

Croatiae auctores Latini¹

Neven Jovanović, University of Zagreb, Faculty of Humanities and Social Sciences — neven.jovanovic@ffzg.hr

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Agenda

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Illustrative material for this paper is available at <http://www.ffzg.unizg.hr/klafil/dokuwiki/doku.php/z:croala-ianls>.



Figure 1: Croatian lands in 1560

Technology and ideology

IN CROALA, DOCUMENTS ARE ENCODED using the Text Encoding Initiative (TEI) XML encoding standard for machine-readable texts. The TEI XML is developed specially for texts in the humanities, social sciences and linguistics.

The CroALa collection is published on the internet using PhiloLogic, a full-text search, retrieval and analysis tool developed at the University of Chicago. We use an open license, allowing everybody to reuse the texts for noncommercial purposes, sharing them further under same conditions. This is the so-called Creative Commons license. For reuse and other experiments, the documents can be accessed through the CroALa SourceForge code repository.

From 2009 CroALa is supported by the Croatian Ministry of science and education. A project related to CroALa, A Profile of Croatian Latin, has won a Google European Digital Humanities Award for 2011.

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Size, authors, texts

CURRENTLY THERE ARE 258 documents in CroALa, written by 131 authors and containing 3,428,912 words (predominantly Latin). Of these documents, 11 are medieval (belonging to period 700–1400), 164 are from the Renaissance (1400–1600), 77 are classified as Early Modern (1600–1850), and 4 belong to the *Latinitas novissima*. Practically all neo-Latin genres occurring in Croatia are represented.

Some of the authors are well-known in Croatia or abroad. Others are less familiar: Pavao Pavlović, the chronicler of 14th century Zadar; Antun Rozanović, describing the Turkish attack on the island of Korčula in 1571; Kajetan Vičić, a 17th century author of the longest Croatian neo-Latin epic poem (the *Jesseid*, 13,523 verses, 84,448 words); Balthasar Adam Krčelić, whose *Annuae* are a voluminous, posthumously censored *chronique scandaleuse* of the 18th century Croatia; there are also curious Latin inscriptions and post-cards of don Frane Bulić (1846–1934), archaeologist of Salona near Split.

Familiar Croatian neo-Latin authors:
Georgius Sigsoreus, Marcus Marulus (his complete opus is in CroALa), Aelius Cerva, Ludovicus Cerva Tubero, Ludovicus Pascalis, Jacobus Bonus (also with the complete opus), Damianus Benessa, Antonius Verantius, Tranquillus Andronicus, Antonius Matijašević Karamaneo, Benedictus Stay, Bernardus Zamagna, Raymundus Cunichius, Junius Restius, Josephus Čobarnić.

CROALA IS NOT a linguistic corpus, a carefully balanced and representative language sample. It is also not a collection of *all* Croatian neo-Latin. Neither is it an anthology of “the best” in Croatian neo-Latin.

CroALa as a laboratory

We present and explain four simple ideas and the way they were tested in CroALa, providing possible starting points for serious research.

Thinking about -ier

We want to find in CroALa all passive infinitives ending in *-ier* and look at their distribution. There are 542 occurrences of 245 infinitives. *All* occur in poetry.

The single exception (in a 1506 letter by Ilija Crijević / Aelius Cerva from Dubrovnik) actually contains verse playfully disguised as prose.

Looking for words which are rare in classical Latin

THE HYPOTHESIS: “the words which were rare in classical Latin usage were used without hesitation, even often, in neo-Latin”.

The test involves compiling a list of rare Latin words (according to William Whitaker, there are 7974 such words) and “querying” CroALa via a computer script.

Discovering a thematic cluster: the Danaides

WHICH TEXTS IN CROALA mention a specific... name, idea, term?

A search for the Danaides, or the Belides, turns up a cluster of poetic uses in Janus Pannonius, Karlo Pucić, Ilija Crijević, Jakov Bunić, Ludovik Paskalić (all from the Renaissance poets), Ignjat Đurđević (18th c.), and Džono Rastić (19th c.).

Only Pannonius and Paskalić are *not* from Dubrovnik (Paskalić is from the nearby Kotor).

Testing a hypothesis: theatrum mundi

During [the period 1620-1720] the motif [of the theatrum mundi] becomes... extremely frequent. (...) It has in fact been regarded as the most important metaphor of the 17th century (Helander 2004: 422)

ACCORDING TO OUR SEARCH the idea of a *theatrum mundi* is not as important for Croatian neo-Latin literature (or for the CroALa) as it is for Swedish neo-Latin writers.

Conclusion

DIGITAL NEO-LATIN RESEARCH faces currently a double challenge. We have to make use of knowledge, methods, and ideas being developed by the so-called digital humanities — and we have to use it in a way that our other neo-Latin colleagues would find interesting and worthwhile. It is not enough to produce tools and collections; we have at the same time to *use* them, even to question them. What can be done with it, what cannot? Why is digital research in many ways the opposite of usual practice? On the other hand, everything we find in the collection (and everything we conclude from these findings) can be thoroughly presented, studied, tested and verified — while in traditional research synecdoche is the fate of every scholarly article.

For example: it is easy to research figures of speech in CroALa, while discovering figures of thought, such as antithesis or hyperbole, must be done indirectly.