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2-19 **BORIS DUNDOVIĆ**

THE BASSEGLI-GOZZE PALACE  
IN DUBROVNIK

SPATIAL GENEALOGY  
AND ARCHITECTURAL FEATURES

ORIGINAL SCIENTIFIC PAPER  
UDC 728.3.03:72.034:72.035  
(497.5 Dubrovnik) "17/18"

PALAČA BASILJEVIĆ-GUČETIĆ  
U DUBROVNIKU

POVIJESNO-PROSTORNI RAZVOJ  
I ODLIKE ARHITEKTURE

IZVORNI ZNANSTVENI ČLANAK  
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FIG. 1 THE BASSEGLJ-GOZZE PALACE IN DUBROVNIK,  
EAST ELEVATION, 2015  
SL. 1. PALAČA BASILJEVIĆ-GUČEVIĆ U DUBROVNIKU,  
ISTOČNO PROČELJE, 2015.

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# THE BASSEGLI-GOZZE PALACE IN DUBROVNIK SPATIAL GENEALOGY AND ARCHITECTURAL FEATURES

## PALAČA BASILJEVIĆ-GUČETIĆ U DUBROVNIKU POVIJESNO-PROSTORNI RAZVOJ I ODLIKE ARHITEKTURE

BAROQUE AND NEO-CLASSICIST ARCHITECTURE  
BASSEGLI-GOZZE PALACE, DUBROVNIK  
GUNDULIĆ AND BUNIĆ SQUARE  
HISTORICAL CITY CORE  
IDENTITY FACTORS  
RESIDENTIAL BLOCK

ARHITEKTURA BAROKA I KLASICIZMA  
PALAČA BASILJEVIĆ-GUČETIĆ, DUBROVNIK  
GUNDULIĆEVA I BUNIĆEVA POLJANA  
POVIJESNA GRADSKA JEZGRA  
ČIMBENICI IDENTITETA  
STAMBENI BLOK

The Bassegli-Gozze Palace in Dubrovnik is one of the most representative examples of residential architecture of the 18<sup>th</sup> and 19<sup>th</sup> centuries located in the historical core of the city. With its numerous historical layers, some believed to be dating even from the late antiquity, the palace is deeply embedded in the urban evolution of its residential block. This paper presents the previously unknown spatial genealogy of the palace, its urban and cultural significance, and rich architectural features.

Palaca Basiljević-Gučetić [Bassegli-Gozze] u Dubrovniku eklatantan je primjer stambene arhitekture 18. i 19. stoljeća smještene unutar povijesne gradske jezgre. Zbog svojih brojnih povijesnih slojeva, od kojih neki pretpostavljeno datiraju čak u kasnoj antici, palača je značajan čimbenik urbanoga razvoja cijeloga stambenog bloka. Ovaj rad donosi dosad nepoznatu prostornu genezu palače, predstavlja njenu urbanu i kulturnu važnost te opisuje funkcionalne i oblikovne odlike njene arhitekture.

## INTRODUCTION

### UVOD

Each new research of historical layers present in the old city core of Dubrovnik recounts and enriches the knowledge on the complex but highly prosperous milieu that built the urban structure as we know it today. Each architectural component of that structure should be perceived as a vital part of the historically sustainable urban mechanism. In order to further illuminate its architectural history, we need to switch the research focus from Dubrovnik's iconic buildings to its minor architecture, namely town houses and palaces which constitute residential blocks of the sophisticatedly planned urban fabric of the historical city core, that have remained unexplored to this day. Throughout the history of Dubrovnik, the highest principle in urban planning and architectural enhancement consistently followed the organisation of Ragusan social and cultural life, that is, affairs were never considered individually, but rather generally, as parts of a wider coherent system.

This research<sup>1</sup> is a contribution to the understanding of that urban planning effort. It highlights the role of the Bassegli-Gozze Palace (Fig. 1) in the emergence of the residential block flanking the Dubrovnik Cathedral from the north-west and opening towards three significant city squares with its main elevations. In recognising the Palace as an inseparable part of the urban block, the paper<sup>2</sup> primarily focuses on the historical and spatial development of the Palace and its im-

mediate urban surroundings. It also delves into its identity factors, such as its spatial and architectural concept, as well as its urban presence.

The present-day residential block (Fig. 2) includes four palaces surrounded by open spaces of three significant public squares: Bunićeva poljana (Bunić Square) in the south, Gundulićeva poljana (Gundulić Square) in the north-west<sup>3</sup>, and Pred Dvorom (the public square in front of the Rector's Palace) in the east. The Bassegli-Gozze Palace stands at the south-east corner of the block. Its representative façade faces the Rector's Palace on Pred Dvorom, while its residential entrance is approached from the Bunić Square. It is neighboured by the Sorgo-Gozze Palace on the south-east corner, and by the Bassegli-Gozze-Katić Palace from the north, while the succeeding Ragnina Palace marks the end of the building sequence on the north side of the block.

Today, the Bassegli-Gozze Palace is mostly known for its unique Neo-Classical east façade, which greatly contributes to its distinctive, recognisable, and refined appearance. Yet, the quintessential feature of the palace is the impressive assemblage of archaeological and architectural layers interwoven into the built structure. In order to shed light on the rich building strata of the palace, this research provides a synthesis based on sources not disseminated before, such as the original archive material from the Bassegli-Gozze fund at the National Archive in Dubrovnik, material from the private collection of the present-day owner, and an unpublished manuscript of a conservation study (of the entire residential block) by the Institute for Protection of Cultural and Natural Monuments in Dubrovnik. This research also includes published studies, with emphasis on the work of Nada Grujić, Željko Peković, Ivana

<sup>1</sup> The research was conducted as part of the course "Dubrovnik: History of Architecture and Urban Planning" carried out by Assoc. Prof. Jasenka Gudelj, Ph.D., and Assist. Prof. Ana Marinković, Ph.D., at the University of Zagreb, Faculty of Humanities and Social Sciences, Department of History of Art, in academic year 2017/2018.

<sup>2</sup> This paper was published as part of the author's work on the scientific research project "Heritage Urbanism – Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage" [HERU]. The project is financed by the Croatian Science Foundation [HRZZ-2032] and carried out at the University of Zagreb, Faculty of Architecture, under the leadership of Prof. Mladen Obad Šćitaroci, Ph.D., F.C.A.

<sup>3</sup> Cro. *poljana* – a wider open and unbuilt space between the houses in Croatian coastal towns; a clear; a square

<sup>4</sup> In the 14<sup>th</sup> century, the present-day Bunić Square was called *platea Sanctae Mariae Maioris*, and it was "a part of the Romanesque cathedral architectural ensemble" [SEFEROVIĆ, MOJAS, ŽILE, 1984: 7].

<sup>5</sup> LAZAREVIĆ, 2012: 68; VOJNOVIĆ, 1913: 110 (mentioned as *sexterium S. Mariae Majoris*)



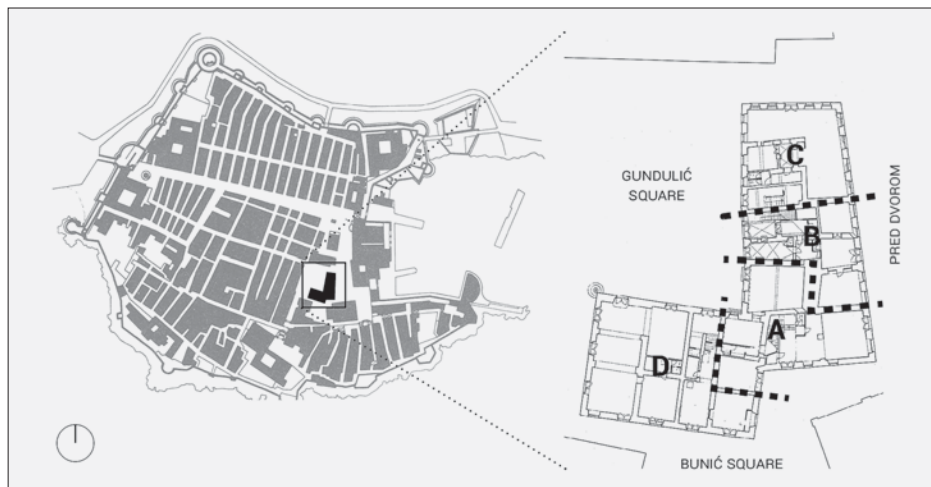
Lazarević, Renata Novak Klemencić, and Irena Benyovsky Latin. Finally, the collected information is comparatively analysed according to the building survey, conservation and restoration research and documentation. The described comprehensive methodology of the research ministers to the principal aim of this paper: to instigate the recognition of the Bassegli-Gozze Palace as an important and unique cultural monument.

## SPATIAL DEVELOPMENT OF THE RESIDENTIAL BLOCK BEFORE 1667

### PROSTORNI RAZVOJ STAMBENOGA BLOKA PRIJE 1667. GODINE

Given their proximity, the Cathedral has played a significant role in the architectural life of the Bassegli-Gozze Palace through its history. Archaeological excavations under the Bunić Square<sup>4</sup> carried out in the 1980s have proven that the earliest historical layers of the Palace are inseparably interwoven in its present-day architecture. Moreover, the urban fabric of mediaeval Dubrovnik, which existed in the area of the present-day Gundulić Square and the palaces forming its south and east elevation before 1667, was part of the historic district associated to the cathedral, the *sexterium* of St Mary.<sup>5</sup>

The excavations under the Cathedral and Bunić Square (Fig. 3) began in 1981 and were led by Josip Stosić. To this day, those findings remain the most complex collection of construction residues discovered in the city core of Dubrovnik. Systematic excavations carried out from 1984 to 1985 revealed the oldest found structure under the Bunić Square: the 25- to 30-metre long part of the defence wall dating – according to Stosić – from the late antiquity, built in the fifth or sixth century. Stosić believed the wall fortified a bigger architectural complex, allegedly “the Byzantine

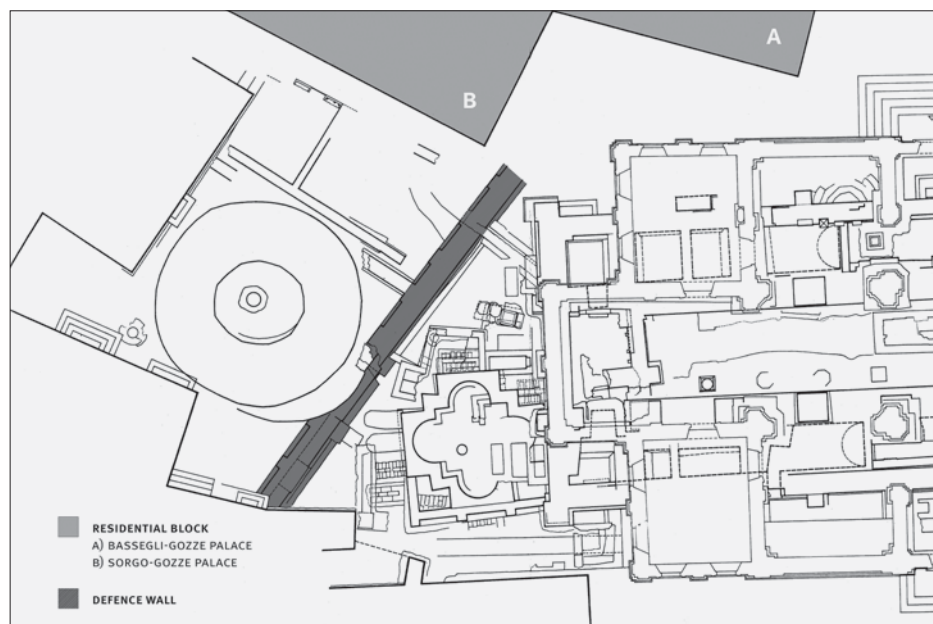


castrum” of Rausion.<sup>6</sup> On the other hand, the latest synthesis by Željko Peković and Kristina Babić asserts that the location of the present-day Bunić Square and Cathedral remained completely outside the fortification walls of historical Rausion and its suburbium up until the ninth century<sup>7</sup>, therefore rendering the true origin of the wall structure uncertain. It is possible, however, that the wall was a part of the church fortification. Architectural features of the fortified church were interpreted by Stosić as *Byzantine*<sup>8</sup> owing to the characteristics of the archaeology found under the Cathedral.<sup>9</sup> Several research studies<sup>10</sup> defend the hypothesis that the Stosić’s *Byzantine basilica* was preceded by another church, this one dating from the sixth century. However, that assertion is based on the few architectural fragments found under the

FIG. 2 POSITION OF THE RESIDENTIAL BLOCK AND ITS PALACES IN THE HISTORICAL CITY CORE OF DUBROVNIK: A – BASSEGLI-GOZZE PALACE, B – BASSEGLI-GOZZE-KATIC PALACE, C – RAGNINA PALACE, D – SORGO-GOZZE PALACE  
SL. 2. POLOŽAJ STAMBENOGA BLOKA I NJEGOVIH PALAČA U POVJESNOJ GRADSKOJ JEZGRI DUBROVNIKA: A – PALAČA BASILJEVIĆ-GUČETIĆ, B – PALAČA BASILJEVIĆ-GUČETIĆ-KATIC, C – PALAČA RANJINA, D – PALAČA SORKOČEVIĆ-GUČETIĆ

FIG. 3 ARCHAEOLOGICAL EXCAVATIONS UNDER THE DUBROVNIK CATHEDRAL AND BUNIĆ SQUARE LED BY JOSIP STOSIĆ FROM 1981 TO 1985

SL. 3. ARHEOLOŠKA ISKAPANJA ISPOD DUBROVAČKE KATEDRALE I BUNIĆEVE POLJANE KOJA JE VODIO JOSIP STOSIĆ OD 1981. DO 1985. GODINE



<sup>6</sup> The chronological dating of the wall was determined according to the building technique called *opus reticulatum* – the bricks laid in a characteristically Roman diagonal pattern – and according to the depth of the original wall foundations. For a more detailed description, see: STOSIĆ, 1988: 15-16.

<sup>7</sup> PEKOVIĆ, BABIĆ, 2017: 5

<sup>8</sup> ZELIĆ, 2014: 32

<sup>9</sup> Ž. Peković and K. Babić depict the basilica on their map of the ninth-century *Civitas*. They also recognise the fortified complex of the basilica as the “Cathedral castellum”, dating its emergence to the 9<sup>th</sup> century. [PEKOVIĆ, BABIĆ, 2017: 5, 17]

<sup>10</sup> One of the main hypotheses is Željko Peković’s theory on the architectural genesis of the first St. Blaise church, located on the place of the present-day cathedral. His study premises a humble, domed church separated from the quadrifolium/tetraconch structure (later baptistery) built nearby. According to Peković’s research, the first St. Blaise was still present in year 972, and by year 1020 it was integrated into the structure of a larger basilica. [PEKOVIĆ, 1998: 116-146]

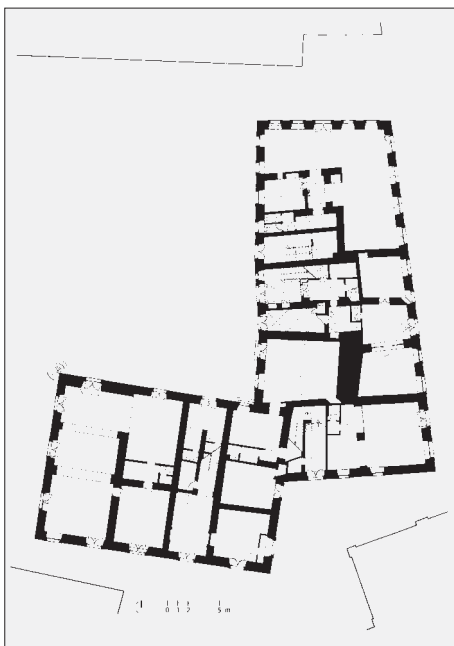


FIG. 4 POSITION OF THE PART OF SUPPOSED DEFENCE WALL OF THE CATHEDRAL CASTELLUM ON THE OVERLAPPED SURVEY OF THE GROUND-FLOOR LEVEL OF THE RESIDENTIAL BLOCK, CATHEDRAL AND SURROUNDING PUBLIC SQUARES

SL. 4. SMJER PRUŽANJA PRETPOSTAVLJENOG OBRAMBENOG ZIDA KATEDRALNOG KAŠTELA NA PREKLOPLJENOM ARHITEKTONSKOM SNIMKU PRIZEMNE RAZINE STAMBENOGA BLOKA, KATEDRALE I OKOLNIH JAVNIH PLOŠTINA

FIG. 5 THE ARCHITECTURAL SURVEY OF THE RESIDENTIAL BLOCK, GROUND-FLOOR PLAN WITH A VISIBLE TWO-METRE THICK WALL POSITIONED IN THE CENTRAL AXIS OF THE EAST WING

SL. 5. ARHITEKTONSKI SNIMAK STAMBENOGA BLOKA, TLOCRT PRIZEMLJA S VIDLJIVIM DVA METRA DEBELIM ZIDOM SMJEŠTENIM U SREDIŠNJU OS ISTOČNOGA KRILA



Bunić Square: a stone base of the column, fragments of six columns dating from the late antiquity, and three early Christian marble capitals of the Corinthian order.<sup>11</sup>

The defence wall was reinforced in the later pre-Romanesque period and, at that point, its thickness was doubled to roughly two metres.<sup>12</sup> The pilaster strips, characteristic of the pre-Romanesque building technique, were found on the west front of the wall<sup>13</sup>, but only on the parts where the wall remained untouched by the later addition of the baptistery foundation.<sup>14</sup> That corresponds to the period of the tenth century, when the city expanded onto the wetland area, thus ensuring solid ground for the immediate surrounding area of the Cathedral.<sup>15</sup>

The excavation line of the wall under the Bunić Square extending towards the north-east stops at the south façade of Bassegli-Gozze Palace, but the excavated wall continues as a wall fragment inside the built structure of the palace.<sup>16</sup> The architectural survey of the block<sup>17</sup> implies that the wall fragment, two metres thick, was incorporated in the palace's ground-floor layout (Fig. 5). By observing the irregularities in the thickness of the walls, the wall fragment can be traced all the way to the wall dividing the original Bassegli-Gozze Palace from Ragnina Palace, which flanks it from the north. Although the wall fragment requires further research, its position overlaps with the position of the cathedral fortification system as assumed by Peković and Babić<sup>18</sup>, which also stops at the wall dividing the two palaces and turns towards the Rector's Palace. The authors also mention that the corner of the wall was once flanked by Sersi Tower, built around 1255 as part of the fortification system enclosing the suburbium north from the original civitas, but it left no visible traces in the layout. Regarding the Rector's Palace, studies by Nada Grujić have shown that its oldest and most significant part is the former Duke's Tower, which is integrated in its present-day palace complex as the south-east part of the structure.<sup>19</sup> The original structure of the Duke's Tower (also mostly preserved on the ground-floor level)<sup>20</sup> includes the two-metre thick wall fragment, continuing eastward: toward the analogous wall present in the Bassegli-Gozze Palace. All mentioned structural fragments considered, the direction of the defence wall can be reconstructed from Bunić Square as passing through the present-day structure of the Palace to the south-east part of the Rector's Palace (Fig. 4).

The cogency of the said conclusion is backed by a plan of the city dating from 1607-08<sup>21</sup>, which shows a clear distinction between the built and public areas. On the west elevation of the residential block facing the Rector's

Palace, the plan depicts a small retraction on the block boundary positioned exactly at its central part. It corresponds to the position of the presumed fortification wall, and even though it is evident from the drawing that the cathedral at that point was no longer fortified, the boundary of the lots still followed the fortification's line (Fig. 6). Furthermore, in 1336 and 1338, the Statute of Ragusa inaugurated strict laws and extremely high fines concerning the usurpation of the public space<sup>22</sup>, which corroborates the precise depiction of the west boundary of the block, as depicted on the plan from 1607-08.

Even though it is yet to be confirmed by archaeological evidence is, many written archival sources often mention a smaller mediaeval church called Saint Saviour of the Wetland (ecclesia Sancti Salvatoris de Paludo) built on the location of the later Bassegli-Gozze Palace and overlooking the Rector's Palace. Its first occurrence in historical writings dates from 1279, and its existence is mentioned again in the testament of M. Mioša in 1592.<sup>23</sup> Based on the ubicated position of the defensive walls surrounding the Romanesque basilica of St Mary, we can as-

11 ZELIĆ, 2014: 38-39

12 STOŠIĆ, 1988: 16, II/1 (32-33)

13 ZELIĆ, 2014: 33

14 The baptistery was an integral part of the Bunić Square from the 14<sup>th</sup> century until the 1830s when it was permanently demolished. For a more detailed account on the baptistery, see: MARINKOVIĆ, 2017.

15 PEKOVIĆ, BABIĆ, 2017: 5

16 SEFEROVIĆ, MOJAS, ŽILE, 1984: 8

17 \*\*\* 1990: 152

18 PEKOVIĆ, BABIĆ: 17

19 GRUJIĆ, 2005: 156, 159

20 In her study on the Rector's Palace from 2008, N. Grujić mentions the resolution of the Minor Council dating from July 1440, which forbids the thinning of the original walls of the Duke's Tower during the reconstruction of the Rector's Palace (1435-1443). [GRUJIĆ, 2008: 14]

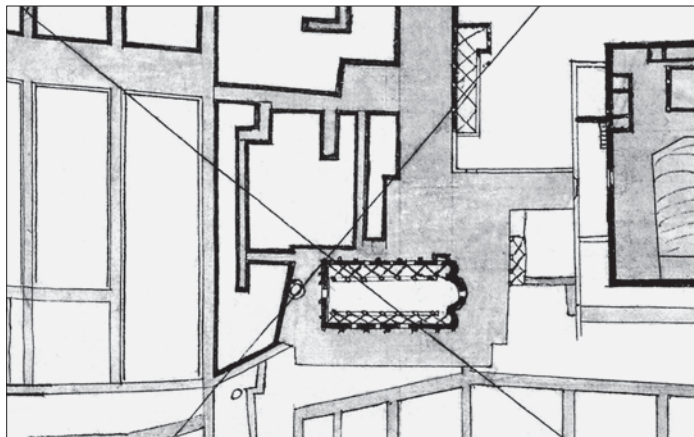
21 AST, Biblioteca Antica, vol. 5, fol. 244v, 245, *Dubrovnik: Pianta della città* (also published in: PRINCIPE, 1991)

22 BERIĆ, 1958: 21

23 SEFEROVIĆ, MOJAS, ŽILE, 1984: 6

24 BERIĆ, 1958: 10

25 L. Berić makes the identical statement on the boundaries of the block, despite positioning the inner public communication differently [BERIĆ, 1958: 12, 66-67]. According to his assumption, the street called Kriva ulica (Cro. *kriva* = curved, irregular, incorrect) was L-shaped and led from the Bunić Square to Pred Dvorom, penetrating the houses which formed the west elevation of the block. The premise for his assumption was the permit given to Ambroz and Fran Gozze to build a house in said street in 1521 [BERIĆ, 1958: 22]. However, the plan of 1607-08 clearly depicts a very irregular street through the block in north-south direction, with much more similarities to the descriptions of Kriva ulica. The alley presumed to be Kriva ulica also surrounds a bigger residential palace on the Bunić square, as L. Vojnović described in his list of the streets of Dubrovnik from the 14<sup>th</sup> to 17<sup>th</sup> century [VOJNOVIĆ, 1913: 119; also mentioned in SEFEROVIĆ, MOJAS, ŽILE,



sume that Saint Saviour was a smaller church that served the religious purposes of the residential block that developed outside the cathedral complex.

Until the Great Earthquake of 1667, the present-day area of Gundulićeva poljana was a densely populated urban fabric crowded with smaller houses. A suburban residential block flanking the cathedral from the north-west

emerged already in the codification of the Statute in 1272.<sup>24</sup> Its pre-earthquake boundaries – according to the plan of 1607-08 – are the street called Ulica od Puca on the north, Lučarica Street on the west, Bunić Square on the south, and public area of Pred Dvorom on the east. Additionally, the plan depicts two smaller streets or alleys passing through the urban structure of the block in the direction north-south.<sup>25</sup> The alley behind the later built Bassegli-Gozze Palace and Ragnina Palace is also depicted in the plan. Due to the strict boundaries of cadastral parcels, the exact direction of the alley can be seen today, manifested in the irregularity of the sequence of façades forming the east elevation of the Gundulić Square. The proportions of the built surfaces depicted on the plan lead to the conclusion that the houses pre-existing on the location of Bassegli-Gozze Palace had frugal layouts, with rooms no deeper than ten metres, which is also the rough distance between the former defensive wall and the façade facing the Gundulić Square today.<sup>26</sup>

In the first half of the seventeenth century, the entire lot flanking the cathedral from the north-west on Bunić Square was owned by the Sorgo family. In 1659, Marko Sorgo (Sorkoćević)<sup>27</sup> sold the lot to Vladislav Gozze (Gućetić)<sup>28</sup>, whose family already owned lots in the block<sup>29</sup> and were recognised as "Ragusan patricians" by the Holy Roman Empire.<sup>30</sup> According to the transaction documents<sup>31</sup>, the lot with the house was bought for 2,700 ducats. Apart from the information concerning the owners of the surrounding houses, and that its south façade overlooked the public square in front of the cathedral, there is no precise information on the house itself. The most detailed of the maps dating from the mid-seventeenth century Ragusa – the one from the Society of Friends of Dubrovnik Antiques<sup>32</sup> – indicates that it was a three- or four-storey palace forming the north elevation of the square in front of the cathedral

FIG. 6 PRE-EARTHQUAKE PLAN OF THE CITY DATING FROM 1607-08, DETAIL OF THE CATHEDRAL AND THE BUILT STRUCTURE OF THE CITY ON THE PRESENT-DAY GUNDULIĆ SQUARE

SL. 6. PRETPOTRESNI PLAN GRADA IZ 1607-08, DETALJ KATEDRALE I IZGRADENE GRADSKJE STRUKTURE NA DANASNJOJ GUNDULIĆEVOJ POLJANI

FIG. 7 CADASTRAL MAP OF RAGUSA, 1837, DETAIL OF THE CATHEDRAL, RECTOR'S PALACE AND THE RESIDENTIAL BLOCK ON THE GUNDULIĆ SQUARE

SL. 7. KATASTARSKA KARTA DUBROVNIKA IZ 1837. GODINE, DETALJ KATEDRALE, KNEŽEVA DVORA I STAMBENOGA BLOKA UZ GUNDULIĆEVU POLJANU

1984: 3]. For a more detailed account on characteristics of alleys in residential blocks of mediaeval Dubrovnik, see: PLANIĆ-LONČARIĆ, 1989.

<sup>26</sup> It is known that the residential area west and southwest of the cathedral consisted of several properties by the Volcassio (Vukasović) family as well. They were, like Gozzes, among the wealthiest property owners who actively participated in the political and economic activities in mediaeval Ragusa. Furthermore, the so-called "Volcassio block" was located west of Lučarica Street and south of Između Polaca, and it is possible that certain pre-1667 parts of palaces encompassing the Gundulić Square originated in their residences. [For a more detailed account on the Volcassio family estates, see: BENVOVSKY, LEDIĆ, 2014]

<sup>27</sup> Family names of Ragusan nobility customarily have two variants, Italian and Croatian. This paper uses the Italian variant of the surname, followed by the Croatian one in the brackets only in its first mention. First names are, however, presented only in Croatian due to the inconstant availability of other variants in the written sources. Also, the possessive form of the middle name denoting the father's name is omitted in this paper.

<sup>28</sup> LAZAREVIĆ, 2014: 192-197; HORVAT-LEVAJ, 2001: 240

<sup>29</sup> Traditionally, members of the same Ragusan family lived in the same part of the city. From the 13<sup>th</sup> century, the Gozze family consisted of two lines, known by the location of their home: Gozze de Pusterna (Pustjerna) and Gozze de Platea (presumably due to the area in front of the Romanesque cathedral, today Bunić Square). The tradition of grouping some noble family lines in a one part of Dubrovnik helped their economic growth. For that reason, Gozzes may have had the pre-emption right in buying Marko Sorgo's and other lots of the block [BENVOVSKY LATIN, 2008: 52; GRUJIĆ, TENŠEK, 2001: 101]. The pre-emption right would have come from their previous ownership of a building adjacent to the cathedral [NOVAK KLEMENČIĆ, 2017: 183].

<sup>30</sup> HEYER VON ROSENFELD, 1873: 11; SCHILLER, 1900: 257

<sup>31</sup> DADU, fund HR-DADU-16, *Venditiones Cancellariae*, vol. 10, fol. 11, 13<sup>th</sup> May 1659 (also mentioned in LAZAREVIĆ, 2014: 192, 105)

<sup>32</sup> ZELIĆ, 2014: 52





FIG. 8 THE STONE WELL HEAD (*GUSTIJERNA*) LOCATED IN THE ENTRANCE FOYER OF THE BASSEGLI-GOZZE PALACE, WITH THE GOZZE/GUČETIĆ FAMILY CREST AS IT WAS BEFORE 1667

SL. 8. KAMENA KRUNA GUSTIJERNE U ULAZNOM DIJELU PRIZEMLJA PALAČE BASILJEVIĆ-GUČETIĆ, S IZVORNIM OBITELSKIM GRBOM GUČETIĆA KAKAV JE BIO PRIJE 1667. GODINE

FIG. 9 THE BARREL VAULT OF THE STAIRCASE WITH ROCCOCO STUCCO DECORATIONS

SL. 9. BAČVASTI SVOD STUBIŠTA S ROKOKO ŠTUKATURAMA



entrance.<sup>33</sup> However, just eight years after the change of ownership to the Gozze family, Ragusa was hit by the Great Earthquake of 1667, which resulted in severe damage on the bought lot and its edifices.<sup>34</sup>

### THE EIGHTEENTH-CENTURY PALACE AND ITS URBAN AND ARCHITECTURAL CONCEPT

#### PALAČA OSAMNAESTOGA STOLJEĆA, NJEN URBANISTIČKI I ARHITEKTONSKI KONCEPT

A high level of seismic activity on the territory of Dubrovnik has been recorded by countless documents since the fifteenth century until today. The city and its surrounding territory are highly exposed to the impact of the movement of Adriatic blocks, which can result in vigorous calamity and unpredictable destruction in the form of earthquakes, which are often followed by fires that spread from the ruins. However, never has the outcome been as catastrophic as the one after the Great Earthquake of 1667. That year on April 6, slightly after eight o'clock in the morning, the ground was shaken unexpectedly. Numerous buildings collapsed, and their shambles, along with other structures, were soon consumed by the fire that raged for days.<sup>35</sup>

In addition to the destruction and damage of major community edifices such as the cathedral and the Rector's Palace, the fire also consumed entire residential blocks. Utter destruction also befell the entire residential block on the present-day Gundulić Square. Despite the fact that the urban structure was greatly damaged, the Ragusan defensive walls remained intact. It was thereupon decided that the city was to be rebuilt and revitalised. The process commenced almost instantly for the sake of reinstating the social structure and securing the continuity of state institutions. In the intervening time of rebuilding and building anew the substantial civic buildings (a process that started within a few months of the earthquake), there were assiduous endeavours to also reconstruct and revitalise the entire former urban blocks.<sup>36</sup>

As mentioned afore, the original Statute of Ragusa strictly forbade any appropriation of or expansion onto the public space, which was regulated by a system of high penalties for the owners. However, regardless of the previous restrictions, the urban reconstruction that ensued after the Great Earthquake allowed for minor adjustments in order to integrate public space elevations such as the west façade of Pred Dvorom, an important square in front of the Rector's Palace. Thereupon, Gozzes were allowed to buy an additional lot and extend the house layout to fit

the construction line of the neighbouring house on the north, thus adding to the visual identity of the public space.<sup>37</sup> On the cadastral map from the 1830s (Fig. 7), the original lot is numbered as 186, and the added lot as 187. The map also depicts the market stalls located on the other side, along the former alley behind the palaces. They emerged following the decision that the ruins of the former residential block were to be cleared to provide the city with a new open space, concluded within mere months following the Great Earthquake. The area gradually became the town marketplace, a function that Gundulić Square has maintained to this date.

The original pre-eighteenth-century Bassegli-Gozze Palace can be found only in fragments. For instance, according to the study from 1984, the south part of the west façade is built from stone quadrrels of dimensions and with building technique characteristic for the seventeenth century, while its north part implies somewhat later materialisation. On the other hand, in the north part of the ground-floor layout, one can even find several pre-Earthquake elements: groined vaults made of stone, half-capitals *all' antica* flanking the entrance gate, and stepped cornice – all typical for the mixed Gothic-Renaissance stylistic idiom<sup>38</sup> used in sixteenth-century Ragusan architecture.<sup>39</sup> It is evident that certain parts of the palace indeed existed before Vladislav Gozze's purchase and were built in the palace that emerged after 1667, a claim that is corroborated by the irregularities of its layout, uncommon for architectural principles of the period.<sup>40</sup>

<sup>33</sup> In her paper, R. Novak-Klemencić presents an exhaustive insight into the documents that mention the palace of Georgio de Gozze built in the 15<sup>th</sup> century, and located on the present-day Bunic Square. For a more detailed elaboration, see: NOVAK KLEMENČIĆ, 2017.

<sup>34</sup> Although the number of residential and other units on the lot before the Great Earthquake remains uncertain, the ownership records of Vladislav Gozze's sons in the following period imply it concerns the surface of cadastral lots 4154, 4155, and 4157 (1034, 1035, 1033, and 1031 in the old survey).

<sup>35</sup> HARRIS, 2006: 319-321

<sup>36</sup> MARKOVIĆ, 1990: 137

<sup>37</sup> For further account on the importance of façade lines and sequences in Dubrovnik after the Great Earthquake, see: MARKOVIĆ, 1990: 145-146.

<sup>38</sup> SEFEROVIĆ, MOJAŠ, ŽILE, 1984: 11

<sup>39</sup> For a comprehensive insight into the mixed Gothic-Renaissance architectural idiom used in Ragusan architecture of the 15<sup>th</sup> and 16<sup>th</sup> centuries, see: GRUJIĆ, 2009.

<sup>40</sup> As a contrast, floor plans of the neighbouring Sorgo-Gozze Palace are extremely regular: they are symmetrical, with the staircase in the centre, which is in line with the postulates of Renaissance and Baroque architecture theory. Therefore, the layout implies that it was built completely anew after the earthquake of 1667.

<sup>41</sup> As early as August 1667, first Italian architects and engineers were sent by the Pope to rebuild the Republic of Ragusa. After a quickly-changing sequence of foreign



In the post-earthquake period, Dubrovnik saw a series of Italian architects who were hired to rebuild the city.<sup>42</sup> This kind of artistic exchange enabled architectural transference and brought new Baroque tendencies to the city. The Italian Baroque reterritorialised in Dubrovnik and intensified primarily in public (both sacral and administrative) buildings and squares, but also resonated strongly in residential architecture with elevations overlooking significant open spaces.<sup>42</sup>

The façades overlooking the Rector's Palace were given an architectural treatment characterised by a simple repertoire of forms and unified openings, patterned upon the existing urban identity, but were also articulated in dynamic horizontal extension typical for Baroque, first appearing on the houses of Placa (Stradun), the main pedestrian street.<sup>43</sup> The 1830s cadastral map shows that the most representative façade of the Bassegli-Gozze Palace at that point was indeed the one overlooking the Rector's Palace, while the residential entrance remained from the Bunić Square.

It is known that through the second half of the seventeenth century the Bassegli-Gozze Palace (lots numbered 186 and 187 on the map) was a single large patrician house that belonged to Vladislav Gozze's son Rado (1647-1707). Rado Gozze was also the owner of the neighbouring Sorgo-Gozze Palace (lots 181-185), adjoined to the first house at its north-east angle.<sup>44</sup> The two residences thus completely enclosed the south-east corner of the newly formed Gundulić Square. Rado

architects coming mostly from Rome, Venice and Genova, the name of Ilija Katičić, a local, appeared in November 1712 in a letter naming him as a Ragusan builder who carried out the finalisation of cathedral building, as well as several other buildings in Dubrovnik and Perast (today in Montenegro) [PRIJATELI, 1982: 712-716]. A detailed account on foreign and local master builders who designed and built the cathedral after the Great Earthquake and their specific impact is presented in: GUDELJ, 2016: 203-223. Also, for further information on the building process and architectural features of the cathedral after 1667, consult: HORVAT-LEVAJ, 2016.

A local master building in the Baroque architectural idiom at the beginning of the 18<sup>th</sup> century is the ultimate evidence that Baroque architecture quickly took root in Dubrovnik. For an extensive overview and comparative analysis of Baroque architecture in Croatia, see: HORVAT-LEVAJ, 2015.

<sup>42</sup> For a detailed account on the stylistic and typological transformations of the Ragusan residential architecture between 1780 and 1900, see: HORVAT-LEVAJ, 2000.

<sup>43</sup> HORVAT-LEVAJ, 2001: 24

<sup>44</sup> LAZAREVIC, 2014: 192

<sup>45</sup> HEYER VON ROSENFELD, 1873: 11, 49; VEKARIC, 2012: 141

<sup>46</sup> The original variant of the Gozze family crest is depicted on the heraldic plate of 35 noble families of Ragusa kept in Sponza Palace until 1809. It lists only the original Ragusan nobility, before the additions that occurred after the Great Earthquake. [RUDIC, 2006: 184]

<sup>47</sup> GRUJIC, 2013: 290-291



Gozze's patrician palaces gained even more significance when he was awarded with the hereditary noble title of Hungarian count *de Trebigne et Popovo* by emperor Leopold I on 23 April, 1687.<sup>45</sup> In addition, Rado Gozze established a fideicommissum as part of his testament, which prevented his son Pavao Gozze (1692-1755) to sell the residences in the future. Among all the cadastral lots under Rado's fideicommissum, only the lot 187 (the one acquired after the Great Earthquake) was under the fideicommissum of Vladislav Gozze (1678-1746), Rado's nephew.

The ground floor of the Bassegli-Gozze Palace was mostly reserved for the merchant services, and the shops were approachable from Pred Dvorom. The entrance for residents of the palace was, however, from the calmer Bunić Square on the south, behind the cathedral. In the entrance foyer, next to the first two steps of the staircase, there is a modestly ornamented stone well head (*gustijerna*) with the original Gozze family crest (Fig. 8), as it was before 1667.<sup>46</sup> With its circular base which widens into an upper rectangular element with spherically cut lower corners, the well head implies that its origins can be traced to the fifteenth or sixteenth century.<sup>47</sup> It was after the Great Earthquake, though, that the well was incorporated into the entrance foyer we witness today.

The L-shaped staircase starts at the back of the foyer, and leads to the upper, representative floor. The stone staircase lies on moulded false three-centred arches placed upon fluted pilasters. In this vertical communication, staircase flights are followed by barrel vaults, while each landing has a groined vault. The barrel vaults are adorned with Rococo stucco decorations (Fig. 9).

On the second storey (that is, the representative floor), the staircase is divided from the rest of the storey by a wall articulated with two openings featuring semi-circular arches placed upon moulded column casings, to-



FIG. 10 THE KEYSTONE MASCARON ON THE SEMI-CIRCULAR OPENING BETWEEN THE STAIRCASE AND THE RECEIVING SALON OF THE *PIANO NOBILE* LEVEL

SL. 10. MASKERON KAO ZAGLAVNI KAMEN POLUKRUŽNOG LUKA NA PRILAZU IZ STUBIŠTA U SALONU PRVOGA KATA (REPREZENTATIVNE ETAŽE)

FIG. 11 DRAWING OF THE THREE ORNAMENTAL MASCARONS WITH A MALE ACT STUDY, EAGLE AND LION BY PERINO DEL VAGA, AROUND 1545-1547

SL. 11. CRTEŽ TRIJU ORNAMENTALNIH MASKERONA SA STUDIJOM MUŠKOGA AKTA, ORLOM I LAVOM, PERINO DEL VAGA, OKO 1545.-1547.

FIG. 12 THE PRESERVED STUCCO CORNER DECORATION OF THE CEILING CORNER IN THE FORMER DINING ROOM

SL. 12. OČUVANA KUTNA STROPNA STUKATURA U PROSTORU BIVŠE BLAGOVAONICE



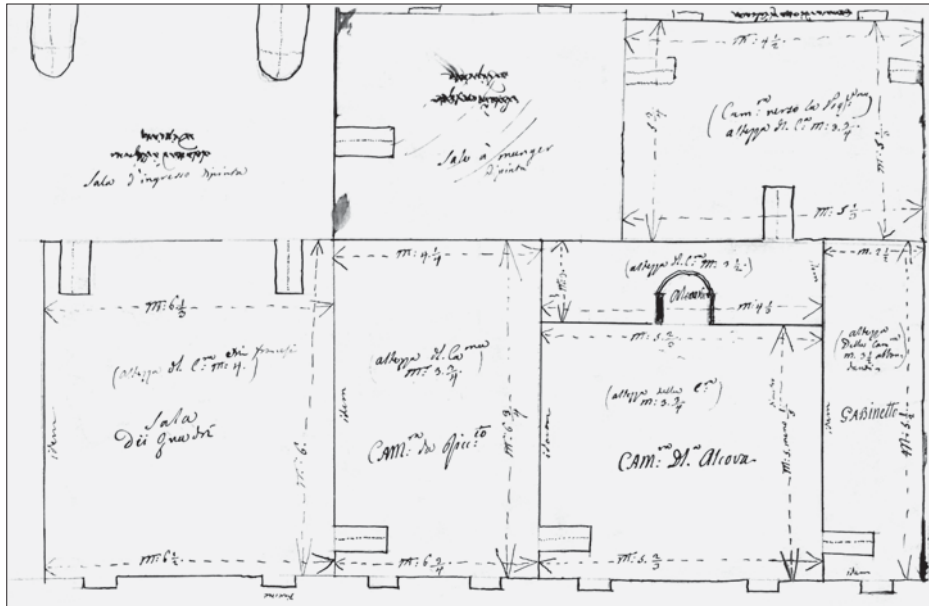


FIG. 13 DRAWING FOR THE COMMISSION OF FURNITURE FOR THE BASSEGLI-GOZZE PALACE, BEGINNING OF THE 19<sup>TH</sup> CENTURY

SL. 13. CRTEŽ ZA NARUDŽBU NAMJEŠTAJA ZA PALAČU BASILJEVIĆ-GUČETIĆ, POČETAK 19. STOLJEĆA

gether with capitals and plinths. At the top of each arch crown, a mascarón is placed instead of a keystone (Fig. 10). The mascarón – shaped as a wide-nosed, smiling, bearded old man – uncannily resembles the grimacing mascarons typical of Italian Mannerism (Fig. 11).

A drawing dating from the first half of the nineteenth century<sup>48</sup> (Fig. 13) shows that the staircase leads to a room unburdened by divisions that followed in later periods. The room on the drawing is described as *Sala d'ingresso dipinta*, a painted salon for receiving guests. This kind of salon, which served as a staircase landing for gathering guests, was typical of Baroque palaces.<sup>49</sup>

On the wall opposing the arched openings for the staircase, two doors follow the openings' axes. The receiving salon was thus swiftly connected to *Sala dei quadri*, a pinacotheca,

serving as a living room. The pinacotheca was the beginning of the enfilade of rooms with windows – slightly higher than those on the storey below – overlooking the busiest promenade of the city and its Rector's Palace; the sequence continued with *Cam[e]ra di giallo* (the 'yellow' room), *Cam[e]ra della alcova* (the sleeping-niche room), ending with *Cabinetto*, a dressing room.

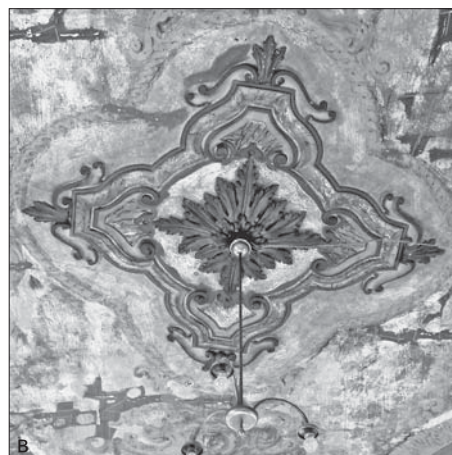
Positioned laterally to the staircase, on the north side of the receiving room, there was a door leading to *Sala à manger dipinta*, a painted dining-room, whose windows overlooked Gundulić Square (then called Na Poljani Square). The room continued to a room simply described with *Cam[e]ra verso la Pogliana* (a room overlooking Na Poljani), which was connected to the master bedroom, and thus probably served as a servants' room.

During the mid-twentieth century, during an attempt at refurbishment, the owners of the Bassegli-Gozze Palace discovered that the original wall paintings of the former pinacotheca and dining-room (both marked as *dipinta*, 'painted', on the drawing) were still preserved under the layer of later applied paint. In the former dining-room, stucco elements of the ceiling (now overpainted in white) were also present (Fig. 12). On the other hand, an entirely preserved ceiling was present in the former pinacotheca, with gilded and marmorised stucco elements, and complete with secco paintings (Fig. 14).

The playful lines of stucco decorations, the vivid colours applied on both ceiling and wall surfaces, and rich whimsical floral and shell-like motifs depicted with a deft illusion of perspective – all those elements assuredly point to the ornamental language of Rococo. Even though they were partially uncovered and saw but a few stratigraphic probes that occurred upon their discovery, the walls and ceilings with their decorative schemes were left intact and unexplored to this day.

FIG. 14 THE PRESERVED ORIGINAL PAINTED AND STUCCO CEILING OF THE FORMER PINACOTHECA: A) DETAIL OF THE CORNER WITH PERSPECTIVE ILLUSION PAINTING; B) MARMORISED AND PAINTED CENTRAL STUCCO DECORATION

SL. 14. OČUVANI IZVORNI OSLIKANI I ŠTUKATURNI STROP BIVŠE PINAKOTEKE, DETALJI: A) DETALJ KUTA S OSLIKANOM ILUZIJOM PERSPEKTIVE; B) MRAMORIZIRANA I OSLIKANA SREDIŠNJA ŠTUKO DEKORACIJA



<sup>48</sup> ČFA, Drawing for the commission of furniture, beginning of the 19<sup>th</sup> century

<sup>49</sup> In the typology system of Ragusan Baroque palazzos devised by art historian Katarina Horvat-Levaj, that type is classified as "palaces with a staircase organisationally related to the main sala", which developed from the Gothic-Renaissance tradition of Ragusan architecture. [HORVAT-LEVAJ, 2000: 61-62; HORVAT-LEVAJ, 2001: 58-59]

<sup>50</sup> VUKOVIĆ, 2000: 35

<sup>51</sup> The Jesuit Steps between the Bosković Square and the Gundulić Square are believed to be designed by Pietro Passalacqua in 1738 [PRIJATELJ, 1982: 724]. The monumental Baroque stairs were modelled after the Spanish Steps in Rome, which were designed and built by Francesco de Sanctis and Alessandro Specchi, between 1723 and 1726. For further account on Passalacqua's oeuvre between 1735 and 1741 in Ragusa, see: MARKOVIĆ, 1981.

<sup>52</sup> VUKOVIĆ, 2000: 35

<sup>53</sup> MULJAČIĆ, 2003: 126

<sup>54</sup> VEKARIĆ, 2012: 142-143; BERSA, 1941: 27



## THE PALACE FROM THE DUSK OF THE REPUBLIC UNTIL THE MID-NINETEENTH CENTURY

### PALAČA OD PADA REPUBLIKE DO SREDINE DEVETNAESTOGA STOLJEĆA

While Napoleon's army rapidly advanced towards Italy, the very turn of the eighteenth to the nineteenth century saw the peak of the second golden age for the Republic of Ragusa. It was the epoch characterised by both economic prosperity and cultural renaissance rooted in the philosophy of Humanism and Enlightenment.<sup>50</sup>

Two years after the French occupation of 1806, Napoleon's general Auguste de Marmont abolished the Republic and became the self-proclaimed Duke of Ragusa, which thoroughly discomposed the established social and cultural milieu of the city. The changes were evident even shortly after the occupation, when most of the churches and monasteries *intra muros* were repurposed for military needs. Even the Jesuit complex, connected to the Gundulić Square with the monumental Baroque staircase<sup>51</sup>, was converted to a military hospital.<sup>52</sup>

However, during those years of cultural and social turbulences in Dubrovnik, the Gozze family did not suffer many nuisances as they were highly respected members of society, distinguished politicians, and noted Franco-philites. At that time, the Bassegli-Gozze Palace was home to Baldo-Jakov Gozze (1745-1817), son of earlier mentioned Pavao Gozze, and his wife Terezija (Deša), born Bassegli/Basiljević (1759-1804).<sup>53</sup> To substantiate the family's affinity towards French influences, on 15 June 1812 their son Pavao (1778-1838) married Anne Marguerite (Anica), born Calogon de Valois<sup>54</sup>, who belonged to declining French aristocracy. Following the death of the last member of his mother's family line in

1806, Pavao inherited all their estates, but he had to in turn accept his mother's born surname, thus inaugurating a new family branch: Bassegli-Gozze.<sup>55</sup>

After Napoleon's abdication in 1814 and the conclusions of the Congress of Vienna the following year, Dubrovnik and its historical territory were annexed to the Empire of Austria, together with the rest of the Illyrian Provinces. The palace in 1814 was described by Josip Bersa as "a convenient residence with fashionable and the most contemporary furniture, since Pavao chose it himself in Paris, when he married A. Calogon Valois", additionally mentioning how the Empire style (which was then most contemporary) pervades both the interior and clothes of the eighteen-year-old mistress of the house.<sup>56</sup> The rest of the residents in 1817 were Pavao's brother Melkior, two of his daughters, and six servants.<sup>57</sup>

In 1818, the Bassegli-Gozze Palace served as accommodation to Francis I, the first Emperor of Austria, during his Dalmatian trips. He arrived on the 24<sup>th</sup> of May and stayed in the palace for eleven days with his wife Caroline of Bavaria. Even though Pavao Bassegli-Gozze belonged to Ragusan nobility which held strong animosity toward the Austrian rule, it was a festive event for the city and a great honour for the hosts. It was even more so when Francis I, upon leaving on the 3<sup>rd</sup> of June, also decided to stop at the Gozze Villa<sup>58</sup> in Trsteno for lunch.<sup>59</sup> On that account and not much later that year, Pavao Bassegli-Gozze installed two memorial plates in honour of the Emperor's visit, one in each of his residences. The marble plate of the Bassegli-Gozze Palace (Fig. 15) was placed on its east façade and read: "To the emperor Francis I. of Austria and his spouse Caroline Augusta, the best and most forgiving leaders, who spent eleven days in the dwelling, and were accommodated with many guests. The home of Pavao Bassegli-Gozze, son of Baltazar Gozze, in eternal memory, on the year of 1818."<sup>60</sup>

Even though it witnesses just a small episode in the life of the Bassegli-Gozze Palace, the marble plate inscription is proof and exhibition of its significant cultural history. It is proof that in 1818 the palace met the highest criteria for accommodating a monarch with his wife and their entourage. That is corroborated by the description of the palace by Francis I in his diary, which states that the main façade at that point was the one turned toward the Rector's Palace and that it was a three-storey building.

He also mentions that the palace "has a good staircase", and that the "rooms on the first floor are well furnished". The same entry also implies that one part of the house was, at

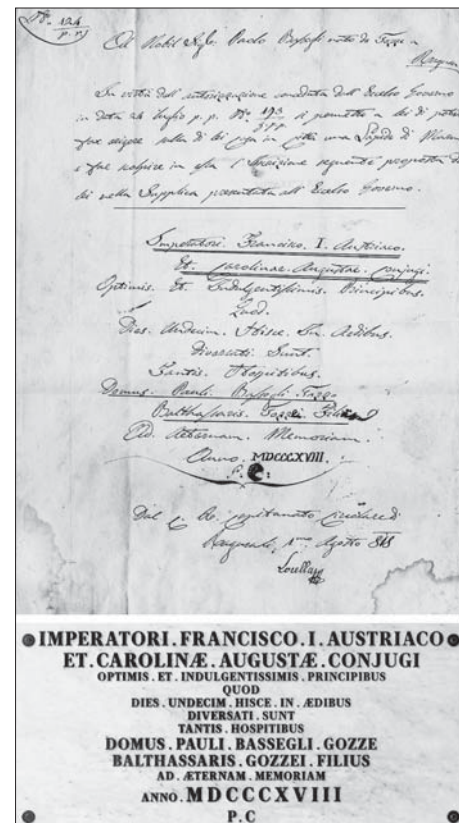


FIG. 15 WRITTEN PERMISSION OF THE IMPERIAL COURT FOR THE MEMORIAL PLATE ON THE EAST FAÇADE OF THE BASSEGLI-GOZZE PALACE, 1<sup>ST</sup> AUGUST 1818 (UP), AND THE PROPOSED RECONSTRUCTION OF THE PLATE BASED ON A RESEARCH STUDY, 2018 (DOWN)

SL. 15. PISANA DOZVOLA CARSKOGA DVORA ZA MRAMORNU SPOMEN-PLOČU NA ISTOČNOME PROČELJU PALAČE BASILJEVIĆ-GUČETIĆ, 1. KOLOVOZA 1818. (GORE), I PREDLOŽENA REKONSTRUKCIJA PLOČE TEMELJENA NA ISTRAŽIVANJU IZ 2018. (DOLJE)

55 HEYER VON ROSENFELD, 1873: 27, 112; LAZAREVIC, 2014: 192

56 BERSA, 1941: 48

57 LAZAREVIC, 2014: 192

58 Gozze Villa in Trsteno is one of the most renowned Renaissance villas on the East Adriatic coast, primarily due to its arboretum dating from the late fifteenth century, one of the first such landscaped gardens in this part of the world. For more information on the architectural history of the villa, consult: MAJER JURISIC, 2016. For a detailed account on the arboretum, see: OBAD ŠCITAROCI, KOVAČEVIC, 2014.

59 PIPLOVIĆ, 2016: 118-120

60 The original text in Latin read: IMPERATORI FRANCISCO I. AUSTRIACO / ET CAROLINAE AUGUSTAE CONJUGI / OPTIMIS ET INDULGENTISSIMIS PRINCIPIBUS / QUOD / DIES UNDECIM HISCE IN AEDIBUS / DIVERSATI SUNT / TANTIS HOSPITIBUS / DOMUS PAULI BASSEGLI GOZZE / BALTHASSARIS GOZZEI FILIUS / AD AETERNAM MEMORIAM / ANNO MDCCCXVIII / P. C [ČIČOVAČKI, ČIČOVAČKI, DUNDOVIĆ, 2018: 7]

The request for the marble plate was received by the imperial court on 24<sup>th</sup> July. The permission, together with the



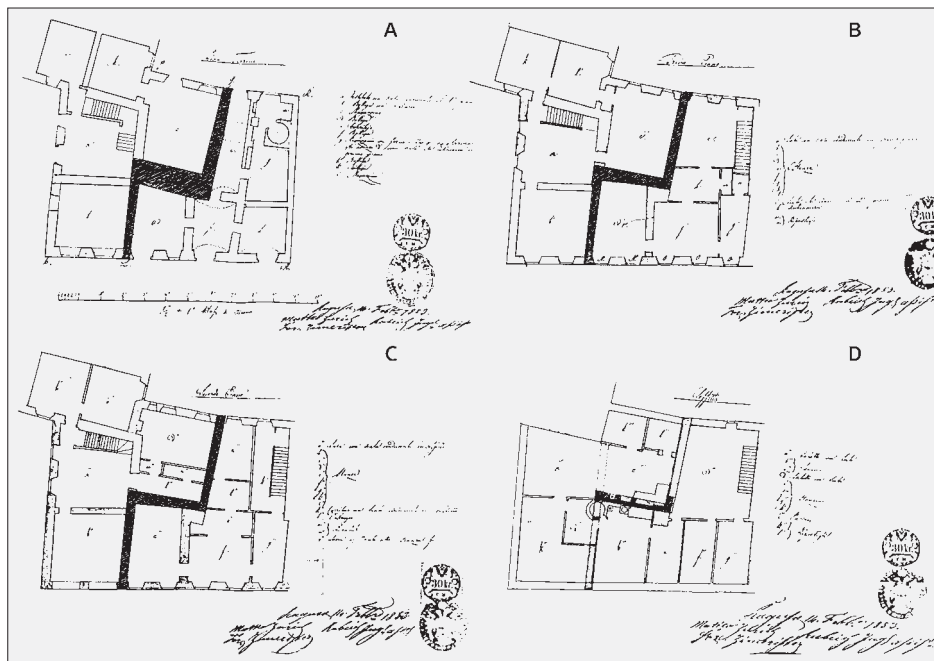


FIG. 16 PLAN FOR THE DIVISION WALL BETWEEN THE BASSEGLJ-GOZZE PALACE AND BASSEGLJ-GOZZE-KATIC PALACE, 1853: A) GROUND FLOOR, B) FIRST FLOOR, C) SECOND FLOOR, D) ATTIC

SL. 16. NACRTI ZA PREGRADNI ZID IZMEĐU PALAČA BASILJEVIĆ-GUČETIĆ I BASILJEVIĆ-GUČETIĆ-KATIĆ, 1853.: A) PRIZEMLJE, B) PRVI KAT, C) DRUGI KAT, D) POTKROVLJE

that point of time, rented out for the girls' school.<sup>61</sup>

Prior to his wedding with Anica, Pavao was presented with a promise of a large dowry; however, for years after the wedding, money still was not reaching him.<sup>62</sup>

In 1821, Anica had to take a mortgage loan on her inherited house to cover for her dowry, which was at that point estimated to 79,100 fiorini altogether: that is, 3,000 pounds in the English bank, 12,000 francs, and 8,000 francs in her possessions, including jewellery. Five years later, Pavao had to take an additional loan of total 3,616.40 fiorini (7,000 ducats), this time from the Opera Pia foundation in Dubrovnik. This time, the loan affected his properties, as he put the Basseglj-Gozze Palace, together with its stores and magazines, under mortgage.<sup>63</sup>

Following the family's financial problems, and due to its proximity to the cathedral, the palace was rented to church and served as the bishop's residence in 1830.<sup>64</sup> The cost estimate for the necessary renovation of the palace, issued in May the same year, reveals that the façades needed renovation and many of the interior walls on the first floor were damp. It was also decided that the interior doors of the first and second floor should be repainted in light grey, while the future colour of the outer doors and windows was described as the "Viennese green".<sup>65</sup>

As the middle of the nineteenth century approached, it became apparent that the palace was a great burden for the Basseglj-Gozze family. Considering its size, it was an unus-

tainable property that was increasingly draining the family's finances. Come 1850s, Basseglj-Gozzes had to take drastic architectural measures to keep their family residence.

## THE EMERGENCE OF THE PRESENT-DAY PALACE AND FACTORS OF ITS ARCHITECTURAL IDENTITY

### NASTANAK DANAŠNJE PALAČE I ČIMBENICI NJENA ARHITEKTONSKOG IDENTITETA

When Pavao's son Baldo Basseglj-Gozze (1822-1893)<sup>66</sup> inherited the palace in 1853, he immediately commenced its division into two separate houses.<sup>67</sup> The drawings enclosed to the contract, soon executed without alterations, show the division of the palace vertically by completely closing a wall between the dining room and the servants' room, continuing with the position of the built-in pre-Romanesque wall, and finishing with the wall between the pinacotheca and the 'yellow' room, in vertical continuation through all four storeys from the ground floor up to the attic (Fig. 16).

In April 1855, Baldo sold the separated part of the palace to Lucijan Pozze (Pucić), who had paid it in full in the following year.<sup>68</sup> The separated house, today known as the Basseglj-Gozze-Katic Palace<sup>69</sup>, saw complete refurbishment of its interior. The plans also show that the entrance for the new palace was envisioned from Gundulić Square, and its staircase was interpolated along the north wall neighbouring the Ragnina Palace. The

exact text of the plate, was issued on 1<sup>st</sup> August the same year. [CFA, No. 124, p. r., Ad Nobil Sig: Paolo Basseglj nato de Gozze a Ragusa, Dal Capitanato Circolare di Ragusa li 1mo Agosto 818]

It is important to note that the text of the plate also appeared in S. Skurla's book *Ragusa: cenni storici*, self-published in 1876, but it provides the reader with an inaccurate transcription. [SKURLA, 1876: 101]

61 PEDERIN, 1979: 463

62 In a letter written in English and sent on 30<sup>th</sup> November 1814, Anica's mother writes: *Your uncle talks of coming to Paris, he writes me very kind letters; I have lately corresponded with him and the lawyer about certifying your fortune in the funds, as your has written so often about, he complains to the Il--- that I have not answered, how comes it that my letter on that subject should not reach him, and that you receive them regularly: tell Mr. Paul [Pavao] that nothing should be left undone on my part, towards satisfying his mind, but that all matters of law are tedious when people are not on the spot much more so. On derived ressort should Polland agree my brother can give with his signature, a certificate of the sum vested in the funds, as mentioned in my marriage sett[le]ment, as soon as ever I receive the papers, I shall address them to your husband, that he may have no more doubts, and that he may know when apply on my decease, pray make him acquainted with all this.* [CFA, Letters to Madame de Contesse Basseglj de Gozzé à Raguse Illyrie, No. 37]

63 LAZAREVIĆ, 2014: 192

64 SEFEROVIĆ, MOJAS, ŽILE, 1984: 15

interior of the Bassegli-Gozze-Katić Palace underwent a thorough renovation: its salons were completely refurbished and their most unique decorative elements at the time were panoramic wallpapers of French provenance, originally produced by the Zuber Rixheim factory in the 1820s.<sup>70</sup>

Even though the original Bassegli-Gozze Palace lost half of its original floor area to the newly separated palace, the monumentality of the block corner next to the cathedral (Fig. 17) was successfully regained with a Neo-Classical east façade – at that time considered modern and different from any of the traditional solutions in the city core of Dubrovnik – which remains an important identity factor of Pred Dvorom to this day. Keeping one third of its former width, the façade now counts two window axes (Fig. 18) and its vertical borders are highlighted with decorative quoins.

The ground-floor and first floor are separated with a humble stepped string-course, and the attic lies upon a simple cornice of somewhat deeper projection compared to that of the neighbouring palace. The ground-floor level was designed as a commercial space for rent<sup>71</sup>; its door and window were identical openings with segmental arches equal in height. Beyond them and under the string-course, positioned in the centre, stood Pavao Bassegli-Gozze's memorial plate for the Emperor's 1818 visit. The representative second storey is opened by two rectangular windows framed with eared stone architraves and topped with separate friezes under cornices. Between the cornices stood the coat of arms



FIG. 17 THE DUBROVNIK CATHEDRAL AND THE EAST ELEVATION OF THE RESIDENTIAL BLOCK, VIEW FROM THE PRED DVOROM SQUARE

SL. 17. DUBROVAČKA KATEDRALA I ISTOČNO PROCELJE STAMBENOGA BLOKA, POGLED S TRGA PRED DVOROM

FIG. 18 THE EAST ELEVATION OF THE RESIDENTIAL BLOCK WITH THE BASSEGLI-GOZZE PALACE, BASSEGLI-GOZZE-KATIĆ PALACE, AND RAGNINA PALACE, VIEW FROM THE PRED DVOROM SQUARE, 2018

SL. 18. ISTOČNO PROCELJE STAMBENOGA BLOKA S PALACAMA BASILJEVIĆ-GUČETIĆ, BASILJEVIĆ-GUČETIĆ-KATIĆ I RANJINA, POGLED S TRGA PRED DVOROM 2018. GODINE

of the Bassegli-Gozze family, the variant greatly similar to the one confirmed by the Emperor in 1837<sup>72</sup>, depicting a crest of combined Gozze and Bassegli heraldry, a knight's helmet with mantling at the top, this one flanked by two unicorns on each side instead of one (Fig. 19). Still, the most striking elements of the east elevation are two wide windows of the third storey loggia, which depart from any historically established type of windows in the city core. Divided by a pilaster strip, they fill the space between quoins, and their false three-centred arched with key-stones lie on the half-capitals of their simple stone frames (Fig. 21).

The south façade of the Bassegli-Gozze Palace, enclosing the Bunic Square, kept its function of the main residential entrance, clearly marked with a corniced but simple portal. On the plan dating from 1902 (Fig. 20), the façade (C) is depicted in both the existing and proposed condition, the only difference being the planned enlargement of the two window openings on the ground-floor level. Still, the appearance of the upper storeys' windows is analogous to the preserved east façade of the Bassegli-Gozze-Katić Palace: simple and rectangular, but higher and corniced on the first floor. It ends with a small roof cornice supported by simple modillions. The plan isometrically shows the east façade of the neighbouring Sorgo-Gozze Palace as well (B), as its two corner rooms of each storey were attached to the Bassegli-Gozze Palace, with openings following the same design. Still, the present-day condition of the south façade of the Bassegli-Gozze Palace is the result of interventions that occurred in 1903.

The plan dating from October that year (Fig. 23) shows that the entrance doors were designed with a transom band underneath the cornice. It also shows that at that point only one window, next to the door, underwent the extension planned the year before, and the other one remained short and rectangular. After the interventions validated in 1903, both windows were identical – high and rectangular with simple stone frames (Fig. 22) – and the third-storey loggia was given an addition-

FIG. 19 THE COAT OF ARMS OF THE BASSEGLI-GOZZE FAMILY ON THE EAST FAÇADE OF THE PALACE, RECONSTRUCTED IN 2008 WITHOUT CLEAR FEATURES OF THE CREST

SL. 19. GRB OBITELJI BASILJEVIĆ-GUČETIĆ NA ISTOČNOME PROCELJU PALACE, REKONSTRUIRAN 2008. GODINE BEZ JASNIH OBIJEZJA SAMOGA ŠTITA



65 SEFEROVIĆ, MOJAŠ, ŽILE, 1984: 13-14 (the original document in Italian was translated by Marina Desin)

66 VEKARIĆ, 2012: 143

67 The contract for refurbishment and division of the palace was signed by Baldo Bassegli-Gozze on 14<sup>th</sup> February 1853. [SEFEROVIĆ, MOJAŠ, ŽILE, 1984: 16]

68 SEFEROVIĆ, MOJAŠ, ŽILE, 1984: 16-18

69 In this work, the palace that emerged from the detachment will be referred to as the Bassegli-Gozze-Katić Palace, as it is listed in the Registry of Cultural Property of the Republic of Croatia (Ministry of Culture, reg. no. RST-1299-1986). Ernest Katić became the owner of the palace in 1923, and Katićs were the last known owners before it became the permanent seat of the Society of Friends of Dubrovnik Antiquities in 1960s.

70 During the renovation that occurred from 1998 to 2000, the original wallpapers and floors were completely restored. For more detailed information on the wallpapers and course of their restoration, see: VETMA, 2016.

71 Historically, the ground-floor level of the Bassegli-Gozze Palace was a coffee house. In 1941, Josip Bersa described it in his book as follows: "The only finely furnished coffee house at the dusk of the 19<sup>th</sup> century was located in the ground floor of Gozze's house by the cathedral; its official name was Caffé Grande, but the citizens called it U Zvicera, as the owners were Swiss. The coffee house was frequented exclusively by the nobility, with seldom Antunins and Lazarinis [members of Ragusan merchants' confraternities]." [BERSA, 1941: 109]

72 HEYER VON ROSENFELD, 1873: 112, Plate 7



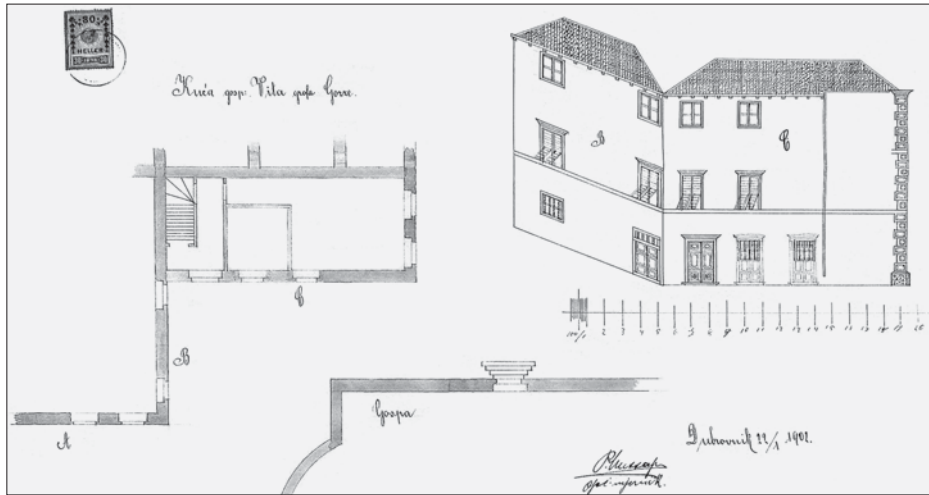


FIG. 20 ARCHITECTURAL DESIGN FOR THE RECONSTRUCTION OF THE MAIN RESIDENTIAL ENTRANCE TO THE BASSEGLI-GOZZE PALACE FROM THE BUNIC SQUARE, 1902

SL. 20. ARHITEKTONSKI NACRT ZA REKONSTRUKCIJU GLAVNOG STAMBENOG ULAZA U PALAČU BASILJEVIĆ-GUČETIĆ S BUNICEVE POLJANE, 1902.

FIG. 21 EAST FAÇADE OF THE BASSEGLI-GOZZE PALACE IN YEAR 1900

SL. 21. ISTOČNO PROČELJE PALAČE BASILJEVIĆ-GUČETIĆ 1900. GODINE

FIG. 22 THE RESIDENTIAL ENTRANCE TO THE BASSEGLI-GOZZE PALACE FROM THE BUNIC SQUARE TODAY

SL. 22. STAMBENI ULAZ U PALAČU BASILJEVIĆ-GUČETIĆ S BUNICEVE POLJANE DANAS



al rectangular window, which was closed again during the twentieth century.

The development of the west façade facing the Gundulić Square also greatly follows the original design, unlike the façade of the neighbouring Bassegli-Gozze-Katić Palace which was reconstructed and clad anew following the purchase of Lucijan Pozze in 1855.<sup>73</sup> A simple comparison of a detailed drawing depicting the square during the nineteenth century<sup>74</sup> (Fig. 26) and present-day condition of the Bassegli-Gozze Palace's west façade (Figs. 24, 25) leads to a conclusion that the distribution of the openings remained the same (in two vertical axes), although the second-floor windows were en-



larged, and ground-floor openings were slightly altered into large stone-framed door and window, both with transoms.<sup>75</sup>

The palace stayed in the family until the mid-twentieth century, although its separate storeys were inherited by different descendants and its rooms were often partitioned and reconstructed anew into separate residential units. Due to the terms issued by the conservation department, it was often done with consideration to original forms. For example, that is the case of the former receiving salon on the first floor: it was divided into several smaller rooms by thin walls constructed from hollow clay bricks, but new door frames were exact copies of the existing ones, although their mouldings were modelled in mortar.<sup>76</sup>

Until 1935, the whole palace was owned by Baldo's son Vito Bassegli-Gozze (1853-1950)<sup>77</sup>, and from 1937, one half was owned by Vito's cousin Vlaho as well.<sup>78</sup> Vlaho inherited the representative second storey, and he sold it to Anka Luković the following year. In 1959, Vito's part (the third-storey apartment) was inherited by his niece and stepdaughter Linda, who donated it to the Congregation of Daughters of Mercy from Korčula.

Apart from the entrance foyer and the staircase, the only original part of the interior that kept its historical features is the second-storey apartment. Although it was completely refurbished during the first half of the twentieth century, and the original salons were divided into smaller rooms by partition walls, the original eighteenth-century decorations and wall paintings are preserved under the layers of paint. In April 1981, the apartment was bought by Anka Čicovacki<sup>79</sup> and bestowed upon her descendants, its current owners.<sup>80</sup>

## CONCLUSION

### ZAKLJUČAK

As one of the oldest noble and patrician families of Ragusa, known from the thirteenth century, Gozzes had a significant impact on

<sup>73</sup> During the separation of the Bassegli-Gozze-Katić Palace and construction of its new west façade, the owner added several spolia such as the circular stone rosette which provides the lower end of the staircase with light, and Romanesque plate with an early Christian lamb motif above the main entrance portal. Two more windows were added into the axis inaugurated by the application of the rosette: the oval one for the staircase on the representative second storey, and the circular for the storey above. [FISKOVIC, 1954: 128; SEFEROVIC, MOJAŠ, ŽILE, 1984: 34-35]

<sup>74</sup> ČFA, Gundulić Square in the 19<sup>th</sup> century, drawing by unknown author

<sup>75</sup> As it is discernible from the drawing, the window with the transom existed on the left and a door topped with a detached window stood on the right axis. The present-day openings switched its functions: on the left there is a door, and window is placed on the right side.

<sup>76</sup> K. Horvat-Levaj claims that the salon partition was carried out in the 18<sup>th</sup> century [HORVAT-LEVAJ, 2001: 238-



cultural, political and social life of the city. They commissioned and were owners of numerous palaces, houses and villas in Dubrovnik and surrounding landscape. The Bassegli-Gozze palace is the city residence of a family branch founded by Pavao Bassegli-Gozze in 1806. Based on the overlay of presented historical and spatial facts, the development of the palace can be divided into three major phases: 1) the phase before the Great Earthquake of 1667, 2) the phase between years 1667 and 1853, and 3) the phase from 1853 until today.

During the first phase, the built structure was in the immediate surrounding of the monumental fortified church (dating from the sixth century) or, precisely, leaning on its defensive wall. It is not clear how many separate buildings the block consisted of, but the occupied area was smaller, and their west façade line is analogous to its present-day position. During the second phase, the palace was built as a single patrician residence between the Sorgo-Gozze Palace and Ragnina Palace.

The adjoined lot acquired after the earthquake supplied the palace with an overall wider building area, and the possibility of building a representative façade that overlooked the Rector's Palace. In this phase, the palace was laid out in the typical Baroque sequence of lavishly decorated salons on the second storey, starting with an equally ornamented staircase. The third phase is the palace as we know it today, with its Neo-Classical façade facing the Rector's Palace, and its interior refurbished into a complete single house.

The exemplary east elevation of the Bassegli-Gozze Palace, which concludes the façade sequence of the block that counterbalances the monumentality of the Rector's Palace, has for long a crucial identity factor of open urban space leading to the cathedral. The west façade is, on the other hand, a historically significant backdrop of the Gundulić Square. Ultimately, the carefully thought out south façade – which provides the residents

-240]. However, the archival drawings undoubtedly show that such thing did not occur until the second half of the 19<sup>th</sup> century.

77 VEKARIĆ, 2012: 143-144

78 Vlaho was son of Melkior Bassegli-Gozze (1855-1914), Baldo's brother. [VEKARIĆ, 2012: 143]

79 PUK-DU, vol. 272-280, lots 1034 and 1035

80 For more than three decades, Čičovacki family has been committed to research of the architectural and cultural history of the Bassegli-Gozze Palace. Their family archive counts an enviable collection of written and graphic sources on the Bassegli-Gozze family and their residences.

81 Included in decisions as follows: no. 12-8/1-66 of 15 January 1966, no. 12-8-3-66 of 10 November 1966, and UP/1-86/1969 of 25 June 1969. In the Registry of Cultural Property of the Republic of Croatia, Ministry of Culture, it is registered under the number Z-3818.

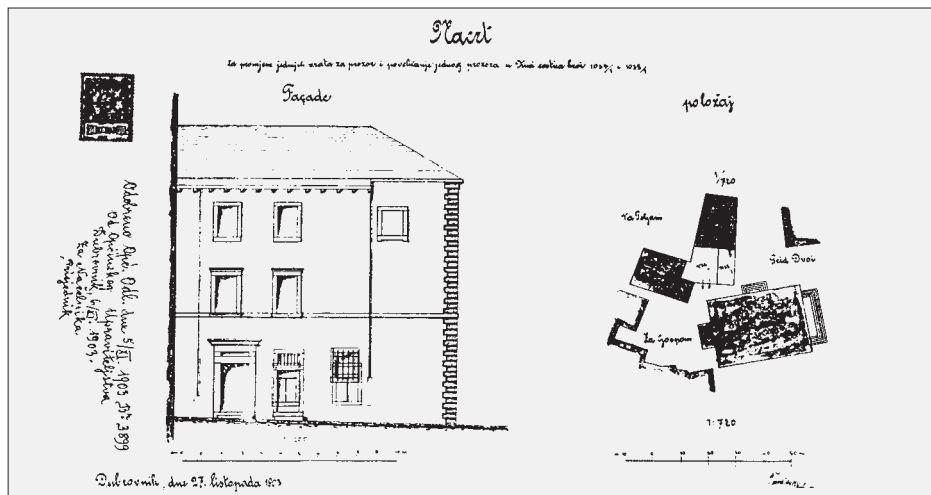


FIG. 23 ARCHITECTURAL DESIGN FOR THE MAIN RESIDENTIAL ENTRANCE TO THE BASSEGLI-GOZZE PALACE FROM THE BUNIC SQUARE, OCTOBER 1903

SL. 23. ARHITEKTONSKI NACRT ZA GLAVNI STAMBENI ULAZ U PALACU BASILJEVIĆ-GUČETIĆ S BUNICEVE POLJANE, LISTOPAD 1903.

with a peaceful micro-ambience of *piazzetta* in front of the entrance – is a spatial demonstration of Mediterranean culture. The architectural corpus of the palace is altogether a significant part of the urban fabric and makes its authentic component.

The protection of the Bassegli-Gozze Palace began in 1966, when the Old Town of Dubrovnik was declared the historical urban entity by the Decision of the Institute for the Protection of Cultural Monuments of Dubrovnik.<sup>81</sup> However, for the time being, the palace itself is still not individually listed as a cultural monument, and apart from the owners' and certain institutions' endeavours to preserve and restore the historic building, it lacks the formal

FIG. 24 THE WEST FAÇADE OF THE BASSEGLI-GOZZE PALACE VIEWED FROM THE GUNDULIĆ SQUARE AROUND THE YEAR 1920

SL. 24. ZAPADNO PROČELJE PALAČE BASILJEVIĆ-GUČETIĆ PREMA GUNDULIĆEVOJ POLJANI OKO 1920. GODINE

FIG. 25 THE WEST FAÇADE OF THE BASSEGLI-GOZZE PALACE, 2018

SL. 25. ZAPADNO PROČELJE PALAČE BASILJEVIĆ-GUČETIĆ, 2018.



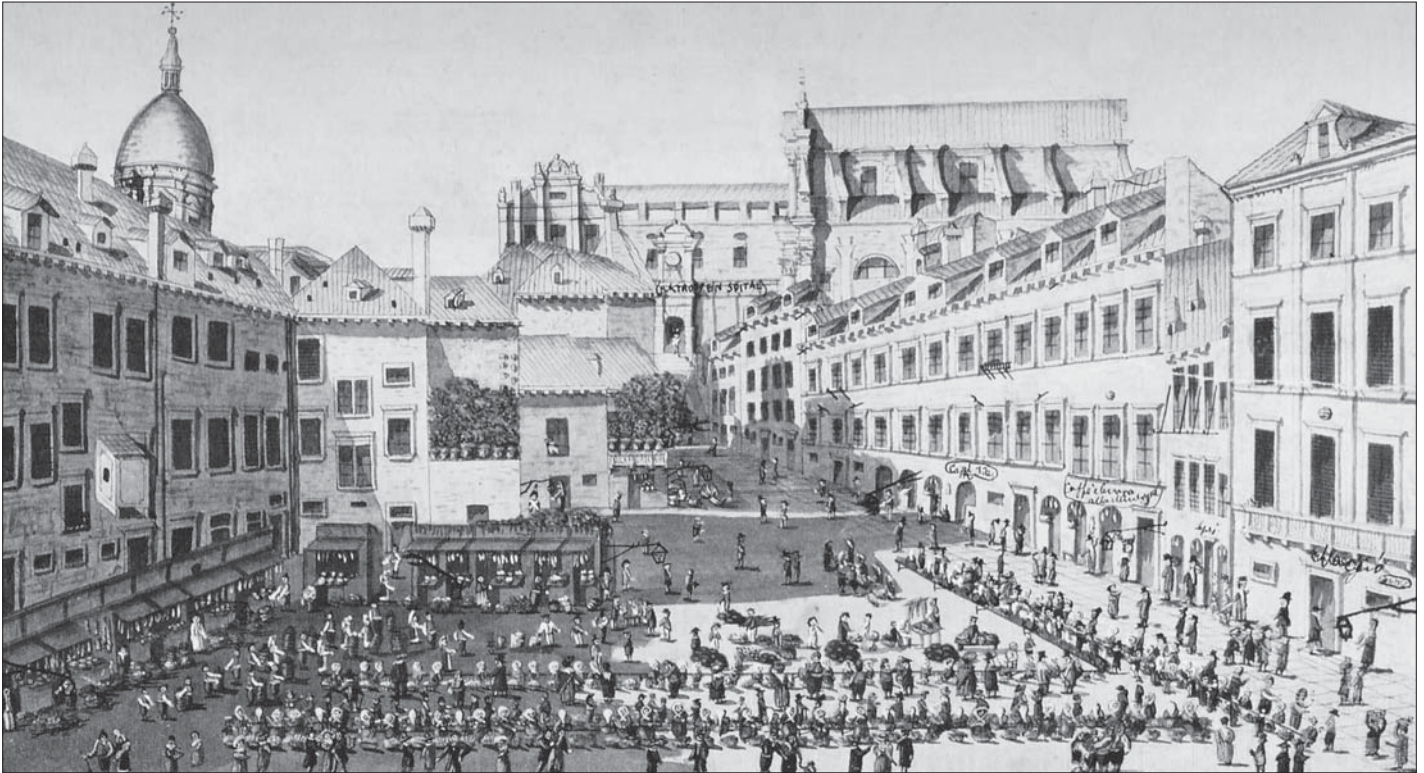


FIG. 26 GUNDULIĆ SQUARE IN THE FIRST HALF OF THE 19<sup>TH</sup> CENTURY, DRAWING BY AN UNKNOWN CONTEMPORARY

SL. 26. GUNDULICEVA POLJANA U PRVOJ POLOVICI 19. STOLJEĆA, CRTEŽ NEPOZNATOG SUVREMENIKA

means of protection and conservation. The principal aim of this paper<sup>82</sup> is to shed light on the importance of the Bassegli-Gozze Palace for the urban history of Dubrovnik. The outstanding abundance of historical layers that compose its appearance incites further research and action in the field of practical building conservation. Its authentic and unique interiors call for exhaustive research and restoration work, as well as a detailed presentation

of the those carried out in the last fifty years. Conclusively, comprehensive conservation will not be accomplished by simply awarding the palace the status of an individually protected monument, but it would, nevertheless, be a great starting point.

[Written in English by author;  
proof-read by DAVID EDEL, BA]

<sup>82</sup> This paper is the result of collaboration with several names without which this research would not be possible. The author's highest gratitude goes to Josip Čičovacki, who generously shared his extensive knowledge and numerous findings on the Bassegli-Gozze Palace. The author also wishes to thank David Edel who assiduously discussed and tirelessly proofread each version of this research, and to Jasenka Gudelj and Ana Marinković for their suggestions and guidance during the writing process.



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#### ILLUSTRATION SOURCES

##### IZVORI ILUSTRACIJA

- FIG. 1 Photo by Josip Čicovacki, 2015
- FIG. 2 Illustration by the author according to the schematic map of Dubrovnik (<http://likovna-kultura.ufzg.unizg.hr/konstruktor/radovi/Dubrovnik.jpg>), and the architectural survey of the residential block (\*\*\* 1990: 152)

- FIG. 3 STOŠIĆ, 1988: Drawing I between pages 32 and 33 (elements highlighted by the author)
- FIG. 4 PRELOG, GRUJIĆ, 1971: Tlocrt prizemlja 1:500 (position of the wall drawn by the author)
- FIG. 5 \*\*\* 1990: 152 (elements highlighted by the author)
- FIG. 6 AST, Biblioteca Antica, vol. 5, fol. 244v, 245
- FIG. 7 DAST, HR DAST 152, Arhiv mapa za Dalmaciju – Katastar Dalmacije, boxes 144/1 and 144/2 Dubrovnik (Ragusa), kotar Dubrovnik I, ref. no. 36
- FIGS. 8, 9, 12, 17 Photos by Dusko Čicovacki, 2003
- FIGS. 10, 14, 18, 22, 25 Photos by Josip Čicovacki, 2018
- FIG. 11 ML, RF 42259, Département des Arts graphiques, Fonds des dessins et miniatures, inv. no. 50350232041, drawing no. 24
- FIG. 13 ČFA, Drawing for the commission of furniture
- FIG. 15 ČFA, No. 124, p. r., *Ad Nobil Sig: Paolo Bassegli nato de Gozze a Ragusa, Dal Capitanato Circolare di Ragusa li 1mo Agosto 818*; Čicovacki, Čicovacki, Dundović, 2018: 24
- FIG. 16 SEFEROVIĆ, MOJAŠ, ŽILE, 1984: 17-18
- FIG. 19 Photo by Luka Dundović, 2014
- FIG. 20 DADU, RO Bassegli-Gozze, architectural drawing titled "Kuca gosp. Vita grofa Gozze" from 1902
- FIG. 21 ČFA, Photograph of the Bassegli-Gozze Palace in 1900
- FIG. 23 SEFEROVIĆ, MOJAŠ, ŽILE, 1984: 23
- FIG. 24 MUO, inv. no. 008745/0931
- FIG. 26 ČFA, Gundulić Square in the first half of the 19<sup>th</sup> century

## SUMMARY

## SAŽETAK

## PALAČA BASILJEVIĆ-GUČETIĆ U DUBROVNIKU

## POVIJESNO-PROSTORNI RAZVOJ I ODLIKE ARHITEKTURE

Palaca Basiljević-Gučetić [Bassegli-Gozze] u Dubrovniku sastavni je dio stambenoga bloka omeđenog trima značajnim javnim prostorima povijesne gradske jezgre: Bunicevom poljanom na južnoj strani, Gundulićevom poljanom na zapadnoj te Pred dvorom na njegovoj istočnoj strani. Danas palača Basiljević-Gučetić čini tek manji dio bloka, no ključni je čimbenik njegova povijesno-prostornog razvoja. Iako čini bitan dio gradskoga tkiva povijesne jezgre i sadrži brojne arheološke i povijesne slojeve, upravo stambena arhitektura Dubrovnik često ostaje nedovoljno istražena. Ovaj rad stoga donosi dosad nepoznatu prostornu genezu palače, predstavlja njenu važnost u urbanom i društveno-kulturnom tkivu grada, te opisuje funkcionalne i oblikovne odlike njene arhitekture.

Najraniji slojevi današnje palače Basiljević-Gučetić opisani su u njenu prizemnu zonu. Arheološkim istraživanjima podno Buniceve poljane, koja je vodio J. Stošić 1984. i 1985. godine, otkriven je ostatak kasnoantickoga obrambenog zida. Njegova orijentacija i debljina od oko dva metra odgovaraju zidu prisutnom u prizemnoj razini palače, što podupire teoriju Ž. Pekovica i K. Babić o takozvanom *katedralnom kastelu*, gdje je obrambeni zid bio sastavnim dijelom fortifikacijskoga sustava. Štoviše, zid se u prizemnoj zoni palače prekida upravo na mjestu gdje bi se njegov smjer spojio sa zidom jednake debljine koji se pruža od Knezeve kule ugrađene u Knezev dvor, pa se tako može pretpostaviti njegov točan smjer i položaj. To potvrđuje i plan grada iz 1607./1608. godine koji, iako jasno prikazuje kako zida u to doba više nema, ipak ukazuje na to da su zemljišta i dalje pratila vlasničke odnose. Da je dio koji je pripadao katedralnom kastelu ostao neizgrađen, čita se ponajprije u izmaknutoj liniji istočnoga pročelja, uvučenoj upravo na mjestu gdje je u tlocrtu prizemlja smješten ostatak obrambenoga zida.

Do sredine 17. stoljeća prostor današnje Gundulićeve poljane bio je gusto naseljen. Ondje je dubrovačka plemićka obitelj Gučetića (Gozze) već posjedovala nekoliko zemljišta prije negoli je 1659. go-

dine Marko Sorkočević (Sorgo) prodao Vladislavu Gučetiću i zemljište s palačom pred ulazom u katedralu. No, u travnju 1667. godine Dubrovnik je pogođen razornim potresom i većina je izgradnje pritom uništena. Kako bi grad dobio kvalitetne javne prostore, nakon potresa odlučeno je da će današnja Gundulićeva poljana ostati neizgrađena. Izvornom je zemljištu palače Basiljević-Gučetić pritom omogućeno i pripajanje dijela javnoga prostora pred dvorom kako bi se stvorilo kontinuirano istočno pročelje stambenoga bloka. Tako je stambeni blok na istočnoj strani Gundulićeve poljane dobio svoj današnji tlocrtni oblik.

U Dubrovnik je nakon potresa pridošlo mnoštvo stranih arhitekata i graditelja koji su iz Italije donijeli jaka barokna i klasicistička stilska stremljenja. To se manifestiralo i u izgradnji stambenih palača i kuća, poglavito onih s pročeljima na glavnim gradskim trgovima. Palača Basiljević-Gučetić u tom je razdoblju činila veći dio stambenoga bloka što svojim istočnim pročeljem gleda na Knezev dvor. Omeđena palačom Ranjina (Ragnina) sa sjeverne strane, a svojim jugozapadnim dijelom povezana s palačom Sorkočević-Gučetić, činila je veliku patrićijsku kuću s ugrađenim elementima prijašnjih razdoblja, od kojih se ističu križni svodovi i kapiteli polustupova iz sjevernoga dijela palače, a gustijerana s pretpotresnom inačicom grba Gučetića podno nekadašnjega glavnog stubišta na južnom dijelu palače. Stubiste u obliku slova L, kojeg bacvasti svod sadrži rokoko štukaturne ornamente, vodi do reprezentativne etaže gdje je primaca dvorana (saloća) od njega odvojena zidom s dva otvora plitkih lukova. Umjesto zaglavnih kamenova, na tim su lukovima prisutni maskeroni u obliku grotesknh bradatih staraca, tipični za talijanski manirizam.

Crtez iz prve polovice 19. stoljeća saloću prikazuje kao jedinstvenu prostoriju, što ukazuje kako je današnja podjela toga dijela palače rezultat kasnijih pregradnji. Iz toga oslikanoga primaceg salona prelazilo se u pinakoteku, kojom je započinjao niz reprezentativnih prostorija orijentiranih prema Knezevu dvoru. Iz saloće se moglo ući i u blagovaoni-

cu, kojom je pak započinjao niz gospodarskih prostorija što su gledale na Gundulićeve poljanu. Mnoge od reprezentativnih prostorija sadržavale su štuko elemente te oslikane zidove i stropove, a to je u velikoj mjeri očuvano i do danas.

Zbog svoga bogatog oblikovanja i uredjenja palača je 1818. godine poslužila za smještaj caru Franji I. i njegovoj supruzi tijekom posjeta Dubrovniku. Tomu je svjedočila i ploča postavljena iste godine na istočno pročelje. U to je vrijeme vlasnik palače bio Pavao Basiljević-Gučetić, koji je šest godina ranije oženio francusku plemkinju Anicu Calogan de Valois i pritom opremio palaču najmodernijim pariškim namještajem. Pavao je rodonačelnik loze Basiljević-Gučetić, pridodavši 1806. godine majčino prezime ocevu kako bi mogao prihvatiti nasljedstvo posljednjega Basiljevica. Nakon 1853. godine, kada palaču nasljeđuje njihov sin Baldo, palača je okomito podijeljena na dvije kuće. Sjeverna je kuća prodana Lucijanu Puciću (Pozze) i danas je poznata kao palača Bassegli-Gozze-Katić te je pojedinačno zaštićeno kulturno dobro. Južni je dio palače nakon podjele dobio svoje prepoznatljivo neoklasicističko istočno pročelje, na kojem se našao i kameni grb obitelji Basiljević-Gučetić te karakteristični otvori loggie na drugom katu. A 1902. i 1903. godine izrađeni su i planovi uredjenja pročelja prema Bunicevoj poljani, koje sadrži glavni ulazni portal u palaču. Pročelje prema Gundulićevoj poljani zadržalo je do danas svoje izvorne oblikovne značajke, uz manje zahvate ujednačavanja prozorskih okvira. Palača je u vlasništvu obitelji Basiljević-Gučetić ostala sve do polovice 20. stoljeća, kada je njen vlasnik bio Vito Basiljević-Gučetić, a od 1937. godine i Vlaho Basiljević-Gučetić. Vitino vlasništvo na drugome katu palače 1959. godine nasljeđuje njegova pokćerka Linda, koja ga je poslije donirala sestrama Družbe Kćeri milosrđa s Korčule. Godine 1981. stan je na reprezentativnoj etaži kupila Anka Čičovački, koje potomci i danas ondje žive te se aktivno zalazu za zaštitu i obnovu palače, kao i za afirmaciju njene uloge u razvoju toga dijela gradskoga tkiva povijesne jezgre Dubrovnik.

## BIOGRAPHY

## BIOGRAFIJA

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