

# **CROATIAN SCHOOL NEO-LATIN DRAMA - CONSTRUCTION OF DATABASE AND RECONSTRUCTION OF A GENRE**

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# The Plan:

**On Neo-Latin drama in general**

**Croatian school drama**

**First steps, tools and workflow**

**What we worked with: examples**

**Digital model that we created: examples**

**Our work in numbers**

**From digital dataset towards a genre reconstruction**

**Conclusion**

# NEO-LATIN DRAMA AS EUROPEAN GENRE:

- From ca. 1300 a new genre is formed throughout Europe, written in Latin and based on performance;
- Varied in forms: comedy, tragedy and tragicomedy;
  - Covering a broad range of themes;
  - Both Protestant and Roman Catholic;
- In Jesuit schools a part of the official curriculum (supports fluency in Latin, stresses moral and religious instruction).

# CROATIAN SCHOOL DRAMA

Early 17th century:

- Jesuits arrive in Croatia.

A Network of Jesuit schools:

- Zagreb, Rijeka, Varaždin, Osijek, Požega.
- Operating until 1773.

# CROATIAN SCHOOL DRAMA

*Croatica et Tyrolensia: a digital comparison of Croatian and Tyrolean neo-Latin literature* (Zagreb & Innsbruck, 2015)

Problems:

- No texts preserved;
- Literary investigations marred by value judgments;
- Focus on either history of theater or history of education.

# FIRST STEPS

## SOURCES

A Repository of all theater performances in Croatia:

- RHK 2012.

Transcriptions of Jesuit school chronicles:

- Zagreb: Fancev 1934, Fancev 1937.

Data from Jesuit school annals with references to manuscript data:

- Staud 1984.

# TOOLS

TEI as encoding standard

CTS as a standard for citation

oXygen to edit XML

BaseX XML database

XQuery language

# WORKFLOW

- TEI XML edition of records collected in RHK
  - Verification of data - turn to sources
- BaseX XML database and XQuery to analyze the dataset



## **EXAMPLES: FROM RHK...**

33

JEPHTES FILIA IMMOLATA (DRAMA O JEFTI  
KAKO JE ŽRTVOVAO SVOJU ROĐENU KĆER).

Izvedena 1608. na Trgu sv. Marka u Zagrebu. Izvođači  
su bili isusovački đaci. Predstava je izvedena na latin-  
skom jeziku.

Lit.: M. Vanino, 1916. F. Fancev, 1934. F. Fancev, 1937.  
M. Fotez, 1943. P. Cindrić, 1960. P. Cindrić, 1969. M.  
Vanino, 1969. S. Cvetnić, 1995. S. P. Novak, 1999.

# EXAMPLES: ...TO A DIGITAL MODEL

```
<bibl type="drama" xml:id="croala.drama.d1e3043">
  <author ref="#nn">Anonimno</author>
  <title xml:lang="lat">Jephtes filia immolata</title>
  <title xml:lang="hrv">Drama o Jefti kako je žrtvovao svoju rođenu kćer</title>
  <note ana="tema" corresp="Biblija">Stari zavjet; Suci;
    <persName ref="#croala.drama.314124">Jiftah</persName> </note>
  <note ana="žanr" resp="#fancev1937" corresp="drama"/>
  <date when="1608" period="16xx_1_third"> 1608. </date>
  <placeName type="geonames" ref="3186886">Zagreb</placeName>
  <address><name ref="#zagreb010">Trg sv. Marka u Zagrebu</name></address>
  <note type="izvođač"> <orgName ref="#org001"><name>
    Đaci isusovačke gimnazije u Zagrebu</name></orgName></note>
  <note type="sadržaj"> Predstava je izvedena na latinskom jeziku. </note>
  <note type="testimonium" resp="#NJ">
    <quote>Inter hos scenicos ludos spectatissimus fuit tertius ille ac ultimus, quem
      de Jephtes filia immolata Regni proceribus ad initium autumnu exhibuerunt in
        ipso Sancti Marci foro.</quote><bibl>(HCZagr. Cod. 130. I. 1608. 9.r.)
  </bibl></note><relatedItem>
```

# EXAMPLES: ...TO A DIGITAL MODEL

**<listBibl>**

**<bibl type="staud">Staud 212</bibl>**

**<bibl type="staud" corresp="#takács">Takács 17</bibl>**

**<bibl type="staud" corresp="#fancev1934">Fancev 26</bibl>**

**<bibl corresp="#vanino1916">Vanino 1916</bibl>**

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**<bibl corresp="#vanino1969">Vanino 1969</bibl>**

**<bibl corresp="#cvetnić1995">Cvetnić 1995</bibl>**

**<bibl corresp="#novak1999">Novak 1999</bibl>**

**</listBibl>**

**</relatedItem>**

**<ref>RHK 33</ref>**

**</bibl>**

# OUR WORK IN NUMBERS

[solr.ffzg.hr/base/croalabib2/drama](https://solr.ffzg.hr/base/croalabib2/drama)

# ...TOWARDS RECONSTRUCTION OF A GENRE

Jesuit school drama is performative:

- Besides the text and author it implies a director, a performer, an audience, a micro-location and a specific time.

Working in digital domain:

- Material data is transformed into uniquely identifiable and citable segments;
  - Manipulation by digital methods made easy:
    - Digital dataset facilitates interpretation.

# CONCLUSION

## Digital data processing - advantages:

- No physical obstacles to transform data;
- Open access;
- No copyright infringements.

## Dataset - features:

- Flexible and easy to work with.

## Interpretation:

- Based in numbers and on linked data.

## Drama as performance:

- Details of school drama performances we have collected and highlighted via digital data processing brought us a step closer to their reconstruction as a genre.