

Summary

DUBROVNIK MEDIEVAL GOLDSMITHING THEMES

This selection from scientific works that Vinicije B. Lupis has systematically published mostly in scientific magazines both in and outside Croatia during his almost two decades of scientific research comprises themes from the medieval goldsmithing trade in Dubrovnik and its surroundings from the Early Christian period to the 16th century. He attempted to explore this little-known segment of the Croatian medieval cultural heritage. The basic aim of the book was to systematically present in one place all treatises on Dubrovnik goldsmithing, as well as that of Hum and Bosnia, and make them available to the wider public. Dubrovnik is an everlasting topic, and a truly inexhaustible source in the field of art history. Goldsmithing, particularly sacral goldsmithing, has never been systematically analysed in the form of a complete interdisciplinary study. The book includes a series of findings painstakingly pulled out from hidden corners of sacristies and treasuries.

The author, for the first time, makes a thorough analysis of a group of Early Christian reliquaries from the Island of Lopud. The group of six reliquaries consists of: three elliptical reliquaries of the *capsella africana* type, a largish square casket with unadorned sides, a small silver barrel, and the largest reliquary from the group — a square casket with an inscription dedicated to St John the Baptist. It turns out that they have been difficult to date so far on the basis of only two reliquaries found separately. However, the group of five reliquaries without inscriptions can now be dated — on the basis of comparative material — back to the 5th/6th centuries, while the larger square reliquary with the inscription and engraved arches and embossed crosses, reminiscent of the group of cross-shaped jewellery of the native Roman population, can be dated to the 6th/7th centuries. The group of Early Christian reliquaries reveals a continuity, as a sort of forerunner of the reliquary in Dubrovnik Cathedral and that in St Stephen's Church in Dubrovnik, which were mentioned by the Byzantine

Emperor Constantine VII Porphyrogenitus in his *De Administrando Imperio*.

A study presenting new results of the research of the Dubrovnik Cathedral reliquaries follows, along with the history of previous finds. The author asserts the existence of a capital *staurotheca* that originated in the workshops of 10th century Constantinople, as well as one of a later date, and two reliquaries of St Domicila and St Petrunjela with imperial portraits. A special effort was made to thoroughly analyse the comprehensiveness of the liturgical objects and votive gifts in Dubrovnik Cathedral. They include around one thousand examined items. The *Teatrum sacrum* in the Dubrovnik Cathedral Reliquary was conceptualised as the spiritual centre of the Dubrovnik Archdiocese and as state treasury. It is the fundamental parameter from which one can observe the development in style and form of the reliquaries as numerous and precious types of liturgical objects, primarily in the area of the present-day Dubrovnik Diocese, but also in a much wider context in terms of time and space. The Reliquary was formed as the fruit of spiritual growth of this Late-Antique diocesan centre, which grew from a Cathedral vault into the state treasury.

While considering the history of enamel, special attention has been given to the aforementioned golden *staurotheca*, which originated in the Constantinople imperial workshops in the 10th century, as the oldest surviving original reliquary in the Dubrovnik Cathedral treasury. The reliquary from the second quarter of the 11th century which contains St Blaise's head is attributed to the Constantinople workshops, and was radically restored after the damage it suffered in 1667. It is also assumed that enamel reliefs from perhaps two reliquaries were used. The shape of the St Blaise's head reliquary played a key role in giving shape to the non-anthropomorphic shape of the head in Dubrovnik. The reliquary of St Blaise's right hand is a remarkable and unique sample, made in the Norman *Tiraz* Workshop of Palermo in the third decade of the 12th century. This Dubrovnik reliquary is at the same time the only surviving original item from the Norman goldsmithing circle, which is directly linked with the cloak of King Roger II and the *staurotheca* from Cosenza.

The collection of head reliquaries in Dubrovnik finds the origin of their shape in the head reliquary of St Blaise, made in the form of a Byzantine imperial crown. Where Dubrovnik's head reliquaries are concerned, their anthropomorphic versions appear — unlike in other Dalmatian diocesan treasuries — only sporadically. The Romanic group of reliquaries is characterized by their simple forms, while in the later transitory period embossed metal strips with floral motifs appeared, mainly manufactured in the pierced tin technique and the embossing technique. Figural motifs are usually in the form of matrices of Evangelistic symbols,

which also served for the manufacture of processional crosses, as was the case with the St Ursula's head reliquary (LVII). The first works of art that can be attributed to Dubrovnik goldsmiths appear in the Dubrovnik Cathedral Reliquary in the 14th century, and so do the first donors whose names appear on the reliquaries. The surviving inscriptions reveal that women were most often the donors. The said century was also the pinnacle of Dubrovnik's surviving sacral goldsmithing, with the interweaving of various goldsmithing influences. Head reliquaries were made in the original shape of the imperial crown and in the transitory Gothic-Renaissance style, in the Renaissance period, and lastly in the Baroque period. We can finally conclude that two non-anthropomorphic types of head reliquaries appear in Dubrovnik: one in the shape of a bulbous cap — the Byzantine imperial crown (the prototype of St Blaise's head reliquary) and the other in the shape of a flattened loaf of bread; and, finally, the rarest group of all, the anthropomorphic type.

After 1204, Dubrovnik, under Venetian occupation, continued to be the link between East and West, and carried on the same policy after 1358, when it — as an independent state — maintained good connections with the weakened Byzantium right up to its downfall in 1453, and also with small feudal Greek states such as the Despotate of Epirus. This is attested to by the prostagma of the Epirote despot Michael II Komnenos Doukas (1236—1271) to the people of Dubrovnik, issued in 1251, which regulated trade and property relationships between the people of Dubrovnik and the Epirote despot. This continuity can be traced from examples of Palaiologoi goldsmithing from the 13th and the 14th centuries, the proof of which is the reliquary kept under serial number CLV in the Dubrovnik Cathedral Reliquary with a relief image of an archangel with a sphere and sceptre that are the same as those on the *staurotheca* from the Camaldolese Monastery of St Michael in Murano, now kept in the Fonte Avellana Monastery of the Holy Cross near Cagli in the Marche region. The second example is the St Pancras leg reliquary, kept under serial number XLIII, with the four repeated images of an archangel, embossed using the same matrix as on several crosses in the Dubrovnik area and on the golden altarpiece from Caorle. The continuity can be seen right up to the last gold seal, from the spring of 1451, the most valuable Byzantine document in the Dubrovnik State Archives — the chrysobull of Constantine XI Palaiologos Dragases (1449—1453). We can, therefore, speak of the five hundred year development of Byzantine goldsmithing in Dubrovnik and its artistic influence on the development of Dubrovnik goldsmithing, as well as of Dubrovnik as a major European goldsmithing centre at the time.

The Dubrovnik Reliquary houses the reliquary of the Holy Cross in the form of a patriarchal/archiepiscopal two-barred cross (CXXXIII). The

author links this cross to the phenomenon of the Jerusalem *staurothecae*, i.e., the *staurothecae* made in the Kingdom of Jerusalem up to 1187, and also to their variants from Europe and the Italian South. The closest comparative example to this Dubrovnik reliquary is the one from the Basilica of the Holy Sepulchre (Basilica del Santo Sepolcro) in Barletta. Certainly, all locations in which *staurothecae* are kept are connected to religious knightly orders, and they can be divided into two main groups, that is to say, three groups, when the use of a richer artistic ensemble of matrices for the forging of figural ornaments is taken into account. They also testify to the existence of a large number of matrices that were at the disposal of the Jerusalem workshops. This group is distinguishable particularly for the two-barred cross form. The Dubrovnik *staurotheca* fits into the group of Jerusalem *staurothecae* from overseas (Oltramare) — the Kingdom of Jerusalem. This group of *staurothecae* was often copied in the 13th and the 14th centuries, with an entire series of two-barred patriarchal *staurothecae* existing in Southern Italy: Bari (Museo Diocesano), Troia (another *staurotheca* from the Museo Diocesano), Gravina (Museo Diocesano), Barletta (S. Maria di Nazareth) and Barletta (Monastery of St Roger). In any event, the Dubrovnik reliquary definitely holds a special place among the group of *staurothecae* d'Oltramare discovered so far.

The author analyses the period of Gothic goldsmithing in Dubrovnik, focusing on examples of international Gothic style and observing several artists in Dubrovnik who were working in the first half- and the first quarter of the second half of the 14th century. In the Dubrovnik Cathedral Reliquary, the author has distinguished three distinct groups of Gothic reliquaries from the 14th century. The first group consists of reliquaries attributed to the *Master of the Clarisses*, which were linked to the Clarisse nun Priba Ruskova (de) Sorento from St Clare's Convent. Items belonging to this group also included a Gothic chalice, the gift of the Polish King Casimir the Great from Kielce, and three thorax reliquaries from the Dubrovnik Reliquary: that of St Zenobius (CLXIV), St Stephen the Protomartyr (CXXIX) and the venerable St Augustine (LXI). The other two groups include works by the *Master of the 1st* and the *Master of the 2nd fantastic bestiary*. The masters had at their disposal the most complex iconographic programme of sophisticated international Gothic style. Two head reliquaries (CLXII and CLXVI) of Saint Nereus, Achilles, Stephen and Blaise — which are now kept in the Dubrovnik Cathedral Reliquary — have been attributed to the earlier *Master of the 1st fantastic bestiary*. The closest artistic parallel to these reliquaries is the well-known belt of Vrljka kept in the Museum of Croatian Archaeological Monuments in Split, which was confirmed — on the basis of the Dubrovnik examples — to have originated in the Dubrovnik workshops in the first half of the 14th century.

The author continues his research of the Dubrovnik Cathedral Reliquary. The most valuable Gothic exponent in the Cathedral Reliquary is certainly the reliquary of the hand of St Mary Magdalene. It is realistically shaped, and belonged to St Clare's Convent. Undoubtedly one of the most interesting examples of Gothic goldsmithing from the Dubrovnik Reliquary is the hand reliquary of St Anthony the Abbot (XXXI), featuring a falconry scene. The images of a man and a woman on this reliquary are associated with an exceptionally popular symbolism of love known as *caccia d'amore*, which has its literary basis in Boccaccio's *Ninfale fiesolano*. The third reliquary to be examined was the brachial (XXXIX) of the canonized Petilovrijenci brothers from the Bay of Kotor, made of embossed, engraved and gilded silver. The described reliquaries can be attributed to the hypothetical *Master of the 2nd fantastic bestiary*, who was in the fullest sense a representative of European Gothic style, with a rich artistic ensemble of motifs stemming from a complex medieval artistic imagination. The group of reliquaries which were studied mainly originates from St Clare's Church. The unknown Dubrovnik goldsmith had a most complex iconographic programme at his disposal, with a multifaceted fantastic animal world and figural depictions of sophisticated courtly life and falcon hunting.

The Dubrovnik goldsmith Nikola Paskov Papac is one of the oldest goldsmiths whose signed works of art, the reliquary of St Andrew's head from the Dubrovnik Cathedral treasury, have survived up to this day. Another extraordinary thing is that, on the basis of archival documents from the Dubrovnik State Archives, we can at least peek into his private life. At the time when goldsmithing was flourishing in Dubrovnik, local goldsmiths belonged to the class of rich commoners, as proved by the will of goldsmith Papac. His testament from 1438, the year of the great plague epidemic, also includes the Croatian name for a boat-shaped frankincense vessel (*tamjanka* — *ladica*), which once again underlines the need for publishing a dictionary of professional art history terminology.

In this book, the author also ponders on the silver relief of St Blaise in St Blaise's Church in Dubrovnik. Undoubtedly part of an ancient silver altarpiece from the saint's church, the surviving relief has been analysed as the sole surviving fragment of one of the Dubrovnik silver altarpieces that once stood in the Dominican Church, the Franciscan Church and the Dubrovnik Cathedral of the Assumption of the Virgin Mary. Goldsmiths Nicola of Florence and Francesco of Bergamo, who were living in Dubrovnik, were commissioned by the Cathedral treasurers to execute the altarpiece in December 1417. In 1477, a master from Kotor, Lovro Dobričević, son of Marin, carved and painted the wooden wings of the silver altarpiece in St Blaise's Church, and made a commitment to paint an ico-

nographic depiction of the Annunciation with the images of Our Lady and the Archangel Gabriel on their inner side, and eighteen figures of saints on their exterior. In 1548, the Dubrovnik painter Krile Antunović made some repairs on the damaged wooden wings based on the original model. The silver altarpiece was placed underneath the stone ciborium in the Church of St Blaise. After the fire in St Blaise's Church that broke out in the night between the 24th and 25th May 1706, the Great Council made a decision at its session of 27th May to melt down all the silver items from St Blaise's Church treasury, except for the statues, the Bishop's crozier and those objects which could be repaired. The more-or-less undamaged silver relief of St Blaise from the damaged silver altarpiece was placed on the new marble altar by Marin Gropelli, as a kind of a memento from the old Romanesque church. In an indirect way, the relief of St Blaise demonstrates the importance of Dubrovnik as a goldsmithing centre, in which numerous goldsmiths from different backgrounds created a specific „Dubrovnik“ method of craftsmanship in precious metals, synthesizing various goldsmithing traditions into a new quality.

The author examines newly-discovered examples of Dubrovnik goldsmithing in the period spanning from the 14th to the 17th centuries. The oldest described example is the binding of Our Lady of the Lake on the Island of Mljet from the 14th century, and after that the silver binding of the Butchers Fraternity from 1378 in the Church of St Nicholas at Priješko, as well as the silver binding of the Madonna and Child from 1515, the work of the Dubrovnik goldsmith Marko, originating from the same Dubrovnik church. The base of the Gothic chalice from the Church of St Michael in Viganj is the oldest proof of the goldsmithing connections between Dubrovnik and the Italian South. Two 16th century chalices, made in the Dubrovnik goldsmithing workshops in the 16th century, have enriched our previous knowledge about the typology of chalices from the Renaissance period manufactured in the local workshops. The discovery of the silver paten with the state seal of the Dubrovnik Republic in the village of Postire on the Island of Brač confirmed the extent of Dubrovnik goldsmithing production in the wider Dalmatian area. Finally, the silver and gold-plated *pax* from St Blaise's Church has confirmed the fact of the sheer number of liturgical objects saved from the old church of the Dubrovnik patron saint.

A particularly important segment of the Dubrovnik cultural heritage is the variety of cultural influences, among which the author explores the Croatian-Hungarian goldsmithing connections viewed through the prism of the numerous surviving reliquaries containing relics of Hungarian saint-kings kept in the treasuries of Dubrovnik. On the basis of visual comparison, it has been established that all these reliquaries originated in the Du-

brovnik goldsmithing workshops of the 14th and 15th centuries, and that they most likely came to Dubrovnik as gifts from the Croatian-Hungarian kings to this exceptionally important city in the southernmost part of the Croatian-Hungarian Kingdom. The second reliquary group consists of two reliquaries from the Dubrovnik Cathedral Reliquary, which the author assumes to have come to Dubrovnik in 1550. The first reliquary, that of St Anna, was commissioned in 1540 by Mihály Tóth, a judge from Szegedin, who started a rebellion against the Turks three years later. This historical person was praised in a poem by the Hungarian Renaissance poet Balass Balint. The author of this book assumes that the second reliquary also originates from Hungary and links it to a piece of news from the year 1550. This work also alerts us to the almost hundred-year silence after a public announcement about a number of reliquaries from Dubrovnik linked to the Hungarian kings in Hungarian scientific literature.

Goldsmithing connections between Dubrovnik and Hungary have intrigued the scientific public for a long time. In his book, the author elaborates on the reliquary with the head of the Hungarian king St Stephen, originating from Dubrovnik's Dominican Monastery, which is now kept in the town of Székesfehérvár, Hungary, where it was brought in the 18th century, after political pressure the House of Habsburg put on the Dubrovnik Republic during the 1st Russo-Turkish War of 1769. The reliquary of the head of the Hungarian King St Stephen from 1590 was commissioned by the Vicar General of the Dubrovnik Dominican congregation, Timotej Pasković (1530—1604). Made in the Dubrovnik goldsmithing workshops, this reliquary was originally part of the reliquary group that also included reliquaries of the heads of St Luke and Saints Cosmas and Damian, which are still kept in the Dubrovnik Dominican Monastery. The discovery of the reliquary with the head of St Stephen of Hungary confirmed the high quality of the Dubrovnik goldsmithing workshops in the second half of the 16th century too, which were developing a specific Dubrovnik style of artistic expression. This phase of Dubrovnik goldsmithing in the Late Renaissance period is less known, while a large number of items were unfortunately lost forever in the great earthquake of 1667, and later during the period of economic impoverishment in the 19th century, when numerous valuable objects were misappropriated and sold.

Several liturgical objects from St Andrew's Church at Pile have also been dealt with in the book: a Gothic chalice from the first half of the 15th century, a processional crucifix from the 14th century and a mannerist chalice, the gift of the Dubrovnik Archbishop Fabio Tempestivo to the Church of St Vitus. Looking for parallels with the processional crucifix from St Andrew's Church at Pile, the author also examines the surviving fragments of the Gothic crucifix from the Monastery of the Transfiguration

(*Sigurata*) in Dubrovnik, as well as older liturgical objects originating before the great earthquake from the parish Church of St Michael in Lapid. He analyses the Renaissance holy water container from the Church of St Blaise in Dubrovnik, the work of a 16th century Dubrovnik master. The Dubrovnik group, which is different from the Zadar-Venice group for its quality and artistic features, reveals the intensity and artistic completeness of the matrix ensemble. It can be stated that this Dubrovnik group, with the densest concentration of preserved specimens, makes us comprehend the outstanding importance of Dubrovnik both as a goldsmithing centre in this part of Europe at the time and as a meeting place for artistic influences from the Christian East and West. One should accentuate that in Dubrovnik and its surroundings there is a large number of surviving liturgical objects from the same workshop, which were made for wealthy and less wealthy customers. Thus, the commissions spanned from silver to bronze-copper crucifixes and reliquaries with figural reliefs embossed after identical matrices.

Constant work in the field has resulted in the discovery of previously undiscovered works of art. Thus, in the village of Brgat near Dubrovnik, the author discovered a crucifix which should be dated to the middle or the third decade of the 14th century. The processional crucifix of Mali Ston from this group stands out for its original artistic interpretation, which is the fruit of the inventiveness of the local medieval goldsmith.

After his historical research, the author revealed a group of goldsmithing objects from Dubrovnik, Zadar and the Pelješac Peninsula, which he dated to the second half of the 14th century. He also reconstructed the family tree of the aristocratic Sorento family, originating from the town of Kotor, whose members he classified in this book as belonging to the group of 14th century patrons of art, thus contributing to our knowledge about this insufficiently known segment of the Croatian cultural heritage.

In his book, the author deals with a group of forged processional crucifixes and a cross — pacificale from Ston, Mali Ston and Duba Stonska, originating from the 14th and 15th centuries. On the basis of historical sources and comparative material, he points to the problem of the relationship of 14th and 15th century Dubrovnik goldsmithing with Europe at the time. He links the processional crucifix from St Anne's Church of Mali Ston, which belongs to an extremely interesting group of crucifixes from the Dubrovnik area, to parallel examples in Croatia and Italy, and to the altarpiece from Caorle, Italy. The Parish Church of St Anthony the Abbot in Mali Ston houses a processional crucifix from the mid 14th century, which has its closest visual parallel in Basseglia. The processional crucifix originating from the Church of St Nicholas in the village of Duba Stonska, which the author dates to the late 14th century, is linked to a group of cru-

cifixes on the Adriatic coast and to two regional groups in Italy (Lombard and Veneto-Fiulan). The two processional crucifixes stored in the Rectorry of Ston, which most likely belonged to the Cathedral of St Blaise in Ston, are extremely valuable creations of Dubrovnik goldsmiths in the 14th and 15th centuries. The small pacificale — crucifix from the former Parish Church of Stonsko Polje, the Church of the Annunciation (locally called Our Lady of Luncijata), is a fine example of Gothic goldsmithing in the international Gothic style. As the most numerous group of medieval crucifixes in the Croatian South, the Ston crucifix group is highly interesting. Another remarkable fact is that the Dubrovnik goldsmith employed the same matrices as his Italian counterpart, so this particular reliquary should be dated around the mid 14th century, which would otherwise be impossible to determine on the bases of other elements. The remaining explanation is, therefore, that the medallion from the tibia is the only preserved part of the original reliquary. The Tuscan goldsmiths of Arezzo — the birth place of the poet Francesco Petrarca, also known as a numismatist of Roman coins — used matrices that also spread as far as Dubrovnik.

The Benedictines, through their work in the area of the onetime Dubrovnik archdiocese, have left a cultural and civilizational trace which cannot be erased. Thorough research into their cultural heritage would require much more space. In this book, the author has attempted to highlight the most important movable sacral heritage that survives to this day, that is, from monastery to monastery. In the Dubrovnik Cathedral Reliquary, an interesting Romanic reliquary of St Jacob's ankle from the Benedictine Monastery of St Jacob in Višnjica has been preserved, as well as a valuable painting of the Madonna and Child by the Renaissance painter Domenico Puligo from the monastery on the Island of Lokrum. The author also reveals a noteworthy piece of news that, after 1667, the works of art from this monastery were taken to the Benedictine Monastery in Cesena. A number of precious reliquaries originated in the Benedictine convents. The best known among them is the reliquary of the Swaddling Clothes of Jesus; however, its present-day Baroque form leaves it outside of the time span covered in this book. The Dubrovnik Archbishop Grgur Lazzari presented Dubrovnik Cathedral with two marble altars in 1778 and 1783. The Cathedral also houses a retable from the marble altar from the Monastery of St Mary of the Citadel. The most complete group of movable sacral heritage objects linked to the Benedictine Order is kept on the Island of Mljet, the most prominent works of art including the silver binding of Our Lady of the Lake and a Romanic processional crucifix from the late 12th and early 13th centuries.

New discoveries connected with the field- and archival research of the western part of Astarea, the medieval town area, have provided us

with many surprises. Thus, in the villages of Lozica and Vrbica, the memory of two long-lost Medieval church registers still exists: those from the Church of St Saviour in Lozica and the Church of St Mary in Vrbica. In the village of Mokošica, however, the church register of St Saviour has been preserved, along with a silver censer made in Late Gothic style, *a gusto Tedesco* („in German fashion“), in the Moro-Leuchter workshop. The silver censer from Mokošica and the cult painting of Our Lady of Vrbica, attributed to the Croatian Renaissance painter Lovro Dobričević and dated to the 1460s, hold a prominent place in the Croatian 15th century heritage.

The author analyses the processional crucifix of the Dubrovnik Archbishop Reinaldo Gratiano from 1516. This is the first reliably dated work of art with the Dubrovnik goldsmithing hallmark, depicting the head of St Blaise, which originates from the old Dubrovnik Cathedral. This interesting work by an anonymous Dubrovnik Renaissance goldsmith opens up a new chapter in the evaluation of Dubrovnik Renaissance goldsmithing in the context of artistic trends in European goldsmithing at that time.

The book examines the long period of cultural links between the Croatian South, with Dubrovnik as its main exponent, and Poland. The affiliation with the same cultural, and occasionally political, circle resulted in unwavering cultural ties. The discovery of a chalice in the Polish town of Kielce which originated from 14th century Dubrovnik goldsmiths' workshops, and many other connections, once again confirms the fundamental thesis of this book about the constancy of these cultural ties.

Several years ago, the reliquary of St Luke from the Franciscan Monastery of the Friars Minor in Dubrovnik intrigued the author during an examination of the reliquary of St Luke from the Dubrovnik Cathedral Reliquary, which originated from the town of Jajce. The Franciscan reliquary emanates from the mid-16th century, around 1564, because its tin-plating was probably commissioned by the Bishop of Ston, the Franciscan Bonifacije Drakulica Stjepović. The aforementioned treasury houses another two reliquaries from the same group and with the same inscription revealing that they belonged to the Monastery of Ston. Their dating was facilitated by the realisation that the third reliquary, the Column of the Flagellation of Christ, was brought by the Custos of the Holy Land, Bonifacije Drakulica in 1555, who became the Bishop of Ston in 1564.

While exploring the sacral heritage of Hum, the author turned his attention to liturgical artefacts from the area of the Trebinje-Mrkan diocese, that is to say, to one preserved chalice in particular. Written in the Croatian language, the last will and testament of a rich merchant from Biograd (Belgrade), Petar Stiepanović, apparently originating from Ravno, is an extremely interesting historical and philological source. The will reveals a lot about the language of the time, and about the lifestyle and wealth of this

merchant from the Dubrovnik colony in Biograd. The will also mentions the purchase of an obviously Renaissance chalice for the parish church of Ravno, which is an interesting contribution to our knowledge about liturgical artefacts from the area of the Trebinje-Mrkan diocese.

Most of the material included in this book has been created over the course of many years, as a consequence of systematic research into the movable artefacts from the Dubrovnik treasuries, and the publication of articles on related themes. The author hopes that this interpretative method has — alongside my archival and historical research — proven successful, offering new insights into the inclusion of Dubrovnik in the entire heritage of Croatia and Europe. The goldsmithing heritage themes have likewise provided many answers for comprehending the cultural relationships between Dubrovnik and the world that surrounded it in bygone centuries, confirming again the fact that Dubrovnik used to be a mirror of its time and a link between different worlds. Without the knowledge of the part Dubrovnik played in medieval goldsmithing, Croatian history would be deprived of a precious gem in its crown of beauty.