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# Summary

An interdisciplinary theological-pastoral and catechetical historical-critical approach is used in the study *Fra Mato (Matija/e) Divković—From the Venetian Perspective* to analyze, describe, and interpret the stay of the Bosnian Franciscan Fra Mato Divković in Venice, based on relevant domestic and international literature, printed sources, archival material, and periodical publications on the printing permissions for his works issued by the competent civil and ecclesiastical commissions. In Venice, he was granted permissions to print the following works: the large *Nauk krstjanski (Greater Christian Doctrine)*, *Sto čudesa (One Hundred Miracles)* in 1611, as well as *Besjede (Sermons)* and the small *Nauk krstjanski (Lesser Christian Doctrine)* in 1616. We present these permissions chronologically and systematically from the State Archives in Venice.

The study is structured into three chapters: the first chapter discusses the historical and theological-pastoral context of Divković's writings, the second focuses on Divković from the Venetian standpoint; and the third chapter explores the concept of the dread of God.

In the atmosphere of pastoral theology of fear, general pessimism of the Renaissance, an exaggerated sense of guilt and sinfulness in the new piety, emphasis on inner spirituality and contempt for the human body—the source of sin, contempt for the world (*contemptus mundi*), in line with scholastic teaching and the teaching of church teachers, Divković individualizes the biblical concept of the fear of God in his *Greater Christian Doctrine* and uses it in two fundamental ways: *servizio filiale*, or *filial service*—a man is in communion with God and fears straying from this communion and from God's love and mercy. That is why he faithfully observes his laws and commands. *Servizio servile*, or *servile service*, refers to the service of a sinful man—man is a sinful being, and as a result of his misdeeds, he fears divine justice judging him for his transgressions at the end of his life.

Considering that the subject of the works of Fra Mato Divković, the founder of Franciscan and Bosnian-Herzegovinian literature in the vernacular, is relatively well-represented in contemporary Croatian and international literature, the author finds a new Venetian niche with this study and approaches this complicated subject from a new angle, from the Venetian perspective that influenced Divković's work.

In this regard, it is important to remember a few short but key details, such as obtaining the imprimatur for printing Divković's works, which were subject to strict ecclesiastical and civil censorship, as well as his association with the Croatian Brotherhood of St. George and St. Tryphon, to which he entrusted the custody of the »press for the Illyrian language and Illyrian letters«, hoping that anyone wishing to print in Slovene language could do so. Divković's works in Venetian bookstores and his authorized gift of *Christian Doctrine* (1611) to the Apostolic Vatican Library (1615) are also noteworthy.

The treatment of Divković's stay in Venice as a distinct thematic whole has never been done before. We examine this intense era in which Divković theologically and pastorally created, edited, and published his works, in addition to his activity in Bosnia, specifically from a Venetian perspective. Regarding the idea of the fear of God, the author focuses on biblical texts and narrative, i.e., the understanding of the fear of God as God's mercy and love, which free and save man, and allow one to enter the kingdom of heaven. Highlighted are the trinitarian, Christological, and soteriological aspects of human existence in which man fully surrenders to trust in God's love and mercy, which ultimately judge each individual, humanity, and creation as a whole.