bologna, detail with via Centotrecento (photograph: author, 2017)

The purchase agreement between the owner of the house, the Bolognese citizen and draper Lorenzo de Refrigeriis, and the first rector of the college, Stjepan Leporin (Stephanus Leporinus), was signed on 19th November 1556, with the price amounting to 1,950 lire ("libri").<sup>12</sup> As Gian Paolo Brizzi pointed out, this part of the city was a bit distant from the university district, but nevertheless it already housed the *Collegio Ferrero*, and soon yet another college, the *Ancarano*, was to find its new seat in the vicinity.<sup>13</sup>

[6] Even though de Refrigeriis's house would be extended during the late 16<sup>th</sup> and early 17<sup>th</sup> century and eventually reconstructed between 1690 and 1702, the preserved purchase contract provides certain information about its original structure and appearance as well as its immediate surroundings: It was built of solid material and covered with roof tiles, and had paved floors as well as vaults. It had a balcony (which probably meant that it was a multi-storey building) and a courtyard and garden with its own well and drain which led to a channel at the end of the plot. It faced via Centotrecento, while its grounds stretched to the mentioned channel on the opposite side.<sup>14</sup>

<sup>12</sup> NAZ, *Acta Collegii Bononiensi* [hereinafter abbreviated to ACB], I, 4, *Emptio domus DD. Scolarium Vngaror[um] a D. Laurentio Refrigeris* (1556); *Chronologia*, 11 [5]; Dočkal, *Collegium*, pars I, 32–33.

<sup>13</sup> Brizzi, "Il collegio e la città", xvii.

<sup>14</sup> "Unam domum muratam, cuppatam, tassillatam, et balchionatam cum horto ut cortile annexo, et cum puteo jurisdictione eundi ad clavicam sive fossatum a latere posteriori eiusdem et aliis suis superextantibus posita Bonon[iae] in dicta capella S. Marie Magdalene confinata iuxta viam publicam nu[n]cupatam le Centotrecento a parte anteriori iuxta dictam clavicam sive fossatum a parte posteriori, iuxta Marium

[7] It seems that from the very beginning the newly bought house was considered too modest and it was expected to be enlarged. A letter, which the college's first rector Leporin (1556-1558) sent to the Zagreb cathedral chapter, not only brings forward suggestions about the future of the newly established institution, but produces also arguments for the extension of the purchased house or, rather, for an additional purchase of the neighbouring houses.<sup>15</sup> In 1558, the subsequent rector, Ivan Ksanto de Prato (Ioannes Xantus de Prato), had the building expanded for the accomodation of a larger number of students, adding three rooms upstairs on the garden side.<sup>16</sup>

[8] In 1569 the chronicle notes the beginning of even more extensive building work: "Coep̄ta est fabrica domus Collegii".<sup>17</sup> The term "fabrica" could imply a completely new building, but further documents which would throw additional light onto this endeavour are missing in the college's archive, and it is not possible to conclude with any certainty the scope of this construction work.<sup>18</sup> In any case, further interventions in the building are noted in 1570 and 1571, when a new kitchen, a stable and two more rooms were built.<sup>19</sup>

[9] At the end of the 16<sup>th</sup> and beginning of the 17<sup>th</sup> century several rectors of the college tried to enlarge the plot in via Centotrecento. In 1597 Petar Domitrović (Petrus Domittrovych) purchased – for only 400 *libri* – a portion of a neighbouring house belonging to the spouses Giulio Cesare and Giulia de Scarpallis (Scarfaglia), and located next to the Church of the Resurrection that once stood north of the college building.<sup>20</sup> The contract however permitted De Scarpallis to

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Campaninum a latere de subtus iux[ta] Sebastianum de Spontonibus pro parte, et d. Antonium de Paltronis etiam pro corta parte a latere superiori et alios suos confines plures aut minores." NAZ, ACB, I, 4, *Emptio domus DD. Scolarium Vngaror[um] a D. Laurentio Refrigeris* (1556), fol. 51r.

<sup>15</sup> NAZ, ACB, I, 12, *Memoriale*. See also: Dočkal, *Collegium*, pars I, 39.

<sup>16</sup> "Eodem anno [1588] mense Augusti tres camerae in Collegio in parte superiori erectae sunt novae versus hortum." *Chronologia*, 13 [8]. See also: Dočkal, *Collegium*, pars I, 74.

<sup>17</sup> "1565. Die 11 Iulii. Coep̄ta est fabrica domus Collegii per M. Nicolaum rectorem in bonumque ordinem redacta, in dicta fabrica quae expensae factae sunt patet in altero registro." *Chronologia*, 20 [20].

<sup>18</sup> Dočkal, *Collegium*, pars I, 91.

<sup>19</sup> "Eodem anno [1570]. Culina, stabulum et duae habitationis depictae cum curia extractae sunt, quantum ad haec expositum sit ex regesto require." *Chronologia*, 21 [23]. See also: Dočkal, *Collegium*, pars I, 96.

<sup>20</sup> "[...] parte unius domus d.d. DD. Iulii Caesaris, et Julie coniugu[m] posita in parte posteriori d[ictae] domus a terreno, usq[ue] ad cellu[m] incipiendo a curia et eundo usq[ue] ad muru[m] in fine hortis d[ictae] domus in qua parte adsunt [...] mansiones [...] p[rim]o cella vinarea, ite[m] unu[m] caminu[m] cu[m] una camera et coquina a terreno, ite[m], et super d.d. camino, et aliis mansionibus sup[ra]sc[ri]ptis adsunt unu[m] caminu[m], et una alia camera, et una coquina, et super istis adest granariu[m] in presentia retentu[m] ad usu[m] apotece vulg[ar]ite[r] nuncupata da tellari que domus fuit et est posita in via vocata de Centotrecente [*sic*] iuxta bona S[anc]ti Petronii versus



buy up this share of the house within the next three years. It seems that the De Scarpallis family exercised this right – after staying in the house as tenants – only in the early 1660s, when a certain G. Scarfaglia payed 400 lire "in refrancationem domum".<sup>21</sup> In 1614 rector Andrija Tudović (Andreas Tudovitus) reports that, in the meantime, one more house was bought, located between the college building and the De Scarpallis house.<sup>22</sup> As in the former case, there are no additional sources regarding its further destiny.

## Embellishments in the Seventeenth Century

[10] From the beginning of the 17<sup>th</sup> century the college chronicle notes the increasingly frequent remodelling both inside and on the façades of the college edifice. Rector Benedikt Vinković (Benedictus Vinkovych), who later became bishop of Pécs and then Zagreb, invested his own funds during his term (1606–1607) in order to restore the college's refectory, obliging alumnus Laurentius Ferenczffy to decorate it with wall paintings. In addition to this, Vinković ordered the refurbishment of a room, that is said to be situated above a heated room (*hypocaustum*) which belonged to the rector.<sup>23</sup>

[11] In 1607 Vinković's successor, rector Pavao Jagušić (Paulus Jagustych), noted his own merits in the improvement of the college building: He ordered a ruined wall to be rebuilt and the courtyard to be paved with new bricks. Likewise, both façades of the college building were painted and decorated with coats of arms and inscriptions. The well was decorated with a suitable biblical scene, *The Meeting of Christ and the Samaritan Woman*, accompanied by a Latin inscription: "Dum rotat astra polus, feriunt dum littoral venti, / Paulo Jagustich currite fontis

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Collegiu[m] d.d. DD. Ungaror[um], et a latere versus eccl[es]ia[m] Resurrectionis, alia domu[m] d. D. Iulio Caesaris et in parte ante a via[m] le Centotrecente, et a parte posteriori in confinibus horti prae[scrip]ti clavica[m] [...]" NAZ, ACB, I, 49, *Instit[utu]m Mag[nifi]ci D. Iulii Caesaris de Scarpallis pro lib[ris] bononien[sis] 400*, fol. 314r. See also: Dočkal, *Collegium*, pars I, 149.

<sup>21</sup> This payment was recorded during the office of the recotor Ljudevit Vukoslavić (1660–1662). Dočkal, *Collegium*, pars I, 292. According to the earlier books of accounts a certain Girolamo Scarfaglia was annually paying 24 lire for a lease.

<sup>22</sup> NAZ, ACB, I, 98. See also: Dočkal, *Collegium*, pars I, 200.

<sup>23</sup> Vinković's successor, rector Pavao Jagušić (Paulus Jagustych) notes: "Licet antea Dnus Vynkovych huic libro nihil inserere voluerit, laudabiliter tamen se in officio rectoratus gessit. Nam proprio labore et expensis non modo refectorium, tot annorum obnubilatum illustraverit, sed etiam picturis quae modo ibi nunc quoque conspiceret licet, per Dnum Laurentium Ferenczffy Collegii huius scholarem exornare curavit. Cubicullum deinde, quod supra rectoris est hypocaustum, sat eleganter exornavit, suique perpetuum in hoc Collegio memoriam reliquit. Praefuit antem Collegio in mense Augusto anni 1606. usque ad mensem Mai sequentis 1607. habitusque est honorificentissime in numero sodalium huius Ungarici ac Illyrici Collegii. Cui per resignationem sponte coram Ven. Capitulo Zagrabiensi propositam successi ego Paulus Jagustych, vix Canonicis Cathedralis Ecclesiae Zagrabiensis minimus." *Chronologia*, 54 [71]. See also: Dočkal, *Collegium*, pars I, 176.

aquae" (As long as the pole turns the stars, as long as winds strike the shore, may water run from Paul Jagušić's fountain). Along with this, Jagušić also ordered a bathroom which all members of the college could use and which was located beneath the rector's heated room mentioned before. A new door for the granary and a new portal for the college were made, plus the twelve doors of the college rooms were renovated. Upon this occasion, the door panels of the latter were decorated with paintings. The deft rector also ordered one of the rooms to be arranged for the college's future guests. He concludes his account with a statement about how everything was done for the Glory of God and in honour of the Blessed Virgin Mary, the Patroness of Hungary (*Patrona Hungariae*).<sup>24</sup> Additional information about the decorations of the façades is provided by the college's accounts of the time: Along with other payments for labour and materials, a payment of 7,10 lire for the coats of arms of Emperor Rudolph, the Zagreb bishop Šimun Bratulić and Croatian *ban* (viceroy) Toma Erdödy is also noted in the college accounts. In addition, 6 lire were paid for the coats of arms of the rectors Gašpar Vrbanović, Vinko Mišljenović, Benedikt Vinković and Pavao Jagušić, painted on the wall of the college.<sup>25</sup> Jagušić is also credited for the reconstruction of the street façade of the college which in 1610 was decorated with a wall painting of the Blessed Virgin Mary Patroness of Hungary between the holy Hungarian kings Stephen and Ladislaus. The composition was accompanied by the following distich: "Patrona Ungariae patriae succere labenti / Atque Jagustitii dirige vota tui."<sup>26</sup> An unnamed painter received a payment of 12 lire for this.<sup>27</sup>

[12] In 1610, enterprising rector Jagušić also composed a comprehensive inventory of the possessions of the college which, amongst other things, provides us with an interesting insight into the specific functions of the individual rooms in

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<sup>24</sup> "Capitulum zagrabiensis consensu, Collegium hoc renovandum curavi, in qua renovatione murus Collegii colapsus restitutus, area strata novis lateribus, utreque Collegii paries depictus armisque ornatus et sententiis extitit. Ad puteum denique Collegii historia Christi Domini cum Samaritana expressa est tali cum disticho [...] Quod si temporis vetustate, aut aliqua iniuria in oblivionem abiisset, tu candide rector, studeas boni viri conservare memoriam. Domum item lotioni communi aptam et commodam sub rectoris hypocausto aptari curavi, scalas eiusdem de novo fodiens construensque, ac porta demum ex area praecludens. Ianuam quoque novam ad granarium veteri vero cellarium a domo lotionis distinxi et duodecim ianuas cubiculorum huius Collegii, renovari picturis feci cum constitutione cubiculi peregrinorum. Qod ad Dei Optimi Maximi gloriam Beatissimaeque eius Genetricis Patronae Ungariae honorem semper cedat." *Chronologia*, 65 [87]. See also: Dočkal, *Collegium*, pars I, 181.

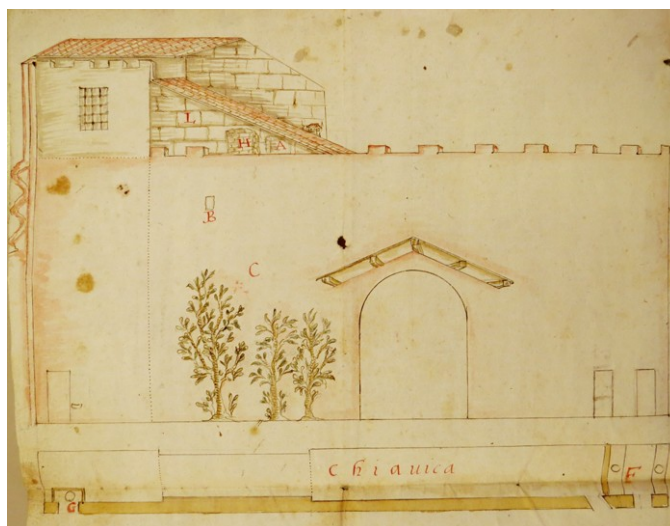
<sup>25</sup> NAZ, ACB, I, 72, *Rationes Bononienses Pauli Jagustich*, fol. 489r (Iulius, 1607). See also: Dočkal, *Collegium*, pars I, 187.

<sup>26</sup> *Chronologia*, 76 [104]. See also: Dočkal, *Collegium*, pars I, 186.

<sup>27</sup> "Pictori pro imagi[ni]bus P[at]ronae Ungariae, SS. Steph[an]i & Ladislai Regu[m] Ungariae [L] 12; Eidem pro porta Collegii & armis Ungariae in eadem expressis [L] 1 [B] 20." NAZ, ACB, I, 72, *Rationes Bononienses Pauli Jagustich*, 516 (Martius, 1610).



the newly refurbished building.<sup>28</sup> The rooms are listed in the inventory starting with the main hall dedicated to St Nicholas ("palatium divo Nicolao sacram"), an upper corridor, a room dedicated to St Emeric and a large granary ("granarium maius"). The following rooms are named after Illyrian (Croatian) and Hungarian saints (St Ladislaus, St Jerome, St Quirinus and St Martin). The room intended for the cook was dedicated to St Elizabeth of Hungary, and the one for guests ("cubiculum peregrinorum") to St Roch. The already mentioned rector's heated room ("hypocaustum d[omi]ni rectori") was dedicated to St Stephen the king, whilst the most prestigious dedication to the Blessed Virgin Mary Patroness of Hungary was intended for the recently painted refectory. Then came the kitchen with a fireplace ("caminus"), a room for storing clothes ("guarderoba"), a basement, a bathroom ("domus lotionis") and lastly a library. From the inventory we also learn that the garden was completely surrounded by a pergola and that one portion of the pergola's back wall was painted (on rainy days this wall painting was protected by four wooden boards).



3 Anno 1681. die 18. Novembris. Visitatio loci facta per deputatum ab archiepiscopo in causa cum d[omi]nis Dal Oglio. 26. ejusdem. Bina exemplaria delineationis aedificiorum Collegij et vicinorum facta per servitum in eadem causa, detail. Archivio di Stato di Bologna, Senato, Demaniale, Busta 22 / 2039, AE 12 (photograph: author, 2018)

[13] The only visual testimony known to date of the appearance of the Illyrian-Hungarian College before its thorough reconstruction at the end of the 17<sup>th</sup> century is connected to the former garden. It is a drawing of the rear wall of the garden that was made in 1681 to accompany documents in a dispute that the college was having with the Dell'Oglio family; the dispute was prompted by certain extensions that the members of this family were carrying out alongside the drainage channel on the boundary of the two properties.<sup>29</sup> Along with the

<sup>28</sup> NAZ, ACB, I, 90, *Inventarium Collegii Vngarici Bononien[si] per Pauli Jagustich*. See also: Dočkal, *Collegium*, pars I, 189.

<sup>29</sup> Archivio di Stato di Bologna (ASB), Senato, Demaniale, Busta 22 / 2039, AE 12. *Anno 1681. die 18. Novembris. Visitatio loci facta per deputatum ab archiepiscopo in causa*

ground plan of the mentioned channel and the rear wall of the college (with passages on the far sides leading from the garden to lavatories above the channel) also the elevation of the rear wall of the garden is shown. In its centre a large arched surface protected by a gabled roof is delineated, which can be linked to the wall painting in the college's garden that is mentioned in the inventory of 1610 (Fig. 3).

## The New Building by Giovanni Battista Torri

[14] It seems that with Jagušćić's interventions the college building was brought to a state that was considered satisfying throughout almost the whole 17<sup>th</sup> century. It was probably the new and favourable political, cultural and economic climate following from the military successes of the Christian army in the Great Turkish War (1683-1699) and the considerable territorial increment of the Zagreb bishopric that motivated the final and certainly the most significant enlargement and rebuilding of the Illyrian-Hungarian College that began in 1690. Preparing for this venture, the college considerably increased its possessions in via Centotrecento: As early as 1686 a small house was bought for 520 *scudi* from the Confraternity of the Holy Sacrament. According to the contract, the building was almost in ruins and its plot stretched from the street to the drainage channel on the opposite side. To the south it adjoined the college and to the north the house belonging to the De Scarpallis family.<sup>30</sup> In 1689, a purchase contract with sisters Elena, Vespasiana and Alfonsa Scarfaglia was concluded regarding a rear section of the house that stood between the college plot (to the south) and the one belonging to the Confraternity of the Resurrection (to the north and towards the street). This was bought for 2,550 lire.<sup>31</sup> Thus, before 1690, the College possessed

*cum d[omi]nis Dal Oglio. 26. ejusdem. Bina exemplaria delineationis aedificiorum Collegij et vicinorum facta per servitum in eadem causa.*

<sup>30</sup> "[...] et pro utilitate d[ic]ti Collegij, proq[ue] illud liberando a prospectu[m] extraneorum, et pro meliorando predicti Collegij, et aedificij in septentrionali luminis acquisit[i]one ad quam partem septentrionis prope d[ic]ta[m] Collegium in[cl]ita domus in longum extenditur, ac etiam ad eff[ec]tum partem d[ic]tae domus destruendi, et partem d[ic]to Coll[eg]io adiungendi, prout eis libuerit, stipulantibus, et acquirentibus unam domum muratam, cuppatam, taxellatam, et balchionatam, sed ruinam minantem, cum horticello, et alia domuncula, ultra dictum horticellum comprehensis in presenti venditione, et positam Bononie sub Parochia Sanctae Mariae Magdalenae pre[sen]te, in via nuncupata Centotrecento, et confinat[a] a parte anteriori iuxta dictam viam a latere sinistro in ingres[s]um d[ic]tae domus, iuxta dictum Coll[egiu]m ab alio latere, nempe dextero domum d[omi]norum de Scarfalis, et a parte posteriori cloacam [...]"; ASB, Demaniale, busta 22/2039, AE 13. Anno 1686. Die 4 Januarij. Collegium (praecedente facultate Vicarij Capitulatis) emit a Sodalitate SS. Sacramenti erecta in Parochiali S. Mariae Magdalenae domum quondam Collegio contiguam praetio scutorum 520: quod a dicta Sodalitate stative imenditur in emendis duabus alijs domibus quae Collegio hypothecantur. Notario Antonio Bartolotti.

<sup>31</sup> "[...] unam domum muratam, cuppatam, taxellatam, et balchionatam, cum curia, horto, et omnibus alijs suis superecstantijs, iurisdictionibus, adherentijs, et pertinentijs, posit[a] in Bon[onia] in contrata nuncupata le Centotrecento sub Parochia S. Mariae Magdalenae

at least three plots with houses on the west side of via Centotrecento. The fourth house – belonging to the aforementioned Confraternity of the Resurrection and situated along the street, south to the Church of the Resurrection – was purchased (for 2,500 lire) during the first year of the building campaign, in 1691.<sup>32</sup> With this purchase, the College became a neighbour to the church that – from 1570 to 1792 – stood on the site of the present house in via Centotrecento 6.<sup>33</sup>

[15] On March 2nd 1690, rector Mihael Šimunić (Michael Simunich) laid the foundation stone of the new college building on its former site,<sup>34</sup> and soon after, on March 30<sup>th</sup>, he signed a contract with the Bolognese architect Giovanni Battista Torri stipulating the terms of its reconstruction and enlargement.<sup>35</sup> The

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stratae S. Donati confinamq[ue] iuxta a his parte anteriori bona Archiconfra[ternita]tis S[anctis]s[ima]e Resurrect[ionis] a parte posteriori, ultra d[ictu]m [h]ortum, bona R. D. Silvijs de Renzinijs mediante chiavica, a latere dextero bona d[icta]e Archiconfra[ternita]tis, et a lat[er]e sinistro bona d[ic]ti Collegij [...];" ASB, Demaniale, busta 22/2039: AE 14. Anno 1689. Die 21 Januarij. Emit Collegium cum tribus sororibus de Scarfaglia, nominum Helena, et Vespasiana conjugatis, et Alfonsa moniali in S[anct]o Ludovico de Mirandola, domum quandam Collegio contiguam, praetio libr[arum] 2550. Duas priores hujus praetij partes solvit statim Collegium sororibus conjugatis, in ea solutione compregensis libris 515.14.10. quas d[omi]ni de Sancto petro (cum a Collegio retroemerent bona quaedam) deposuerant apud camporem, donec a Collegio investirentur in re aliqua stabili. Reliquam 3am partem ad monialem spectantiam promittit Collegium deponere in Monte Pietatis. [...] Notario Antonio Bartolotti. See also: *Chronologia*, 184 [259]; Dočkal, *Collegium*, pars I, 395.

<sup>32</sup> "Unam ipsius confraternitatis domum muratam, cuppatam, taxellatam, et balchonatam, sed in malo, et quasi minoso statu[m] existen[tem], et in multis illius partibus reparatione indigentem, ac positam Bononiae sub Capella S. Mariae Magdalenaee, et in via vocata Cento Trecento confinamq[ue] a parte anteriori iuxta d[ict]am viam, a latere dextero in ingressu[m] d[ict]a domus ecclesiam d[icta]e confrat[ernita]tis, et ab alijs duobus lateribus bona d[ic]ti Collegij, et [...], et nempe domum fatius in dd. actis, et sententia[m] descripta, cum curia[m] et alijs suis superextantijs, adherentijs, pertinentijs, iuribus, et iurisdictionibus [...];" ASB, Demaniale, busta 22/2039: AE 18. Anno 1691. Die 1 Martij. Collegium (praecedente facultate archiepiscopi) emit a Confraternitate SS. Resurrectionis domum quandam sitam inter Collegium, et sacellum dictae Confraternitatis, praetio librarum 2500: quod statim investitur in emptione alterius domus ab Anna de Diamantinis, in quam onera omina priori domui imposita transferentur. Item in emptione unius apartamenti. Notario Adamo Bartolotti.

<sup>33</sup> For the Church of the Resurrection see: Marcello Fini, *Bologna sacra*, Bologna 2007, 188.

<sup>34</sup> *Chronologia*, 192 [269]; Dočkal, *Collegium*, pars I, 404.

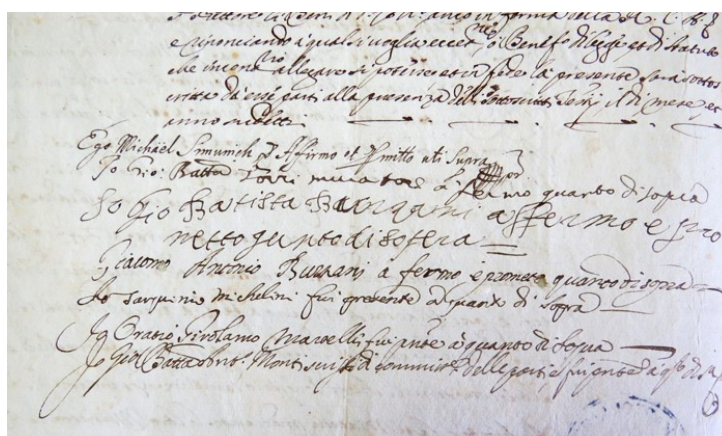
<sup>35</sup> "In nome di Dio. Adi 30 Marzo 1690 In Bolog[na]. / Con la presente scrittura, quale vogliono le parti inc[li]te habbi vigore di publico, et giurato instrumento, si dichiara, qualmente havendo gli Ill[ustrissim]i et R[everendissim]i Capitolo e Canonici di Zagabria padroni del Coll[egi]o Illirico, et Ungarico, gia tempo fà fondato nella città di Bolog[na] nella via detta delle Centotrecento oppresso le sue note confine determinate di ampliare hora d[ett]o Coll[egi]o mediante la fabrica da farsi sopra alcune case contigue a questo effetto per essi compratte, et havendo trattato e concluso mediante il R[everendissim]o

agreement mentions the canons of the Zagreb cathedral chapter as the patrons of the college which was represented by the then rector Mihael Šimunić. It highlights how they decided to expand the college with the reconstruction of the adjoining houses, purchased precisely for that purpose. Besides the architect Giovanni Battista Torri, who had already planned the reconstruction project (*disegno*), the *capi maestri* are named, father and son Giovanni Battista and Giacomo (Antonio) Burzani. Furthermore, the contract states the prices of the individual works (the digging of foundations, the building of walls, the placing of coverings, the construction of foundation arches and vaults, wooden inserts and

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Sig[no]re Michel Simoniz moderno rett[or]e di d[ett]o Collegio, con gli inc[li]ti architetto, e capi maestri di fare d[ett]a fabrica alli precii abbasso descritti. Quindi è, che il d[ett]o R[everendissimo] Sig[no]re rett[or]e anco a nome di dd. R[everendissimi] Capitolo, e Canonici da una parte, e li M[astr]i Gio[vanni] Batt[ist]a Torri architetto, Gio[vanni] Batt[ist]a Burzani, e Giacomo suo fig[li]o capi maestri dall' altra parte, spontaneam[en]te concordano di fare la fabrica, conforme al disegno già fatto da d[ett]o Torri, et si obligano detti architetto, e capi maestri di farla diligam[en]te, et ad arbitro d'huomo da bene alli precii qui descritti, cioè di fatture - Il muro di S 9 fornito a L 8 la pertica. Il muro di S 4 fornito a L 4 - 15 la pertica. Il muro di S 2 fornito a L 2 - 10 la pertica. Il fondamento a piedi cubo fatto a mano a sol: 3 il piede. Il coperto fornito di diverse armature a L 5 - 20 la pertica. Gli archi fondamentali a sol: 14 il piede cubo. Le volte si S 4 da l'armatura L 22 la pertica. Li tasselli di legno, con sue celade sotto a L 4 la pertica. Salegata, salesata, e fornita a L 4 - 10 la pertica. Et occorendo fare altre sorti di lavorieri, dd. architetti, e capi maestri si obligano di farli a precii moderati, et honesti, et il simile fare delli disfacimenti di muraglie vechie, et altre cose simili, che si dovessero demolite. Et inoltre li sudetti architetto, a capi maestri, mediante li loro muratori, et operarij doveranno haver cura della matterie scaricaranno le pietre, e legnami, conportarli alli luoghi destinati misuravano la calcina senza altro pagamento et haveranno continua assistenza alla fabrica almeno di due di loro e saranno obligati a fare disfare gratis li ponti, e trasportare li predetti in modo si possino caricare per condurli via, e tutti li quali prezzi detto rev[erendissimo] sig[no]re rettore anco in nome sudetto, si obliga andar pagando, secondo, che si andatanno facendo li lavorieri et di somministrare tutte le materie, che per detta fabrica occoreranno. Et di più dare alli medemi capi maestri e muratori il vino di qualità ordinaria, et a prezzo onesto et cioè per L dieci di quat[...]ni per ogni cento di quat[...]ni della loro fatture della d[ett]a fabrica, et cosi seguitare sin al fine della med[esim]a fabrica, obligando perciò ciasched[un]o parte rispetto a dd architetto, e capi maestri sestessi loro eredi e beni e rispetto al detto s[igno]re rettore li beni di d[etto] Coll[egi]o, anco in forma della R. C. A. e rinonciando a qual si voglia eccet[io]ne, o benefo di legge, et di statuto che incont[ra]rio allegare si potesse, et in fede la presente sarà sottoscritta da esse parti alla presenza delli sottoscritti testij, il di, mese, et anno sudetti. / Ego Michael Simunich affermo et permitto uti sopra m[ano] pr[opria] / Io Gio[vanni] Batt[ist]a Torri muratore afermo quanto di sopra / Io Gio[vanni] Bat[t]ista Burzani affermo e prometto qanto [sic] di sopra / Giacomo Antonio Burzani afermo e prometo quanto di sopra / Io Tarquinio Michelini fui presente a quanto di sopra / Io Oratio Girolamo Martelli fui p[rese]nte a quanto di sopra / Io Gio[vanni] Batt[ist]a Antonio Monti scritto di [...] delle parti, e fui p[rese]nte a q[uan]to di sop[ra].” NAZ, ACB, III, 277, fol. 369r-369v, *Contractus per Collegium cum architectis initus pro refectione et ampliacione Collegii*. See also: Dočkal, *Collegium*, pars I, 214.

paving) marked in lire by *pertica*,<sup>36</sup> i.e. by *solidi* per cubic foot. The builders would also knock down the old walls and anything else that "must be destroyed", and at least two of them would constantly help at the construction site. They would be in charge of buying the materials (stone, wood and lime), and once the construction was finished they had to remove the scaffolding free of charge. The rector was obliged to provide the builders with wine of standard quality<sup>37</sup> and to respect the fair prices until the end of the works. Along with Šimunić and Torri (who himself signed as a *muratore*), the agreement was signed by Giovanni Battista and Giacomo Antonio Burzani, and it was witnessed by Tarquinio Michelini and Orazio Girolamo Martelli plus Giovanni Battista Antonio Monti, who wrote the contract down (Fig. 4).



4 *Contractus per Collegium cum architectis initus pro refectione et ampliatione Collegii, 1690*, detail. Archives of the Archdiocese of Zagreb, Acta Collegii Bononiensis (photograph: author, 2017)

[16] Upon the completion of the bulk of the work, in 1700, two extensive expense sheets were compiled.<sup>38</sup> The first is not precisely dated and generally omits the final measures as well as amounts of the prices, whilst in the other, composed on

<sup>36</sup> *Pertica* (*perticha*), originally a rod or a staff, is a historical unit of length. The Bolognese *pertica* comprised 10 feet. Cf. Giovanni Battista Bruno Spinelli, *Economia nelle fabbriche, e regola di tutti li materiali per costruire ogni fabrica urbana, e rurale, per saperne di ciò distintamente la spesa*, 2nd ed., Bologna 1708 [1698], 8.

<sup>37</sup> Also Spinelli's practical handbook on construction projects issued in Bologna in 1698 and again in 1708 dedicates a whole chapter to the quality of wine intended for the workers. Spinelli, *Economia nelle fabbriche, e regola di tutti li materiali per costruire ogni fabrica urbana, e rurale, per saperne di ciò distintamente la spesa*, 55-57.

<sup>38</sup> NAZ, ACB, III, 277, fol. 399r-406r, 1700. *Lista di fatture nel disfare e fare il nuovo collegio dell' ill[ustrissi]mi sig[no]ri canonici di Zagabria posto in Bologna nella strada nom[in]atta Cento Trecento quale si diede principio l'anno 1690 ali primo marzo*; NAZ, ACB, IV, 45, fol. 243r-248v, Adi 22. novembre 1700 in Bologna. *Lista delle Misure e prezzi rincontrate nella fabrica del nuovo collegio delli ill[ustrissi]mi sig[no]ri canonici di Zagabria, posto in Bologna sott' alla Parochia di San Martin[o] Maggiore [!] con sue note confine nella contrada detta Cento Trecento qual fabrica de li diede principio il primo marzo 1690.*

November 22<sup>nd</sup>, all the measures and sums are noted, with the final sum adding up to 12,850 lire and 5 solidi. Appended to the expense sheet is a short report by the Bolognese architect Giovanni Antonio Conti dated 4<sup>th</sup> December 1700, who, as a publicly appointed expert (*perito publico*), confirms the final total.<sup>39</sup> Thereafter an additional, limited construction activity took place, that lasted, as it seems, from 4<sup>th</sup> December 1700 until 21<sup>st</sup> January 1702. It is documented by a separate expense sheet (with a final sum of 601 lire and 11 solidi) composed on 13<sup>th</sup> January 1702,<sup>40</sup> and it is again certified by Giovanni Antonio Conti as the publicly appointed expert on 21<sup>st</sup> January 1702.<sup>41</sup> Finally, in the college's archives there is the statement of one more Bolognese expert, Giovanni Battista Piacentini, composed on 21<sup>st</sup> October 1702.<sup>42</sup> This statement confirms the expenses for the latest works on the college, begun on 8<sup>th</sup> April 1702 and mainly

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<sup>39</sup> "Adi 4. Dicembre 1700. Sabato. Io sotto scritto perito essendo stato ricercato per verità dalli Ill[ustrissi]mi sig[nori] del Colleggio nuovo delli Ill[ustrissi]mi sig[no]ri canonici di Zagabria posto nella contrada d[ett]a si Cento Trecento apresso le sue notte confine per vedere visitare rincontrare le misure della fabricha nuova di d[ett]o Colleggio et havendo spogliato una vacchetta si sono nottato le misure della d[ett]a fabricha cioè in parte, come ancora rincontrato la lista sud[ett]a con apreziato d[ett]e partite nelli concordii di due scritture, una sotto li 30. Marzo 1690. e l'altra sotto li 10. Giugno 1692. E diverse partite di fatture fatte che non sono in dette scritture q[ual]le sono state concordate dalli Ill[ustrissi]mi Sig[no]ri rettore [*sic!*] di d[ett]o Colleggio e di più ancora altre partite ch' non [consta], concordato di sorte alcuna dalle q[ual]le d'ordine del Ill[ustrissi]mo Sig[no]re rettore presente havendole apreziato come per prezzi tassati e giusti ritorno essere d[ett]a lista nel prezzo d valore di lire dodici milla e otto cento, cinquanta e soldi cinque tanto dico, e riferisco sia tale il suo valore con le ragioni accettate di sopra e per consienza in fede dico L 12850-5. Io Gio: Ant: Conti perito publico di Bologna aff[er]mo quanto e descritto nella presente in fede f. -" NAZ, ACB, IV, 45, fol. 248r-248v.

<sup>40</sup> NAZ, ACB, IV, 45, fol. 249r-252v, *Lista delle fatt[ur]e fatte nella fabricha del nuovo collegio delli ill[ustrissi]mi sig[no]ri caonici di Zagabria posto in Bologna soto alla Parochia di S[an]ta Maria Madalena presso le sue note confine, nella contrada detta Centotrecento.*

<sup>41</sup> "Al Nome di Dio a 21. genaro 1702. sabato. Io infrascritto publico perito di Bologna essendo stato ricercato per verita dalli ill[ustrissi]mo sig[no]re rettore del Collegio fatto di nuova delli ill[ustrissi]mi sig[no]ri canonici di Zagabria, posto nella contrada d[ett]a Centotrecento, apresso le sue confine, sotto alla Parochia di S[an]ta Maria Madalena, per vedere, visitare, riconsce le fatt[ur]e fatte nella pred[ett]a fabricha nuova dale ultime liste quale sono sotto li 4. dicembre 1700. sabato sino al pre[ditto] giorno 21. genaro 1702. sabato dove portatomi in ditto Collegio e riconosciute tutte le pre[dette] fatture, misurate e descritte come nella pre[detta] lista si vede a partita per partita, con fattone li suoi prezzi, e formato la detta lista, parte delle mede[si]me fatt[ur]e con li prezzi fatti dale scritture gia fatte, cioè una sotto li 30. marzo 1690. e l'altra sotto li 10. giugno 1692., et parte delle dette fatt[ur]e che non sono concordate ne descritte indette scripture quale d'ordine dell' ill[ustrissi]mo sig[no]re rettore pre[detto] havendole apreziato come per prezzi giusti e tassati, et ritorno essere la detta lista del pre[detto] anno di valore di lire seicento, una e soldi undici moneta di Bologna tanto dico e riferisco sia tale il suo valore come per consienza in fede dico L 601-11. Io Gio[vanni] Ant[onio] Conti perito publico di Bologna aff[er]mo quanto è descritto nela pre[detta] come per verità." NAZ, ACB, IV, 45, fol. 253r.

concerning the execution of the garden design. The small extent of these works is also confirmed by the final cost of just 42 lire. However, it is important to point out that the statement expressly names Giacomo Antonio Burzani (*Borzani*), son of *campomaestro* Giovanni Battista, as the leading person of these works; in 1690, Giacomo Antonio had also co-signed the agreement relating to the reconstruction of the college's building.

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<sup>42</sup> "Adi 21. ottob[re] 1702. in Bologna. Io infrascritto perito publico di Bologna essendo stato ricercato dall' ill[ustrissim]o sig[no]re rettore Giorgio Patatich [Patachich] del Collegio Ungaro di Bologna can[on]ico e vicario ad effetto di visitare e [...] le fatture di muratore fatto nel suo Collegio da m[ist]ro Giacomo Ant[oni]o Borzani principiando il di 8. aprile 1702. per tutto il di sud[ett]o onde a tal effetto mi portai a detto Collegio e visitai le sud[ett]e fatture le qualli ho ritrovato della forma sequenta per prima mi fù mostrato nel giardino due cassette fatte di pietra per li fiori di longhezza P 22 l'una largh[ezza] P 2 fatte di pietra in cortello, in piedi a livello et aq[ui]state e tra le dette vi è fatto un viale longho piedi 23 largo P 4 salegato di sassi in sabbia con sua lattata sopra di calcina e datto il piano per far detta è fatto altra salegata in detto giardino nella conformita di sopra che in tutta sono P 339 e dalla porta laterale del Collegio sino alla corte si è desfatto [*sic*] duoi viali di saleg[a]to di sassi e refatto la detta salegata di pietra in cortello in calcina salesata e polita in longhezza in tutta P 64 largha P 2 sono P 128 e sgonbrato li materiali vecchi et agiustato ogni cosa e più ho ritrovato haver posito in op[er]a il rastello di ferro nella loggia del Collegio e posto in opera il detto sopra alli polsi con sue loterne di bronzo e fatto li gargami per detto rastello morato ogni cosa perciò essendo statto ricercato non solo a visitare e considerare la qualità delle sudette fatture, ma anche il darne il suo giusto valore e prezzo per la mercede che si deve a detto muratore havendo perciò diligentemente mente considerato ogni cosa destintamente dice in portare le sudette fatture lir[e] quaranta due di [...] moneta di Bologna e tanto dico e referisco secondo la mia cognitione pratica e peritia in fede di ciò sara sotto scritta di mano propria dico L 42-. Io Gio[vanni] Batt[ist]a Piacentini perito publico aff[er]mo q[uan]to di sopra." NAZ, ACB, IV, 45, fol. 253v.





5 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, wall painting commemorating the completion of the new college building, 1701 (photograph: author, 2018)

[17] Regardless of the minor works carried on in 1702, it seems that the new college building was considered perfected already in 1701. This year was in fact recorded in the dedicatory inscription within an illusionistic frescoed frame recently rediscovered on the west wall of the main staircase (Fig. 5). In its present state, the inscription is illegible and partly covered by two marble plaques that were superimposed at a later date, but it has luckily been noted down by the 18<sup>th</sup>-century Bolognese historian Lodovico Montefani Caprara.<sup>43</sup> According to the aforementioned expense sheets as well as an quite elaborate report of rector Juraj Patačić (Georgius Patachich), those final works included the perfection of the main staircase as well as the new arrangement of the "antana", a turret-like structure on top of the main wing, on the axis of the main staircase. This

<sup>43</sup> "D.O.M. / Siste gradum his in gradibus Hospes / Palladis Marcisque Trophea inspice / Et Collegii hujus Decora in illis suspice / Pugter complures Regnorum pro reges et clavos / Bello duces / Sex supra denos id aluit Episcopos / Verum Patriae Arhoneum / Ex qup Reip: Xssianae prodierum Heroes / Fundavit hoc Paulus Zondius Rosonae Ausilles / Et Zagabriae Praepositus A° MDXXXVII. / Gregorius XV. Pont: Max: confirmavit / A° MDCXXII. / Capitulum Zagrabiense auxit, ac nova Fabrica ornavit / Quae in Scala hac finem accepit / Dum regit Undecimus Romae Capitolia Clemens / Imperii faces dum Leopoldus habet / Ungariae Illyriciq: pius dum regna gubernat / Ioseph: Austriae gloria prima Domus / Rectore Collegii Georgio Patacicio Can:° Zagrabiense / Protonot:° Aplico, ac Theologiae Doctore / Perge nunc Hospes, et Cura Ut quivis gradus sit tibi gradus ad Coelum Monumentum hoc / Collegii honoris Rectoris amori posuit / A° MDCCI." Ludovico Montefani Caprara, *Bibliografia bolognese*, in: Bologna, Biblioteca universitaria di Bologna, ms., busta XXII, Collegio Illirico-Ungarico, 2258.

"antana" was opened with four large, arched windows, and its interior was painted owing to funds provided by the former rector Nikola Jurinić (Nicolaus Jurinich) who visited the college in 1700. In addition, three old and small rooms near to the main staircase were merged (by breaking down their walls) into a new, ample guestroom.<sup>44</sup> According to Patačić's description of its furnishing (e.g. portraits of Croatian *ban* Adam Batthyán and Zagreb bishop Stjepan Želiščević), it can be identified with the *foresteria* on the first floor ("foresteria superiori") that was mentioned in subsequent inventories (e.g. the one of 1711).<sup>45</sup>

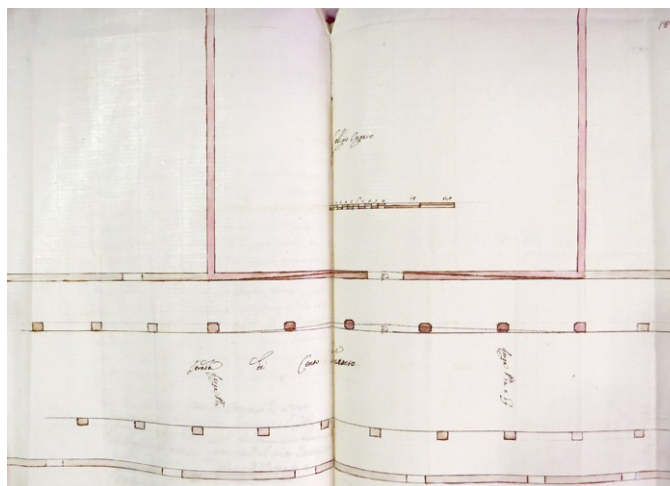
[18] Although in the first part of the 1690 agreement some kind of architectural drawing ("disegno") is mentioned, unfortunately, it has not been preserved in the college's archival material. Nevertheless, as in the case of the appearance of the old college building, a contemporary, although partial, visual trace can be found in Bologna's State Archives:<sup>46</sup> In 1691, in the first year of reconstruction, the college requested the city authorities of Bologna to grant it one foot of the city's land along via Centotrecento so that the new front portico could line up with the neighbouring façades. The request was approved, and on the drawing attached to the document the schematic ground-plan of the front part of the college's building is visible, fully comparable with the present-day portico which rests on six piers. Likewise, a portal in the central axis of the façade is marked, somewhat narrower than today's, however without a smaller gate on the right side, which is obviously the product of later modifications (Fig. 6).

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<sup>44</sup> "Primo itaque scalam maiorem perfici curavi, quae a medietate sursum versus ferramentis carebat, indeque scalam limacis instar ad antanam ducem de novo erexi, dilatatis etiam muris, cum angusta prius et lignea fuisset, antanam ipsam modernavi, foramina quod oblongum erat in ovatam figuram redacto et quattuor mediis fenestris ad pavimentum usque aperto ad illuminandam magis scalam; eandem antam sterni, ferro cingi, picturis ornari feci munificentia, ut supra innui d. visitatoris Nicolai Jurinich, cuius auctoritate iussus etiam sum penes eandem scalam forasteriam facere, quam et diruitis inter tria cubicula muris, quae scularum instar errant, et ad quae per ambitum angustissimum aditus turpis, obscurus et difficilis erat, in eam, quae nunc visitor formam redigi, picturis, sedibus, mensulis, lecto, totoque necessario apparatu nobiliter instruxi, ut decenter iam cuiusvis conditiones hospes Collegii parietibus excipi possit." *Chronologia*, 223 [306]; Dočkal, *Collegium*, pars I, 472.

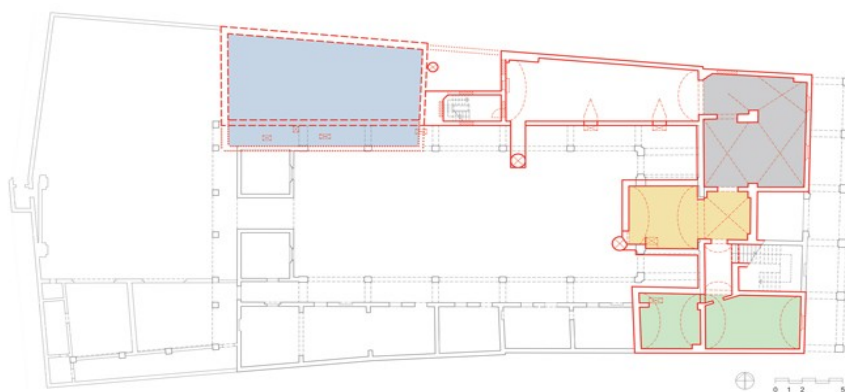
<sup>45</sup> NAZ, ACB, IV, 340 (1711), *Inventarium litteralim instrum[entorum] et supellectil[i] Collegii Illyrico Hungarici Bononiensi*, fol. 373v.

<sup>46</sup> ASB, Senato, Filze, *Memoriale all' Senato di Bologna / Collegio de Ungari* (1691).



6 Archivio di Stato di Bologna, Senato, Filze, *Memoriale all' Senato di Bologna/Collegio de Ungari*, 1691, detail (photograph: author, 2018)

The described alignment was necessary because the new front portico was comprised of at least three former house-fronts (that of the old college and those of the houses that once belonged to the Confraternities of the Holy Sacrament and the Resurrection), and the diversity of the original structures can still be seen in the different vaulting of the ground-floor rooms and the basements (Fig. 7), as well as in the ceiling constructions of the first floor.



7 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, basement (drawing: M. Vojtić, 2018)

Three distinct basement units stretching from the street line to the courtyard are most likely to be identified with three separate houses that once stood on this place. If this was the case, two barrel-vaulted spaces on the far south end once belonged to the original college building. The central barrel-vaulted room – exceeding the present portico front on the courtyard side and reaching the well with its south-west corner – belonged to the house of the Confraternity of the Holy Sacrament (purchased in 1686). Through a smaller groin-vaulted space on the west end, it is connected to the large, two-bay groin-vaulted room that once belonged to the house of the Confraternity of the Resurrection (purchased in

1691). The narrow, oddly vaulted space on its north side leads to the long basement stretching under the north college wing, that was probably built during the 1690-1701 campaign. Finally, the thicker walls of the present refectory and the adjoining room (the former kitchen), slightly shifting from the north perimetral wall-line of the present college, can – arguably – be connected to the former rear portion of the Scarfaglia house (purchased in 1689).

## The Architectural Form of the New Illyrian-Hungarian College

[19] The Zagreb canon and then rector of the college Juraj Patačić was the first to describe the new building of the Illyrian-Hungarian College in the book *Gloria Collegii Ungaro Illyrici Bononiae fundati* in 1699. He states how this magnificent building was raised from its foundations in a square shape and that it provides accommodation for at least thirty students in single rooms. Thereafter he lists "museums" and basement vaults ("musea" and "hypogea"), an elegant chapel, and a library plus a turret which rises above the building and from which there is a view of the whole city.<sup>47</sup> The Bolognese architect Giovanni Andrea Taruffi also briefly recalled the building in his book *Antica fondazione della città di Bologna* (1738), stating how it was designed and constructed by the "former architects Torri".<sup>48</sup> In his posthumously published overview of Bolognese painting, sculpture and architecture, Carlo Cesare Malvasia (1616–1693) states how the seat of the Illyrian-Hungarian College was constructed by father and son Giovanni Battista and Giuseppe Antonio Torri, and was finished, in 1700, by Giuseppe Antonio Conti.<sup>49</sup>

[20] Although the contract indisputably points out only Giovanni Battista Torri as the architect responsible for the project (the name of his son Giuseppe Antonio does not appear neither in the contract nor in the relating documents) the three architects, father and son Torri and G. A. Conti, are equally mentioned in the

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<sup>47</sup> "Magnificam praeterae è fundamentis Fabricam quadratâ formâ erexit, in qua tricenis Alumnis suas singulis mansiones distinxit, praeter angusta in commune extructa Musea, & hypogea; suo quin etiam Sacello eleganti, & Bibliotheca ornavit, ac turrulam toti aedificio prominentem adiecit, ex qua in Urbem totam prospectus pateret [...]." Juraj Patačić, *Gloria Collegii Ungaro Illyrici Bononiae fundati sub Cura Venerabilis Capitulis Almae Cathedralis Ecclesiae Zagradiensis*, Bologna 1699, 17–19.

<sup>48</sup> "[...] a destra si giunge alla Via detta Centotrecento, che al principio di questa vi è il nobile Collegio degli Ungari con bel Portico disegnato, e fabbricato dalli già Torri Architetti [...]" Giovanni Andrea Taruffi, *Antica fondazione della città di Bologna degnitissima madre de' studi*, Bologna 1738, 82.

<sup>49</sup> "[...] l'Almo Real Collegio degli Ungari, architettato da Gio: Battista, e Giuseppe Antonio Torri, poi compito con architettura di Gio: Antonio Conti nel 1700. [...]" Carlo Cesare Malvasia, *Pitture, sculture ed architetture delle chiese, luoghi pubblici, palazzi e case della città di Bologna e i suoi subborghi*, Bologna 1792, 32. Conti's connection to the Illyrian-Hungarian College is already stressed in his short biography by Marcello Oretti (prior to 1787). Marcello Oretti, *Notizie de' professori del disegno cioè pittori, scultori e architetti bolognesi e forestieri*, tomo undecimo, in: Bologna, Biblioteca Comunale dell'Archiginnasio, ms. B 133, 262.

later, quite scant, references to the college building. According to Angelo Raule, the harmonious design of the facades with a portico, great elliptical oculi and a characteristic and prominent cornice argues for a single architectural design.<sup>50</sup>

[21] The street façade of the building is characterised by the five wide arches of the ground floor portico which rest on massive rectangular piers with simple bases and capitals. Its bays have segmental sail vaults. The wide entrance door in the central axis of the façade is flanked by simple, rectangular window openings in the axes of the side bays. Their symmetrical placement is somewhat interrupted only by a smaller door in the last bay to the right, which leads into the area of the (subsequently furnished) chapel. The smooth wall surface above the portico is perforated with five larger, also rectangular window openings in the axes of the arches and with five oval oculi above them. The façade ends with a greatly emphasised, multi-profiled cornice with slight twists over two shallow pilasters which climb along the corners. Low bands of equal width, like simple archivolt, also border the arches of the portico.

[22] The central courtyard, in the shape of an elongated rectangle, is surrounded by four single-storey wings (whose peripheral walls extend trapezoidally towards the rear; Fig. 8, 9). The two longer side wings have porticoes with five segmentally arched arcades on each floor, whilst the porticoes of the main wing display a modified Palladian motif – the wider segmental opening is bordered by two narrower, rectangular ones. The ground floor porticoes were once frescoed with coats-of-arms and inscriptions commemorating college benefactors, rectors and alumni; some of these were recently rediscovered and restored.<sup>51</sup>



8 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, courtyard (view from the east), 1690-1702, architect: Giovanni Battista Torri (photograph: author, 2018)

<sup>50</sup> Angelo Raule, *Architetture Bolognesi*, third, revised and extended edition, Bologna 1976, 93.

<sup>51</sup> Danko Šourek, "Zagrebački grbovnik u Bologni: zidne slike u trijemu Ilirsko-Ugarskoga kolegija" [Zagreb Armorial in Bologna: Wall Paintings in the Portico of the Illyrian-Hungarian College], in: *Likovne umjetnosti, arhitektura i povijesni identiteti. Zbornik Dana Cvita Fiskovića VII.*, eds. Ana Marinković and Ana Munk, Zagreb 2018, 121-134.

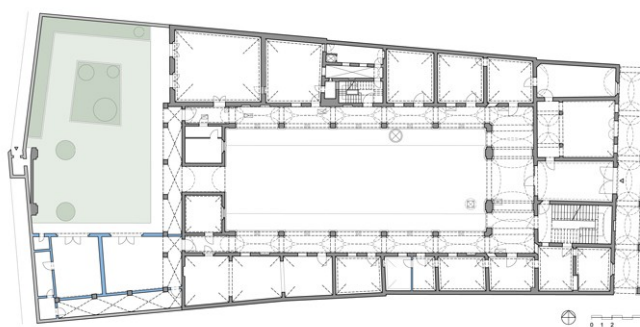




9 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, courtyard (view from the west), 1690-1702, architect: Giovanni Battista Torri (photograph: author, 2018)

The courtyard is connected to the garden by a narrow and high barrel-vaulted corridor in the central axis of the rear wing (Fig. 8). All the wings are connected by a simple, concavely curved cornice into which tight oculi are cut in the axes of the side and rear wings.

[23] The floorplan of the main wing is set out with spacious units arranged around a central hallway on the ground floor. On its left, it is flanked by a staircase which goes up to a loggia on the first floor and two auxiliary rooms, and on its right, there are a chapel and a sacristy. (Another minor staircase is situated in the northern wing.) The first floor of the main wing bears a similar basic structure, with a spacious loggia above the ground-floor courtyard portico. The narrow and elongate side wings consist of a series of separate rooms which are accessed from long, vaulted corridors (Fig. 10).



10 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, ground floor (drawing: M. Vojtić, 2018)

The location of the refectory is identified with certainty in a large, vaulted room with a wall painting by the Bolognese painter Gioacchino Pizzoli (1700) at the end of the right wing. The connected room next to it once accommodated a kitchen. On the floor above the refectory there is a large, vaulted hall with a painted wall clock, from which two, today walled-up windows once opened out towards the garden, while it is always lit by a large, arched window that looks out onto the neighbouring plot on the north side of the college. According to the above-

mentioned inventory from 1716, this room can be identified with the "museo".<sup>52</sup> The original layout of the other rooms remains somewhat questionable. It can be assumed that most of the smaller rooms with separate entrances were originally used as student accommodation, whilst the original chapel, dedicated to St Paul, was arguably located in the third ground-floor room of the left side wing. There, a ceiling painting with the coat of arms of rector Mihael Skrba is preserved to this day; this corresponds to the archival data according to which this rector, in 1752, ordered wall paintings to be carried out in the chapel.<sup>53</sup> Next to the chapel, there was an infirmary, as suggested by the inventory of 1716.<sup>54</sup>

[24] The inventories of the 18<sup>th</sup> century also mention a basement, the rector's rooms, a library, a museum ("museo") and at least three guestrooms: the Roman guestroom ("Foresteria media seu Romana"), the larger upper guestroom ("Foresteria maior superior"; as shown earlier, located on the first floor of the main wing, in the vicinity of the staircase), and the larger lower guestroom ("Foresteria maior inferior").<sup>55</sup> The extensive inventory of the college's movable property composed in the year of its sale, 1782, lists the following areas in order: entrance; loggia; a rector's apartment (consisting of a hall, a corridor which leads to other rooms, the first room, the second room and rooms connected to it); rooms numbered "28, 29, 30, 31, 19"; the refectory; an upstairs rector's apartment (consisting of an entrance area, hall and a study from where two richly furnished rooms could be reached, as well as a bedroom and a small connected room); rooms numbered "11" to "17"; a room opposite the dean's office; a room linked to it; a hall; a hospital; rooms numbered from "5" to "8"; a library; a chapel, a kitchen; a pantry; a "burrateria" and three basements (a basement facing the street, "de tinazzi" and a long basement).<sup>56</sup> The inventory does not use some of the previously applied terms such as "museo", or "foresteria", and it seems that these rooms were here included in the more general description of the rector's apartment. At this point, we can only assume that, in addition to the larger upper guestroom, other representative living spaces (such as the other two *foresterias* and rector's apartments) were also located in the main wing of the building facing the street.

[25] When looking for potential analogies of the architecture of the Illyrian-Hungarian College and other buildings that Giovanni Battista and Giuseppe Antonio Torri designed, it is worth considering the edifices of small, and even

<sup>52</sup> NAZ, Acta Capituli Saeculi XVIII., XVIII., 8 (1716), *Inventarium suppellectili Collegii Illyrico-Ungarici Bononiensis*; according to: Dočkal, *Collegium*, pars II, 528.

<sup>53</sup> *Chronologia*, 297 [410]; Dočkal, *Collegium*, pars II, 629.

<sup>54</sup> NAZ, Acta Capituli Saeculi XVIII., XVIII., 8 (1716), *Inventarium suppellectili Collegii Illyrico-Ungarici Bononiensis*; according to: Dočkal, *Collegium*, pars II, 527.

<sup>55</sup> NAZ, ACB, IV, 345, *Inventarium Literalium instrumentorum, et suppellectilis Collegii Illyrico-Vngarici per R. D. Nicolaum Graczky C. Z.* (1718), fol. 191v–394v.

<sup>56</sup> NAZ, ACB, VI, 690, *Inventario di tutti li mobili, e supeletili ritrovati nel Reggio Cesareo Illirico Collegio Ungarico di gius patronato del Reve[ren]do Capitolo della Cattedrale di Zagabria come pure li mobili in villa [...] 14 Febraro 1782.*



modest religious orders: the façade of the Bolognese Church of Santa Maria della Pietà (dei Mendicanti; via San Vitale 12), which was designed by Giovanni Battista Torri in 1690's, resembles the austere design of the façade in via Centotrecento<sup>57</sup> (Fig. 1 and 11).



11 Bologna, Santa Maria della Pietà, façade, 1690s, architect: Giovanni Battista Torri (photograph: author, 2017)

However, the characteristic feature of the courtyard façades of the college – the concavely curved cornice with tight oculi – finds its comparison on the side wing of the Palazzo Pepoli Nuovo, that is on the more modestly executed façade of the eminent senator's palace that extends down via Clavature and that was finished by Giuseppe Antonio Torri in 1707 (Fig. 12).<sup>58</sup>

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<sup>57</sup> For the Church of Santa Maria della Pietà see: Taruffi, *Antica fondazione*, 79; Maurizio Mondini, "Giuseppe Antonio Torri (Bologna, 1655-1713)", in: *L'arte del Settecento emiliano. Architettura, scenografia, pittura di paesaggio*, ed. Anna Maria Matteucci Armandi et al., Bologna 1980, 284; Fini, *Bologna sacra*, 138.

<sup>58</sup> For Palazzo Pepoli Nuovo see: Giampietro Cuppini, *I palazzi senatorii a Bologna. Architettura come immagine del potere*, Bologna 1974, 120-124; Giampietro Cuppini, *L'architettura senatoria. Bologna tra Rinascimento e Illuminismo*, Bologna 2004, 100-105; Giuliano Gresleri, *Guide di architettura. Bologna*, Turin et al. 2004, 135; Lorenzo Bonazzi, "Il restauro di Palazzo Pepoli Vecchio fra tradizione e innovazione", in: *Strenna Storica Bolognese* 64 (2014), 7-21.



12 Bologna, Palazzo Pepoli Nuovo, façade towards via Clavature, 1707, architect: Giuseppe Antonio Torri (photograph: author, 2017)

[26] Perhaps the most informative description of the college building (and certainly valuable for the consideration of its typology) was composed, at the request of the college's last rector, by the Bolognese architect Bernardo Gamberini in 1781. A year later, a copy of Gamberini's text was included in a document drawn up upon the purchase of the college building by Francesco Varrini as the authorised representative of the Barefoot Carmelites of the Bolognese monastery of Saints Joseph and Teresa.<sup>59</sup> Gamberini describes that the

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<sup>59</sup> "In esecuzione della commissione ricevuta dall' Ill[ustrissim]o, e Rev[erendissim]o signor rettore attuale del Collegio Illirico Ungarico esistente in questa città di gius padronato dell' Ill[ustrissim]o, e Rev[erendissim]o Capitolo della Cattedrale di Zagabria ne' Dominij di Sua Maestà Cesarea Apostolica di visitare la casa nobile attuale abitazione di detto Collegio posta in questa stessa città, sotto la Parrocchia di Santa Maria Maddalena nella via di Centotrecento, che confina d'avvanti con detta contrada di Centotrecento, all' opposto con li signori Codronchi Argeli, mediante chiavica, in fianco a settentrione con la Compagnia spirituale della Risurrezzione, e dal opposto lato con li beni della Reverenda fabrica di San Petronio, e ciò all' effetto di giudicare, e riferire a colp[o] d'occhio con mia pratica non oscura, qual sia il prezzo, e valore reperibile di detto stabile nello stato, in cui si ritrova, ad instruzione dell' animo del sig[nor]e rettore prelodato, nel caso di compra, e vendita di quello. Avendolo pertanto attentamente visitato, ed in ogni sua parte considerato da fondamenti sin sopra il tetto, che lo copre, l'ho ritrovato composto di solido materiale, in buona simetria, e comparto disposto all' uso, qual' è destinato con li comodi necessarj, ed opportuni in buon stato. Dall' altra parte, ho considerato alla sua situazione in una contrada ignobile, alla manutenzione, alle gravezze per l'espurgo delle chiaviche di scolo, e per altre occorrenze, e bisogni necessarj, e pel mantenimento della salegata a fronte, della indicata contrada: in somma considerato a tutto, che porta a recare un giudizio di stima congrua, ho che di poco elmeno si scosti dalvero, senza perdere di vista la riflessione di giusta pratica, cioè, che uno stabile tale

college's rear (east) side, along the open channel, borders on the property of the Codronchi Argeli family, its north side on the Brotherhood of Christ's Resurrection, and its south side on the property of the Church of St Petronius ("beni della Reverenda fabrica di San Petronio"). The expert continues by stating that the building has been erected from solid material, "in good symmetry", with the layout and the facilities corresponding to its purpose. However, as a kind of drawback, he emphasises its location in a "common street", the obvious insufficient maintenance and the problems with the drainage of the channel. He concludes that the building, although suitable for a college's accommodation, would not be easily sold to a "noble buyer", given that it lacks the necessary "forma di abitazione", and he estimates its value at 20,000 lire, i.e. 4,000 Roman scudi.

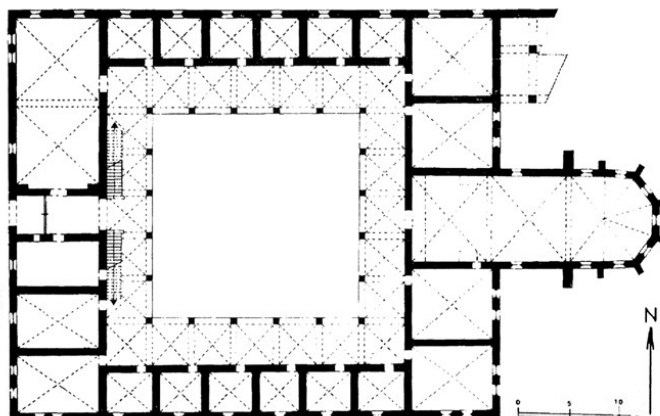
[27] In Bologna, the Spanish College, built between 1365 and 1367, established the typus of collegiate building that, in the following centuries, would be adapted by a number of analogous institutions throughout Europe. However, the only example of its typological reception within Bologna is the building designed for the Illyrian-Hungarian College by Giovanni Battista Torri in 1690 (Fig. 13). When we compare the layout of the – more luxurious and much more distinct – Spanish College, designed by Matteo Giovannelli called Il Gattapone according to the directives of its founder Cardinal de Albornoz (Fig. 14), and that of the Illyrian-Hungarian College, we notice several significant similarities.

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addotato com' egli è all' uso, e comodo si collegio, non è agevole l'incontro di vendita a cittadino nobile atteso la mancanza di quei comodi, e forma di abitazione, che a quest' ordine conviene, e che per farli, e ridurlo vi vuole spesa raguardevole; Posto addunque tutte, e singole le indicate considerazioni, sono venuto in sentimento, e giudico, secondo il mio parere, che il prezzo, e valore reperibile sia di lire venti milla moneta plateamente corrente in questa città, cioè L 20000; che fannon scudi romani da paoli dieci per scudo numero quatro milla, cioè 4000; che è quanto [per] Bologna questo di primo Dicembre 1781. = Bernardo Gamberini perito architetto." NAZ, ACB, VI, 688, 1782. 24. Decembris. *Emtio Ill[ustrissi]mi D. Francisci Varrini ad commodum RR. Sororum Carmelitar[u]m Excalceat[u]m Ven[erabili]s Col[legij] SS: Ioseph, et Theresie Bononie ab Almo Regio-Imp[eria]li Collegio Illirico-Ungarico iam Bononie fundato, fol. 275v-277r.*



13 Bologna, Collegio di Spagna, courtyard, 1365-1367, architect: Matteo Giovannelli called Il Gattapone (<http://www.bologna.bo/casa-del-collegio-di-spagna/>)



14 Bologna, Collegio di Spagna, plan of the ground floor (reproduced from: Michael Kiene, "L'architettura del Collegio di Spagna di Bologna: Organizzazione dello spazio e influssi sull'edilizia universitaria europea", in: *Il Carrobbio* 9 (1983), 234-242: 234)

[28] Both buildings are arranged around a central rectangular courtyard enclosed by two-storey wings with a symmetrical layout of the loggias. (However in the case of the Spanish College all four wings of the building are opened up, whilst in the Illyrian-Hungarian College the rear one remained closed with a solid wall.) The precise symmetry is also present in the axial position of the main entrance and the bell tower with its clock as well as in the succession of uniform spatial units down both floors of the side wings. In the Spanish College there are twenty-four separate rooms for students (six rooms on each floor of each wing, however, not aligned with the five bays of the loggia), whereas in the Illyrian-Hungarian College, the similar impression is achieved by (partly only feigned) windows and doors which suggest the existence of five identical spatial units on each wing's floors. Nevertheless, as in the case of the Spanish College, there is a noticeable attempt to group the important spaces (refectory, kitchen, hall, rooms for the

rector and guests) along the front and rear wings, that is, where they join the lateral ones. In the Illyrian-Hungarian College, the incorporation of the earlier, only partly demolished structures, and the narrow shape of the assembled plots surely dictated a more irregular layout of the rooms as well as the peculiarly elongated overall plan, contrary to the compact square scheme of the Spanish College. Likewise, due to the wish for a rear garden, the college chapel is not located in the axis of the entrance as is the case in the Spanish College.

[29] As with the feigned windows and doors along the side wings, also in the case of the rear wing Torri resorted to a kind of 'recomposition' of the relationship of form and function that had been developed in the Spanish College: Above the spacious, barrel-vaulted passage which connects the courtyard to the garden, there is a small bell tower with a clock, functionally and spatially analogous to that in the Spanish College, once again reminding the observer of the famous prototype of the 14<sup>th</sup> century. (A bell tower is also located above the central part of the rear wing of the Bolognese *Archiginnasio*, Fig. 15.)



15 Bologna, Archiginnasio, courtyard, 1562-1563, architect: Antonio Morandi, also called Il Terribilia (photograph: author, 2017)

Of course, the essential difference here is that the bell tower does not mark the entrance to the sacral area of the chapel; instead it directs the attention of the visitor to the passage leading to the garden and, in an effective scenographic conclusion of the central axis, to the illusionistic wall painting on the garden's rear wall, in front of which a small group of stone sculptures (now lost) was originally placed. According to the college chronicle (1702), the sculptures represented the Four Seasons accompanied by Apollo and Diana and were arranged around two small basins.<sup>60</sup> The presence of deities of classical antiquity

<sup>60</sup> "In horto ambitum ante perspectivam sterni lateribus feci, in ea gae nunc cernitur forma cum duabus piscinulis ad aquam pro floribus adaquandis intertenendam, et sex in circuitu stautis, quatuor anni tempora, Dianam et Apolonem rapresentantibus, interiectis quatuor aliis columnis pro vasis [...]." *Chronologia*, 223 [306]. See also: NAZ, ACB, III, 277, fol. 399r-406r, 1700. *Lista di fatture nel disfare e fare il nuovo collegio dell ill[ustrissi]mi*



- slightly surprising in the context of a semi-ecclesiastical institution - certainly contributed to the secular opulence of the building. According to the inscription recorded by Ludovico Montefani Caprara, the original wall painting (*prospettiva*) within the still preserved arcade of the rear garden wall was frescoed by Gioacchino Pizzoli (the same artist who executed the preserved wall paintings in the refectory) in 1699,<sup>61</sup> whilst the author of the lost sculptures remains unknown (Fig. 16).



16 Bologna, Collegio Venturoli, ex-Collegio Illirico-Ungarico, rear garden wall, *Prospettiva*, 1825, by Rodolfo Fantuzzi (photograph: author, 2017)

[30] The architectural design of the new Illyrian-Hungarian College draws on the creative contributions of its time as, e.g., architectural mouldings with oculi,

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*sig[no]ri canonici di Zagabria posto in Bologna nella strada nom[in]ata Cento Trecento quale si diede principio l'anno 1690 al primo marzo; NAZ, ACB, IV, 45, fol. 243r-248r, Adi 22. novembre 1700 in Bologna. Lista delle Misure e prezzi rincontrate nella fabrica del nuovo collegio delli ill[ustrissi]mi sig[no]ri canonici di Zagabria, posto in Bologna sott' alla Parochia di San Martin[o] Maggiore [!] con sue note confine nella contrada detta Cento Trecento qual fabrica de li diede principio il primo marzo 1690., fol. 405v: "E più nel giardin [...] si è fatto no 4- figure con li suoi conparti di pietre talliate e si è fatto no 4- pilastri [...]."*

<sup>61</sup> Among other inscriptions once existing in the college building, Caprara notes: "Nella prospettiva - memoria che Paolo Csesovich preposito di Zagabria fece fare questa prospettiva nel 1699 e che fù dipinta di Gioacchino Pizzoli." Ludovico Montefani Caprara, *Bibliografia bolognese*, in: Bologna, Biblioteca universitaria di Bologna, ms., busta XXII, Collegio Illirico-Ungarico, 2259. The present wall painting was executed by yet another Bolognese painter, Rodolfo Fantuzzi, in 1825. Anna Maria Mateucci and Anna Stanzani, *Architetture dell'inganno. Cortili bibieneschi e fondali dipinti nei palazzi storici Bolognese ed emiliani*, Bologna 1991, 243-244, 293.

specific vaulting methods, or the addition of a garden loggia. Yet it also bears witness to the strength of tradition: Its overall plan as well as single characteristics of its spatial layout reference the architectural design of the *Collegio di Spagna* which at the end of the *Seicento* was well in the third century of its existence. This validation of a century-old model, or in the words of the Croatian art historian Anđela Horvat (1975), "the revived sense for the archaic",<sup>62</sup> enabled the Zagreb commissioners of the Illyrian-Hungarian College to affirm their own importance as well as to highlight their integration into the cultural context of the local, Bolognese environment. In doing so, they accomplished a notable contribution to the typology of collegiate buildings in Europe.

### **About the Author**

Danko Šourek graduated in Art History and Archaeology in 2005. In 2012 he obtained his PhD in History of Baroque Sculpture from the Faculty of Humanities and Social Sciences, University of Zagreb, where he is currently working as an assistant professor at the Chair for Renaissance and Baroque art. He was awarded research and study grants from the Croatian Ministry of Science, the Central European University in Budapest and the Croatian Academy of Sciences and Arts. His research focuses on 17<sup>th</sup> and 18<sup>th</sup> century visual arts, especially sculpture, and the problems of patronship and iconography.

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<sup>62</sup> Anđela Horvat, *Između gotike i baroka. Umjetnost kontinentalnog dijela Hrvatske od oko 1500. do oko 1700.* [Between Gothic and Baroque. Art in Continental Croatia from ca. 1500 until ca. 1700], Zagreb 1975, 117-128.