

STUDIA IN HONOREM VIBEKE ROGGEN

Ediderunt

Han Lamers et Silvio Bär

HERMES

ACADEMIC PUBLISHING

Oslo 2022

HERMES ACADEMIC PUBLISHING



P.O. Box 2709, 0204 Oslo, Norway

www.hermesbooks.no ♦ info@hermesbooks.no

Studia in Honorem Vibeke Roggen

Han Lamers and Silvio Bär (ed.)

© Hermes Academic Publishing 2022

All rights reserved. No part of this publication may be reproduced, in any form or by any means, without attribution given to author and publisher. Reproduction for commercial purposes is not permitted.

Cover and layout: Textafrædi

Printed in Norway by AIT Grafisk, Oslo. Hardback bound by Bokbinderiet Johnsen AS, Skien.

Images & Credits: Photo of elogium (p. 155) by Zofia Tylewska-Ostrowska; Reproduction of Latin MS (p. 186) courtesy of Biblioteca Nacional de España; Photo of V. Roggen (p. 495) by Hartenstein; Portrait (p. vii) by Christopher Olsson, Klassekampen; Cover images: Fresco from the *Villa dei Misteri* at Pompeii (The Yorck Project: *10.000 Meisterwerke der Malerei*).

ISBN 978-82-8034-213-3 (e-book)

*Vibeke Romanae faulrix gratissima Musae
Arctoi nos te laudibus efferimus!*



*Vibeke, kjære beskytter av den romerske muse,
vi i nord gir deg vår hyllest!*

*Vibeke, dearest protector of the Roman Muse,
we in the North offer you our praise!*

Tor Ivar Østmoe

INNHALDSFORTEGNELSE / TABLE OF CONTENTS

EXORDIA

HAN LAMERS & SILVIO BÄR	
Utgivernes forord / Editors' Preface	3
TOR EGIL FØRLAND	
Forord / Preface	7
MARI BRENNÅ VOLLAN	
God latin: Portrett av Vibeke Roggen. <i>Klassekampen</i> , den 15. oktober 2016 / Good Latin: Portrait of Vibeke Roggen. <i>Klassekampen</i> , 15 October 2016	11
Authors' Biographies	27

VERBA ET VOCES

SIRI SANDE	
How Silly was Praxilla? Gourds, Succulents and Female Sex	39
SILVIO BÄR	
Zwei Reden und drei Frauen: Zu den Sprecherinnen des Frauenredepaars bei Quintus Smyrnaeus (<i>Posthomerica</i> 1,403–476)	55
ANASTASIA MARAVELA & GIULIANO SIDRO	
<i>Dare facere oportet</i> – δοῦναι ποιῆσαι δεῖ: Translating Legal Latin into Greek	69
MONIKA ASZTALOS	
The Joys of Departure and the Pangs of Parting: Catullus 46	85
BORIS MASLOV	
De stupore Vergiliano adnotationes	91
MILENA MINKOVA	
Caligae, socci et quaedam alia apud Ioannem Petrum Maffeiū: adnotatio lexicographica	99
HAN LAMERS	
<i>Tempora mutantur</i> ... En ny parømiologisk vurdering av ordspråkets historiske bakgrunn og litterære bruksmåter	105
EGIL KRAGGERUD	
Fra en leksikograf: Rektorordboken <i>in memoriam</i>	127

STUDIA NEOLATINA

PIETA VAN BEEK The Three New Graces: Anna Maria van Schurman, Anna Memorata and Sophia-Anna Corbiniana	145
ANDREAS FRITSCH De fabula, cui titulus est „Asinus vulgi“	167
WILLIAM M. BARTON Un epigrama trilingüe de Vicente Mariner de Alagón	179
MINNA SKAFTE JENSEN En dansk students hjemve som beskrevet af Bertil Knudsen Aquilonius (1588–1650)	199
SIGRIDES C. ALBERT De indole gentium: Quid Iohannes Barclay et Ludovicus Holberg de nonnullis populis Europaeis cogitaverint	219
SYNNØVE DES BOUVRIE Anna Maria van Schurman's <i>Dissertatio De ingenii Muliebris ad Doctrinam & meliores Litteras aptitudine</i> : The Exception who Tried to Abolish the Rule	233
MAREK THUE KRETSCHMER Vergilian Imitations in Hans Skanke's <i>Fata Nidrosiana</i> (1709)	255
PAOLA MARONGIU Quid Maria Caietana de Agnesis Italica mathematicae et philosophiae perita saeculi XVIII puellula novem annorum de studiis feminarum dixerit	271
CHRISTIAN LAES Another Effort to Save Latin as the Means of International Communication: Karl-Heinrich Ulrichs (1825–1895) and his <i>Somnium Transalpinum</i>	291
DIRK SACRÉ 'Felis viator' sive de carmine quodam Iohannis Mazza (1877–1943) inedito	313
EIRIK WELO Alf Torps latinske dikt	339
TUOMO PEKKANEN Variationes lyricorum Graecorum Latinae	349
JOANNES CAROLUS ROSSI Avus et neptis: Colloquium de vestigiis Latinis, quae manent in sermone vernaculo Romanorum, qui nunc sunt	365

MISCELLANEA LITTERARIA ET HISTORICA

SOFIA HEIM	
Pindar the Architect	379
PÅL RYKKJA GILBERT	
Contracting Vulgarity: Authenticity in Plato's <i>Hippias Major</i>	399
J. RASMUS BRANDT	
<i>Roma Aurea</i> : Guders hjem og keisers bolig	413
TOR IVAR ØSTMØE	
Silent Speech: Lavinia's Blush in <i>Aeneid</i> 12.64–69	433
VICTORIA MOSTUE	
<i>Carmina Saecularia</i> : Latin som operaspråk	443
HALFDAN BAADSVIK	
Alexander Kiellands klassiske vittigheter	453
MATHILDE SKOIE	
Damene kommer: Antikke kvinnelige bifigurer frem i lyset	463

PAEDAGOGICA

HILDE SEJERSTED	
<i>Sine qua non</i> : Vibeke Roggen og skolen – en varig forbindelse	475
TILMAN HARTENSTEIN	
Epistulae ad Scholam Radiophonicam Norvegiae	489
TOON VAN HAL	
Noen betraktninger rundt grunnleggelsen av trespråklige institutter i Europa på 1500-tallet	497
JAN PAPY	
How to Become a Fluent Reader of Latin? Johannes Nicolaus Funccius (1693–1777) and His New Reading Method	505
FEDERICO AURORA	
Spoken Ancient Greek and Latin Today: An Overview and Some Reflections	523
IRIS BRECKE	
Teaching Terence: Representations of Rape in School Texts	543
THEA S. THORSEN	
Tekstkritikk og pedagogikk: Om å undervise (eller ikke) Ovids voldtekter	557

EXORDIA

UTGIVERNES FORORD

HAN LAMERS & SILVIO BÄR

Denne boken hyller Vibeke Roggen, førsteamanuensis i Latin ved Universitetet i Oslo, som har vært en drivende kraft og en ledestjerne for klassisk kultur i Norge. I anledning av hennes pensjonering i 2022 har nasjonale og internasjonale kolleger sammen med tidligere studenter samlet seg for å applaudere hennes innsats for klassiske språk ved å bidra til dette festskriftet. Det er viet til Vibeke Roggen med takknemlighet og beundring for hennes uuttømmelig energi, entusiasme og sjenerøsitet som hun har fremmet kunnskap om latin og klassisk kultur med i løpet av de siste tiårene.

Bokens tematiske omfang gjenspeiler Roggens brede undervisnings- og forskningsinteresser. Vi har delt opp boken i fire seksjoner som omfavner hovedområdene av Roggens vitenskapelige interesser: latinsk og gresk etymologi, leksikografi, semantikk og tekstkritikk (*Verba et voces*), nylatinske studier (*Studia Neolatina*), litteraturvitenskap og kulturhistorie (*Miscellanea litteraria et historica*), og undervisning og formidling (*Paedagogica*). Disse seksjonene innledes av et forord av Tor Egil Førland, instituttleder ved Institutt for filosofi, idé- og kunsthistorie og klassiske språk (IFIKK) ved Universitetet i Oslo, og et intervju med Roggen som ble publisert i den norske dagsavisen *Klassekampen* i 2016.

Bokens seks språk står ikke bare som en anerkjennelse for Roggens egen flerspråklighet, men de gir også uttrykk for hennes iherdige innsats for språklig mangfold både innenfor og utenfor academia (som innvandrere i Norge har begge utgiverne lært en god del av norsken sin takket være hennes vennlige besluttsomhet til å få oss til å snakke språket). Siden bidragsyterne kommer fra mange ulike vitenskapelige tradisjoner og nasjonale bakgrunner, har vi dessuten gitt hver enkelt friheten til å følge de formelle og bibliografiske konvensjonene de føler seg mest komfortable med. Dette er ikke bare en praktisk løsning til et redaksjonelt mareritt, men det symboliserer også en annen form for pluralisme Roggen har støttet gjennom hele sin karriere: friheten til å tenke sine egne tanker og til å si sin mening uten press for å måtte tilpasse seg noen prefabrikkert standard.

Til syvende og sist ønsker vi å takke Academia Latinitati Fovendae og dens leder Dirk Sacré i tillegg til IFIKK for deres rause økonomiske støtte. Videre er vi svært takknemlige til Hermes Academic Publishing for å ha gått med på å trykke boken, og til Amund Bjørsnes for hans iherdige hjelp.

EDITORS' PREFACE

HAN LAMERS & SILVIO BÄR

This book pays homage to Vibeke Roggen, Associate Professor of Latin at the University of Oslo, who has been a driving force and guiding spirit of classical culture in Norway. On the occasion of her retirement in 2022, national and international colleagues as well as former students have joined forces to acknowledge her commitment to Classics by contributing to this *Festschrift*. It is dedicated to Vibeke Roggen in gratitude and admiration for the inexhaustible energy, enthusiasm and generosity with which she has promoted the study of Latin and classical culture over the last few decades.

The book's thematic range reflects Roggen's wide-ranging teaching and research interests. We have divided the book into four sections that cover Roggen's main areas of scholarly interest: Latin and Greek etymology, lexicography, semantics and textual criticism (*Verba et voces*), Neo-Latin studies (*Studia Neolatina*), comparative literature and cultural history (*Miscellanea litteraria et historica*), as well as teaching and outreach (*Paedagogica*). These sections are preceded by a preface of Tor Egil Førland, Head of Department at the Department of Philosophy, Classics, History of Art and Ideas (IFIKK) of the University of Oslo, and an interview with Roggen that was published in the Norwegian newspaper *Klassekampen* in 2016.

The volume's six languages not only stand as a tribute to Roggen's own multilingualism, but also reify her enduring commitment to linguistic pluralism both inside and outside academia (as newcomers to Norway, both editors have learnt a good deal of their Norwegian thanks to her cheerful persistence on speaking it). Furthermore, as the contributors come from many different scholarly traditions and national backgrounds, we have given each of them the freedom to follow the formal and bibliographical conventions with which they felt most comfortable. This is not only a practical solution to an editorial nightmare, but it also symbolizes another form of pluralism Roggen has endorsed throughout her career: the freedom to think one's thoughts and to speak one's mind freely, without the pressure of the need to conform to any prefabricated standard.

Finally, we would like to thank the Academia Latinitati Fovendae and its president Dirk Sacré as well as IFIKK for their generous financial support. Further thanks go to Hermes Academic Publishing for agreeing to publish the volume, and to Amund Bjorsnes for his untiring assistance.

FORORD

TOR EGIL FØRLAND

Da Vibeke Roggen begynte på Freia Sjokoladefabrikk for femti år siden, kunne hun blitt satt til å jobbe med Kvikklunsj eller Firkløver. I stedet ble det Nonstop. Gud må ha smilt i skjegget da unge Vibeke ble bedt om å pakke Nonstop, for bedre metafor for Norges aldri hvilende latinlærer finnes ikke. Vibeke Roggen er ustoppelig.

Jeg tror Vibeke Roggen drømmer på latin. Hun snakker helt sikkert latin i søvne. Når hun er våken, snakker hun nonstop. Hun har så mye hun skal ha sagt. Hun har så mye hun skal ha gjort. Hun skal lære hele Norge latin. I det minste skal hun gi latin like stor plass i norsk offentlighet, og i norsk skole, som språket har i andre europeiske land. Men det er ikke lett å utbre det som har status som et språk for de dannede klasser, i et land av plebeiere ('ikke-adelig'; 'simpel', 'vulgær'). Den som har satt seg slike mål, må jobbe nonstop.

Vibeke Roggen jobber nonstop. Antakelig driver hun med autoskriving. Hvordan skulle hun ellers rekke å skrive alle latinbøkene? Hun har skrevet lærebøker for videregående skole. Hun har skrevet ordbok. Hun har skrevet sitatordbok. Hun har skrevet populære bøker: bøker for *populus*, folket. (Jeg tror Vibeke vil gi meg stjerne i boka for denne etymologien, for er det noe hun elsker, så er det å vise hvordan latinen lever i det norske dagligspråket uten at vi er klar over det.) Det siste hun har skrevet, er en latinsk grammatikk. Seks hundre sider latinsk grammatikk i et land der ungdommen ikke leser bøker på sitt eget språk engang. En person med så sterk tro på sitt opplysningsprosjekt, kan flytte fjell.

Vibeke Roggen er i alle kanaler. Hun eller bøkene hennes er i bokhandlene og på bibliotekene. Hun er i avisene – uten opphold (nonstop!) hvis noen fremmer kjetterske påstander om latin (enda kjetter faktisk stammer fra gresk). Hun er på radio, der hun laget ikke mindre enn 24 episoder av "Den lille latinskolen" i Språkteigen på NRK P2. Hun drømmer fortsatt (på latin!) om å lage en versjon for NRK TV. Om noen får det til, er det henne. Hun utbrer latinen ikke bare i media, men direkte til alle som vil høre, både studenter og andre: på Mottaksuka til Institutt for filosofi, idé- og kunsthistorie og klassiske språk, på universitetets Åpen dag for elever videregående skole, på skoler og i

forsamlingshus. Selv Rotary (fra latin *rotarius*: ‘roterende’) får besøk av Vibeke. Hun finner potensielle proselytter over alt (og vi vet alle hvor ‘potensiell’ og ‘proselytt’ kommer fra). Hun skiller ikke mellom høy og lav, leg og lærd, gammel og ung: Alle er en del av hennes misjonsmark (fra latin *missio*: ‘utsendelse’). Hun forsvarer akademikerdrikkevisen “Gaudeamus igitur” med samme glød som hun lærer niåringer å synge “Småfroskene” på latin.

Noen ganger må selv Vibeke Roggen gi tapt. Hun klarte ikke å innføre skandinavisk demokrati i Aserbajdsjan. Men ingen kan si hun ikke prøvde! Uten å kjenne verken forhistorien eller historien i detalj, kan jeg trygt si at rektor ved universitetet i Baku ikke ante hva han gav seg ut på eller hvem han gav seg i kast med, da han for femten år siden inviterte Vibeke til å lede et prosjekt om *Scandinavian-style* demokratiutvikling ved universitetet. Vibeke ante det ikke selv. For oss utenforstående er det en egen ironi i at en tidligere marxist-leninist – Vibeke trodde på kommunistiske idealer – ble hentet inn for å lære studenter i en tidligere sovjetrepublikk om demokrati. At hun tok imot utfordringen, bør ikke forundre noen. Har man brukt livet på å utbre latin i Norge, viker man ikke tilbake for å prøve å utbre demokrati i Aserbajdsjan. Hun jobbet selvsagt nonstop med dette også – inntil rektor i Baku sa stopp.

Selv for den mest ustoppelige – *aka* Vibeke Roggen – tar ting til slutt slutt. Pensjonsalderen venter alle. Universitetet i Oslo mister en ildkule. Latinstudentene mister en glødende lærer. Men det latinske språket mister ikke sin mest energiske forkjemper selv om hun mister kontoret. Ingen tror vel Vibeke skal nyte sitt *otium* (‘lediggang’). Hun kommer til å fortsette å utbre sitt budskap om gleden ved latin. Nonstop.

PREFACE

TOR EGIL FØRLAND

When Vibeke Roggen began at the Freia chocolate factory fifty years ago, she could have been assigned to work on the Kvikklunsj or Firkløver brands. Instead, she was assigned to Nonstop. God must have smiled to himself when young Vibeke was asked to pack Nonstop, because there is no better metaphor for “Norway’s Latin teacher”, who never rests. Vibeke Roggen is unstoppable.

I believe that Vibeke Roggen dreams in Latin. I am certain that she talks in Latin in her sleep. When she is awake, she talks nonstop. She has so many things she needs to say. She has so many things she needs to get done. She must teach Latin to the whole of Norway. At the very least, she must give Latin the same place in Norwegian public life, and in Norwegian schools, that it has in other European countries. But it is not easy, in a land of plebeians (“non-aristocratic”, “the simple people”, “vulgar”, from *plebs*), to spread what has the status of a language for the educated classes. If that is your goal, you have to work nonstop.

Vibeke Roggen works nonstop. She is probably into automatic writing, for how else could she manage to write all her Latin books? She has written textbooks for high schools. She has written a dictionary. She has written a dictionary of quotations. She has written popular books: books for the *populus*, the people. (I think I will be in Vibeke’s good books for this etymology, for if there is one thing she loves, it is to show how Latin lives in Norwegian daily language – even if we are unaware of this.) Her most recent work is a Latin grammar. Six hundred pages of Latin grammar in a country where young people do not even read books in their own language! A person who believes that strongly in her educational project can move mountains.

Vibeke Roggen is present in all the channels. She, or her books, are in bookshops and libraries. She is in the newspapers – nonstop! – if anyone puts forward heretical claims about Latin. She is on the radio, where she was responsible for no fewer than 24 episodes of “The Little Latin School” in the “Språkteigen” programme on NRK P2. She still dreams (in Latin) of making a version for NRK TV, and if anyone can do it, it is Vibeke. She spreads Latin

not only in the media, but also directly to all those willing to hear, both students and others: during the welcome week of the Department of Philosophy, Classics, History of Art and Ideas, at the University's Open Day for high school pupils, in schools and in town halls. Even the Rotary (from the Latin *rotarius*, "turning around") gets a visit from Vibeke. She finds potential proselytes everywhere (and we all know where the words "potential" and "proselyte" come from). She makes no distinction between high and low, unlearned and learned, old and young: they all belong to her mission field (from the Latin *missio*, "a sending out"). She defends the academic drinking song "Gaudeamus igitur" with the same fervour with which she teaches nine-year-olds to sing the song "Småfroskene" ("The Little Frogs") in Latin.

Sometimes, even Vibeke Roggen has to admit defeat. She did not succeed in introducing Scandinavian democracy in Azerbaijan. But no one can say she did not try! Without knowing the prior events or the story in detail, I can safely say that the rector of the University of Baku had no idea of what he was getting into, or with whom he was getting involved, when he invited Vibeke to lead a project at the university on Scandinavian-style democratic development. Vibeke herself did not know this. For us outsiders, there is a specific irony in the fact that a former Marxist-Leninist – Vibeke believed in communist ideals – was brought in to teach students in a former Soviet republic about democracy. No one should be surprised that she accepted the challenge. If one has devoted one's life to spreading Latin in Norway, one is not going to shrink from trying to spread democracy in Azerbaijan. It goes without saying that she worked nonstop on this project too, until the rector in Baku called a halt.

Even for the most unstoppable person – also known as Vibeke Roggen – things come to an end. The retirement age awaits everyone. The University of Oslo loses a ball of fire. The students of Latin lose a fiery teacher. But even if she loses her office, the Latin language does not lose its most energetic champion. For no one really believes that Vibeke will sit back and enjoy her *otium* ("leisure"). She will continue to spread her message about the joy of Latin. Nonstop.¹

1. English translation: Brian McNeil.

GOD LATIN – PORTRETT AV VIBEKE ROGGEN

Klassekampen, den 15. oktober 2016

MARI BRENNAN VOLLAN

Corruptio. Det er førsteamanuensis Vibeke Roggens favorittord på latin. Vi sitter på kontoret hennes på Blindern i Oslo med hver vår kaffekopp. Ute er det kald høstdag, og studentene haster fra bygg til bygg. Mellom oss ligger et lite utvalg av alle bøkene hun har skrevet med latin som tema.

«*Corruptio*», forklarer Roggen, «oversettes med 'korrupsjon', og består av prefikset *cor-* og substantivet *ruptio*. *Cor-* betyr i denne sammenheng 'forsterkende', mens *ruptio* kommer av verbet *rumpere* som betyr 'å rive' eller 'ødelegge'.» Roggen river et hvitt A4-ark langsomt i to, som bilde på noe som slites i stykker fiber for fiber.

Vi har fått flere slike ordforklaringer. *Movere*, 'å flytte', er for eksempel opphavsord til en lang rekke ord vi bruker på norsk i dag, fra 'mobbe' (en bevegelig folkemengde) til 'møbel' (noe som kan flyttes). Men for Roggen er det *corruptio* som troner øverst.

Direkte oversatt betyr det 'fullstendig ødeleggelse'. Den som driver med korrupsjon, ødelegger samfunnet fullstendig.

«Korrupsjon handler ikke bare om å ta imot bestikkelser, det er mye mer enn det. Man undergraver de reglene som er bygget opp til alles beste for egen fordel. De skjønnte det, de gamle romerne, hva korrupsjon var», sier Roggen og nikker megetsigende.

Avdelingen for gresk og latin ved Universitetet i Oslo holder til i femte etasje, over filosofi og idéhistorie. Etter at latin døde ut som morsmål rundt 400 år e.Kr., har det vært de lærdes språk. I Norge i dag er språket forbeholdt de ytterst få. Bak dørene i de lange korridorene i Georg Morgenstiernes hus sitter en ikke ubetydelig andel av dem som kan latin her til lands. «Sånn burde det ikke være», fastslår Roggen.

«Jeg er bekymret for kompetansen når det gjelder språk og kultur i Norge sammenliknet med andre land. At det er så ualminnelig å beherske de

klassiske språkene som er en del av vår kulturarv, synes jeg er forkastelig», sier hun.

Vibeke Roggen er trolig den som har betydd mest for utbredelsen av latin i Norge de siste tiårene. Hun har laget læreverk i latin, læreplan i antikk kultur og latinske navn til produkter og bedrifter. I fjor ferdigstilte hun en ny latinsk-norsk ordbok sammen med to kollegaer.¹ Som tegn på tro innsats i latinens tjeneste har hun blitt opptatt i Akademiet for fremme av latin i Roma,² som en av 50 personer på verdensbasis.

«Norge har en latinsk arv som har blitt oversett og neglisjert», mener Roggen. Om lag 1400 tekster på latin er skrevet i Norge og/eller handler om norske forhold. Blant de mest kjente er bergenseren Ludvig Holbergs³ roman «Nils Klims reise til den underjordiske verden», dikt av Petter Dass⁴ og flere Norges-historier. Vibeke Roggen skrev doktoravhandling om en rebusbok fra 1661 av presten Nils Thomassøn.⁵ Han satt på Toten⁶ og pønsket ut rebuser på latin.

«Vi har ikke mange skatter, men de vi har, kunne vi ha tatt mer hensyn til. Det bør ikke være helt uvanlig å beherske latin og gresk, og det burde finnes kompetanse på relevante steder, som i et departement, direktorat eller en redaksjon, som arbeider med kulturstoff», slår hun fast.

Denne mangelen har Vibeke Roggen tenkt å gjøre noe med. Hun har to langsiktige prosjekter i livet, og det første er å gjøre Norge til en kulturnasjon gjennom at latin og gresk blir allment tilgjengelig. «For Norge er langt fra noen kulturnasjon i dag», må vite.

«Da jeg holdt et foredrag på Universitetet i Tromsø, kom det biologer til meg og sa at man skal ikke lenger enn til Sverige før det blir flaut å ikke kunne

1. Vibeke Roggen, Egil Kraggerud og Bjørg Tosterud, *Latinsk ordbok: latin-norsk*, Oslo: Cappelen Damm, 2015. Roggens innsats for kunnskap om antikkens kultur i Norge drøftes i denne boken av Hilde Sejersted: «*Sine qua non*: Vibeke Roggen og skolen – en varig forbindelse».

2. Academia Latinitati Fovendae (ALF), opprettet i 1967. Vibeke Roggen ble opptatt i Akademiet i 2006. Hun har skrevet noen artikler og foredrag på latin, f.eks. «*Quomodo utopia vox vel notio facta, quomodo genus litterarum utopiense natum sit*», *Melissa* 107 (2018), s. 2–5, og «*De Latinitate lusoria in Norvegia 350 annos abhinc invenienda*», *Vox* 42 (2006), s. 2–8.

3. Norsk filosof og forfatter, 1684–1754.

4. Norsk teolog og dikter, 1646–1707.

5. Vibeke Roggen, *Intellectual Play – Word and Picture: A Study of Nils Thomassøn's Latin Rebus Book Cestus Sapphicus. With Edition, Translation and a Corpus of Sources*. 2 bd. Doktoravhandling, Universitetet i Oslo, 2001.

6. Toten er et distrikt i Øst-Norge.

bøye latinske adjektiv i samsvar med substantiv. Men her har man bare definert det sånn at det trenger ikke vi», sier hun.

Førsteamanuensen påpeker at kunnskap om latin og gresk er sentralt for å forstå moderne språk, særlig engelsk og de romanske språkene.

«Det handler om vår historie også, om vår bakgrunn som europeere. Jeg har brukt bildet om at vi i Norge går på to bein: Det ene er det norrøne, og det andre er den klassiske arven. Vi er preget av begge deler», sier hun.

Roggen nevner blant annet litterære sjangre, teater og opera som eksempler på områder der arven fra antikken gjør seg gjeldende i dag. «Vi er også i stor grad preget av menneskeidealet fra den tida», mener hun. «Ikke alt er like flott.»

«Noe av det verste er ideen om at det vakre er det gode. Hvis du er vakker er du god, og hvis du ikke er vakker, da er du søren ikke god heller. Er det ikke trist?» sier hun og ler.

Det er noe insisterende ved Roggens prosjekt. To av bøkene hun har skrevet heter *Jo visst kan du gresk og latin!* og *Lenge leve latinen!*⁷ Det klassiske språket skal ut til folket, med utropstegn.

Roggen mener at latin må inn i skolen i større grad enn i dag. Selv har hun ført i pennen *Omnibus*-læreverket, som blir brukt i latinundervisning på videregående skoler.⁸

«Det burde være en skole i hvert fylke som tilbød klassiske fag. Da hadde vi kommet et stykke på vei. Men om det ikke finnes lærere, blir det heller ikke tilbudt. Det kunne være en sentral pott for å opprettholde disse fagene», mener hun.

En liten seier i den store kampen er at regjeringen har innført fordypningspoeng for latin og gresk på linje med andre fremmedspråk. Så vidt hun vet, tilbys latin ved sju videregående skoler i dag.

«Er det ikke noe veldig elitistisk ved latin? Det har alltid tilhørt eliten?»

«Ja, etter 400 e.Kr. ble det hovedsakelig brukt i utdanning. Det er viktig at vi tar vare på den lærdommen vi har, at vi skjønner språket og forstår hva vi

7. Vibeke Roggen, *Jo visst kan du gresk og latin!*, Oslo: Cappelen Damm, 2010. Vibeke Roggen og Hilde Sejersted, *Lenge leve latinen!*, Oslo: Pax, 2011.

8. Om *Omnibus* se Tilman Hartensteins bidrag i denne boken: «Epistulae ad Scholam Radio-phonicae Norvegiae».

sier. Jeg tror hele befolkningen godtar at det er et sjikt av befolkningen som har høyere utdannelse.»

«Vil det ikke være mer relevant å lære norrønt på skolen?»

«Man trenger ikke sette det opp mot hverandre, synes jeg. Mange har stor kapasitet til å lære. Jeg mener helt generelt at basisfag som språk og grammatikk bør læres tidlig, og at mer reflekterende fag kan læres når man blir voksen.»

Forskeren har noen høner å plukke med den norske enhetsskolen, som har sørget for at elevene har få valgmuligheter før de begynner på videregående.

«Jeg kan godt tenke meg obligatorisk skolegang i x antall år, men jeg skjønner ikke hvorfor alle skal gå på samme type skole i x antall år. Mange blir temmelig skoletrøtte på ungdomsskolen og klarer ikke følge med.»

Roggen mener at det må flere praktiske fag til, i tillegg til at elevene får basiskunnskaper i språk og matematikk. Valgfriheten på ungdomsskolen og videregående bør også være større, mener hun.

«Det som er uheldig med yrkesfag er at de teoretiske kravene er altfor store. Vi trenger ikke dyngje elevene ned med teori som faget ikke krever.»

Som elleve-åring ble Vibeke Roggen tatt med på dannelsesreise til Italia av sin mor. De dro til Firenze, Ravenna og Venezia, til museer og utstillinger og så på mosaikker. Alle statuene og bygningene gjorde inntrykk. Interessen for det antikke hadde allerede blitt vekket, kanskje på Glyptoteket i København.⁹ Mens de voksne gikk for å se impresjonistiske malerier og palmehagen, ble hun stående foran bystene av romerske keisere. På turen til Italia ble hun dypt fascinert av språket. Hun hadde ennå ikke begynt å lære engelsk.

Det tok hun igjen på Oslo katedralskole.¹⁰ Der begynte hun på latinlinja, og lærte engelsk, tysk, fransk, latin og gresk som fremmedspråk. På forsida av sin latinske grammatikk tegnet hun inn et hjerte.

Roggen blir av venner og kollegaer beskrevet som en intellektuell og en *universitetsperson*. Men det lå ikke i kortene at hun skulle inn i academia. Moren jobbet på kontor og malte i fritida. Faren var halvt spansk. Han kom til Norge

9. Ny Carlsberg Glyptotek, et kunstmuseum i København.

10. *Schola Osloensis*, populært kalt «Katta», er en videregående skole i Oslo. I 2017 publiserte Vibeke Roggen Einar Aas' *Oslo katedralskoles historie, 1153–1800: Skolen og tiden*, Oslo: Stiftelsen Oslo katedralskole, 2017, i samarbeid med Anders Langangen, Hilde Sejersted, Tore Haakensen og Arild Eilif Aasbo.

under den spanske borgerkrigen og startet butikken Dukkedoktoren i Oslo. Dit kunne man dra for å få reparert dokkene sine.

Da Roggen var 19 år, begynte hun å jobbe på Freia sjokoladefabrikk. Der pakket hun først tyggis, før hun avanserte til M og Nonstop.¹¹ På denne tida var hun blitt medlem i SUF (m-l), forløperen til AKP.¹² Men hun skulle etter hvert føle seg sviktet av partiet.

Etter Freia gikk hun ett år på psykologi, før hun begynte å jobbe på Elektrisk Bureau (EB). Psykologi passet ikke for henne, det var for mye snakk om tvangsmidler og rotteforsøk. Hun søkte seg heller til fabrikk-livet igjen. EB var en kvinnearbeidsplass, og oppgaven hennes var å montere kretskort. Fabrikken tok på den tida inn flere andre fra AKP, som deltok i proletariseringskampanjen.

Roggen var en av få som hadde erfaring fra fabrikk fra før. Hun var kritisk til de politiske aksjonene som partiet ville sette i gang på arbeidsplassen, men kom ingen vei med protestene.

«Jeg husker jeg sa på et partimøte at jeg heller ville hive meg foran T-banen enn å selge *Klassekampen*¹³ på jobben. Jeg løste det ved å stå utenfor fabrikk og selge avisa», sier hun.

Tida på fabrikk endte med at det ble arrangert en streikekampanje mot AKP-erne, som en del av en større «Fei dem ut»-kampanje. Så ble de oppsagt.

«De ville bli kvitt oss. For AKP var det vanskelig, for det passet ikke med gloriebildet av arbeiderne. Men arbeidere er like forskjellige som andre mennesker. Jeg hadde gode venner der», sier hun.

De kraftige øyebrynene hennes rynker seg. Roggen mener at de som ble oppsagt, ble sviktet av partiet og fagforeningen, at de sto alene i saken. Hun fortsatte i partiet fram til 1980. Da var hun blitt opposisjonens representant i en programkomité før et landsmøte. Hun hadde flere hundre dissenser. Det var på tide å gi seg.

Å gi seg er ellers ikke Roggens varemerke. La oss pense over til hennes andre langsiktige prosjekt: å utvikle demokrati i Aserbajdsjan. Det krever en forklaring. I 2006 ble det opprettet et bachelorstudie om Skandinavia i den

11. M og Nonstop var sjokolademerker som begge ble lansert i Norge på 1950-tallet.

12. SUF (m-l) = Sosialistisk Ungdomsforbund (marxist-leninistene). AKP = Arbeidernes Kommunistparti.

13. En riksdekkende norsk avis, grunnlagt i 1969.

aserbajdsjanske hovedstaden Baku. Året etter dro Roggen ned dit for å holde gjesteforelesning om rebusboka hun hadde disputert på. Så ble hun og en venninne, som var norsklærer ved universitetet, invitert til te hos rektor. Han begynte å snakke om demokratiutvikling i Aserbajdsjan, at man måtte begynne med de unge. Han lurte på om Roggen kunne prøve å få med Universitetet i Oslo på Skandinavia-prosjektet deres.

«Så satte han øynene i meg og spurte: 'Vil du være med og utvikle demokratiet i Aserbajdsjan?'"»

Roggen ler hjertelig.

«Da tenkte jeg at jeg kan jo ikke si at jeg holder på med en bok om et latinsk dikt fra 1300-tallet, så det har jeg dessverre ikke tid til. Min eldste datter sa at nå har du funnet noe hvor du kan kombinere din faglige interesse og din politiske interesse. Så klarsynt et barn», smiler hun.

Boka om det latinske diktet er ennå ikke ferdig. Men det har blitt 34 turer til Aserbajdsjan. Roggen ble prosjektleder for studiet i 2007, og Universitetet i Oslo ble samarbeidspartner.

«Når man får mulighet til å bidra i noe sånt, er det mye bedre enn bare å kritisere et land for noe de gjør galt. Aserbajdsjan har vært en periferi i Sovjetunionen, og det akademiske nivået på områder som humaniora og samfunnsvitenskap er svakt. Jeg synes det er en forpliktelse for akademikere å trå til når vi har en mulighet», sier Roggen.

På Skandinavia-studiet jobber lærerne tett med studentene, og de underviser i norsk språk, historie, litteratur, likestilling, velferdssystem, rettssystem og økonomi. Roggen har stor tro på mulighetene som ligger i academia. På at tankegang kan endres, at man kan opparbeide kritisk tenkning og lære å sammenlikne kilder i stedet for bare å pugge.

I Aserbajdsjan havnet Roggen også i en dispuTT med rektoren. Hun var kritisk til et nytt opptakssystem for studentene, som gjorde at de som kom inn på Skandinavia-studiene var for dårlig kvalifiserte. Rektoren likte ikke at Roggen kritiserte dette i brev til ham, og klagde til norske myndigheter og Universitetet i Oslo.

Roggen fikk en tjenstlig irettesetting av universitetet for dette.

«Jeg følte det ble brukt mot meg at jeg var så engasjert. Prosjektet ble suspendert, og jeg fikk beskjed om at de ville prøve å hive meg som prosjektleder. Men jeg fikk aller nådigst fortsette», forteller hun.

I dag står prosjektet på egne bein. Roggen kjemper fortsatt for å få Universitetet i Oslo til å trekke advarselen hun fikk. Det har blitt en prinsippsak.¹⁴

For tida holder Roggen på med fire nye bøker. Hun skal revidere læreverket i latin for videregående skole, *Omnibus*, fra 1996. En ny latinsk grammatikk er også på vei.¹⁵ Flere manusutkast ligger allerede i esker på kontoret. Så skriver hun på det som skal være en lettere lærebok i latin sammen med kollega Hilde Sejersted, med arbeidstittel *Den bitte lille latinskolen*.¹⁶

Og så var det den boka om det latinske diktet fra 1300-tallet, da, den som skal ta for seg Francesco Petrarca's epos «Africa». Den skal hun også skrive ferdig. Med mindre noen trenger hjelp til å bygge opp et demokrati først.¹⁷

14. Samarbeidet mellom Oslo og Baku resulterte dessuten i en tverrfaglig publikasjon som Vibeke Roggen redigerte: *Thor Heyerdahl's Search for Odin: Ancient Links between Azerbaijan and Scandinavia?*, Oslo: Novus, 2014.

15. Vibeke Roggen's Latin grammar is projected to appear with Cappelen Damm (Oslo) in June 2022.

16. Den sistnevnte boken har blitt publisert i mellomtiden med en revidert tittel: Vibeke Roggen og Hilde Sejersted, *Litt Latin: Romerriket falt for 1500 år siden, men latinen lever!*, Oslo: Pax, 2017.

17. Fotnotene har blitt lagt til av utgiverne.

GOOD LATIN – PORTRAIT OF VIBEKE ROGGEN

Klassekampen, 15 October 2016

MARI BRENNAN VOLLAN

Corruptio. This is Associate Professor Vibeke Roggen's favourite word in Latin. We are sitting in her office on Blindern campus in Oslo. Outside, the autumn day is cold, and the students hasten from one building to another. Between us lies a little selection of all the books she has written on the topic of Latin.

"*Corruptio*", Roggen explains, "is translated as 'corruption', and it consists of the prefix *cor-* and the noun *ruptio*. In this context, *cor-* is an intensifier, and *ruptio* comes from the verb *rumpere*, which means 'to tear' or 'destroy'." Roggen tears a sheet of A4 paper in two, showing how something is torn to pieces, fiber by fiber.

We have been given several such explanations of words. *Movere*, for example, "to move," is the origin of a number of words we use in daily speech in Norwegian, from *mobb* ("mob," a moving crowd of people) to *møbel* ("furniture", something that can be moved). But for Roggen, it is *corruptio* that sits on the throne.

A direct translation is "total destruction". One who engages in corruption is totally destroying society.

"Corruption is not just a matter of taking bribes; it is much more than that. The corrupt person undermines, for his or her own advantage, the rules that are established for the good of all. The old Romans knew what corruption was", says Roggen with an eloquent nod.

The Department of Classics at the University of Oslo is on the fifth floor, directly above philosophy and the history of ideas. After Latin died out as a mother tongue around the year 400, it became the language of the learned. In Norway today, there are extremely few who know Latin. And a not insignificant proportion of those in this country who know Latin are to be found behind the doors in the long corridors in Georg Morgensternes hus. "That is not how it ought to be", Roggen declares.

“I am worried about the competence in language and culture in Norway, compared with other countries. I find it terrible that so few people know the classical languages, which are a part of our cultural inheritance”, she says.

Vibeke Roggen is probably the person who has done most to spread knowledge of Latin in Norway in recent decades. She has written textbooks and drawn up curricula in classical culture, and she has invented Latin names for products and firms. Last year, with two colleagues, she completed a Latin–Norwegian dictionary.¹ In recognition of her faithful commitment in the service of Latin, she has been made a member of the Academy for the Promotion of Latin in Rome,² as one of only fifty persons worldwide.

“Norway has a Latin inheritance that has been overlooked and neglected”, says Roggen. Around 1,400 texts in Latin were written in Norway, or deal with circumstances in Norway. The best known include the novel *Niels Klim’s Underground Travels* by Ludvig Holberg,³ poems by Petter Dass,⁴ and several histories of Norway. Vibeke Roggen wrote her doctoral dissertation about a rebus book by the pastor Nils Thomassøn (1661).⁵ He lived in Toten⁶ and devised rebuses in Latin.

“We don’t have many treasures, but we could have taken better care of those we do have”, she says. “It ought not to be unusual to know Latin and Greek, and there ought to be people with this knowledge in relevant places, such as a government department, a directorate, or an editorial board that covers cultural matters.”

1. Vibeke Roggen, Egil Kraggerud and Bjørg Tosterud, *Latinsk ordbok: latin-norsk* [“Latin Dictionary: Latin-Norwegian”], Oslo: Cappelen Damm, 2015. Roggen’s contribution to classical culture in Norway is discussed in this book by Hilde Sejersted: “*Sine qua non*: Vibeke Roggen og skolen – en varig forbindelse”.

2. Academia Latinitati Fovendae (ALF), founded in 1967. Vibeke Roggen was elected to membership of the Academy in 2006. She has written several articles in Latin, including “*Quomodo utopiæ vox vel notio facta, quomodo genus litterarum utopiense natum sit*”, *Melissa* 107 (2018), 2–5, and “*De Latinitate lusoria in Norvegia 350 annos abhinc invenienda*”, *Vox* 42 (2006), 2–8.

3. Norwegian philosopher and author, 1684–1754.

4. Norwegian theologian and poet, 1646–1707.

5. Vibeke Roggen, *Intellectual Play – Word and Picture: A Study of Nils Thomassøn’s Latin Rebus Book Cestus Sapphicus. With Edition, Translation and a Corpus of Sources*. 2 vols. PhD Thesis, University of Oslo, 2001.

6. Toten is a district in Eastern Norway.

Vibeke Roggen has determined to do something about this lack. She has two long-term projects in her life. The first is to make Norway a cultural nation by making Latin and Greek more generally accessible. “For Norway is far from being a nation that takes care of its culture today”, she tells us.

“When I gave a lecture at the University of Tromsø, biologists came up to me and said that you need go no further than Sweden to find a situation where you are embarrassed at your own inability to decline Latin adjectives in agreement with nouns. But here in Norway”, she says, “we have simply declared that we don’t need that sort of knowledge.”

Associate Professor Roggen points out that knowledge of Latin and Greek is vital, if we are to understand modern languages, especially English and the Romance tongues.

“It’s a matter of our own history too, of our background as Europeans. I have used a metaphor: we in Norway walk on two legs. One is the Norse inheritance, the other is the classical inheritance. And both have left their mark on us”, she says.

Roggen gives examples of literary genres, theater, and opera, where the inheritance from classical antiquity is powerful even today. “We are also strongly influenced by the human ideal from that period”, she says, “and not everything in that ideal is good”.

“One of the worst things is the idea that the beautiful is the good. If you are beautiful, you are good, and if you are not beautiful, then you are certainly not good either. Isn’t that sad?” she says, and laughs.

Roggen’s project has something eye-catching about it – two of the books she has written have the titles *But of Course You Know Greek and Latin!* and *Long Live Latin!*⁷ The exclamation marks signal that the classical language must leave academia and get out to the people.

Roggen holds that Latin must be taught in schools to a greater extent than at present. She herself has written the *Omnibus* textbook, which is used in teaching Latin in upper secondary schools.⁸

7. Vibeke Roggen, *Jo visst kan du gresk og latin!* [“But of Course You Know Greek and Latin!”], Oslo: Cappelen Damm, 2010. Vibeke Roggen and Hilde Sejersted, *Lenge leve latin!* [“Long Live Latin!”], Oslo: Pax, 2011.

8. On *Omnibus*, see Tilman Hartenstein’s chapter in the present volume: “Epistulae ad Scholam Radiophonicam Norvegiae”.

“There ought to be one school in every county that offers classical languages. Then we would have made at least some progress. But if there are no teachers, the teaching will not be offered. There ought to be a central fund to support these subjects”, she says.

One small victory in her struggle came when the government introduced specialization points for Latin and Greek in the same way as for other foreign languages. As far as she knows, there are seven upper secondary schools that offer Latin today.

“Isn’t there something very elitist about Latin? Didn’t it always belong to the elite?”

“Yes, after the year 400 it was mainly used in education. It is important to preserve the learning we have, and that we take care of the language and understand what we are saying. I believe that everyone in the country accepts that there is a section of the population that has a higher education.”

“Wouldn’t it be more relevant to learn Old Norse at school?”

“I don’t think we need to play one off against the other – many pupils are capable of learning a great deal. In very general terms, I think that basic subjects like language and grammar should be learned at an early age, and that more reflective subjects can be learned when one is growing up.”

She has a number of objections to the Norwegian comprehensive school, which has meant that the pupils can choose their subjects before they begin secondary schooling.

“I can certainly imagine obligatory schooling for x years, but I don’t understand why everybody should attend the same school for x years. Many get pretty tired of education when they are at secondary school and they can’t keep up.”

Roggen thinks that we need more practical subjects, and that the pupils should also get basic skills in language and mathematics. There should also be a wider choice of subjects at secondary and upper secondary school.

“The bad thing about vocational subjects is that the theoretical demands are far too high. We don’t need to bury the pupils in mounds of theory that the subject doesn’t require.”

When she was eleven, Vibeke Roggen’s mother took her on an educational trip to Italy. They went to Florence, Ravenna and Venice, to museums and

exhibitions, and looked at mosaics. She was impressed by all the statues and buildings. She had already become interested in antiquity, perhaps already at the Glyptotek in Copenhagen.⁹ While the adults wandered off to look at impressionist paintings and the palm garden, she remained standing in front of the busts of Roman emperors. On the journey to Italy, she was deeply fascinated by the language. She had not yet started to learn English.

She caught up at the Cathedral School in Oslo,¹⁰ where she specialized in Latin and also learned English, German, French and Ancient Greek as foreign languages. She drew a heart on the front page of her Latin grammar book.

Friends and colleagues describe Roggen as an intellectual and a *university person*. But it was not inevitable that she would work in academia. Her mother worked in an office and painted in her spare time. Her father was half-Spanish and came to Norway during the Spanish Civil War. He founded the “Dolls’ doctor” in Oslo, where dolls were repaired.

When Roggen was nineteen, she began to work in the Freia chocolate factory. She began as a packer of chewing gum, and then was promoted to M and Nonstop.¹¹ She had by then become a member of the SUF (m-l), the precursor of the AKP.¹² But she gradually came to feel betrayed by the party.

After Freia, she studied psychology for a year, and then began work at the Electric Bureau (EB). Psychology did not suit her – there was too much talk about means of coercion and experiments on rats. But she did not want to go back to factory work. EB was a women’s workplace, and her job was to assemble circuit boards. The factory gave jobs at that time to several others from the AKP, who took part in the proletarianization campaign.

Roggen was one of the few who already had factory experience. She was critical of the political actions that the party wanted to carry out in the workplace, but her protests met with no success.

9. Ny Carlsberg Glyptotek, an art museum in Copenhagen.

10. *Schola Osloensis*, more commonly known as ‘Katta’, is an upper secondary school located in Oslo. It celebrated its 850th anniversary in 2003. In 2017 Vibeke Roggen published Einar Aas’ *Oslo katedralskoles historie, 1153–1800: Skolen og tiden* [“The History of Oslo Cathedral School, 1153–1800: The School and its Time”], Oslo: Stiftelsen Oslo katedralskole, 2017, in collaboration with Anders Langangen, Hilde Sejersted, Tore Haakensen and Arild Eilif Aasbo.

11. M and Nonstop were two chocolate brands that were launched in Norway in the 1950s.

12. SUF (m-l) = Sosialistisk Ungdomsforbund (marxist-leninistene) [“Socialist Youth Association (Marxist-Leninist)”]. AKP = Arbeidernes Kommunistparti [“Labourers’ Communist Party”].

“I remember saying at a party meeting that I would prefer to throw myself in front of an Underground train rather than sell *Klassekampen* at work.¹³ I solved the problem by standing outside the factory and selling the paper”, she says.

Her time in the factory ended when a strike campaign against the AKP members was organized, as part of a larger “Sweep them out” campaign. They were sacked.

“They wanted to get rid of us. That was hard for the AKP as it didn’t square with the shining image it had of the workers. But workers are just as various as other people. I had good friends there”, she says.

She raises her strong eyebrows. Roggen believes that those who were sacked were betrayed by the party and the trade union, and that they were left on their own in this matter. She remained in the party until 1980. By then, she had become the representative of the opposition in a committee that drew up the program for a national assembly. She faced a chorus of dissent. It was time to give up.

To give up is not, in fact, typical of Roggen. Let us now turn to her other long-term project: to develop democracy in Azerbaijan. This requires an explanation. In 2006, a bachelor program of Scandinavian studies was set up in Baku, the capital of Azerbaijan. In the following year, Roggen went there to hold a guest lecture on the rebus book that had been the subject of her doctorate. She and a friend, who taught Norwegian at the University, were invited to tea by the rector, who began to talk about the development of democracy in Azerbaijan and said that one had to begin with the young people. He wondered whether Roggen could try to get the University of Oslo to become involved in their Scandinavian project.

“So he looked me in the eyes and asked: ‘Will you help to develop democracy in Azerbaijan?’”

Roggen laughs heartily.

“Then I thought, I can’t really say that I am writing a book about a fourteenth-century Latin poem, so unfortunately I don’t have the time. My oldest daughter said, ‘Now you have something where you can combine your academic interests and your political interests.’ What a perceptive child”, she says with a smile.

13. A daily Norwegian newspaper, founded in 1969.

The book about the Latin poem is still not finished, but Roggen has been in Azerbaijan thirty-four times. She became the project leader for the studies programme in 2007, and the University of Oslo became a cooperating partner.

“When you get the chance to contribute to something like that, it is much better than criticizing a country for something they do wrong. Azerbaijan was on the periphery of the Soviet Union, and the academic level in fields like the humanities and social sciences is poor. I believe that academics have a duty to get involved when we can”, says Roggen.

The teachers in the Scandinavian studies course work closely together with the students. They teach the Norwegian language, and give classes in history, literature, the equality of men and women, the welfare system, the legal system, and the economy. Roggen believes strongly in the opportunities academia has to offer. She believes that people’s way of thinking can be changed, and that one can learn how to think critically and to compare sources instead of just swotting.

Roggen got into a dispute with the rector in Azerbaijan when she criticized a new admission system that meant that students who were poorly qualified were nevertheless allowed to take Scandinavian studies. The rector was not pleased that Roggen sent him a letter in which she expressed this criticism, and he complained to the Norwegian authorities and to the University of Oslo.

The University officially reprimanded Rogger for this conduct.

“I felt that my commitment was held against me. The project was suspended, and I was told that they would try to get rid of me as project leader. But they graciously allowed me to continue”, she says.

Today, the project stands on its own feet. Roggen is still fighting to get the University of Oslo to withdraw the warning she received. It has become a matter of principle.¹⁴

At the moment, Roggen is working on four new books. She is revising *Omnibus*, her Latin textbook for the higher secondary schools (1996), and a

14. The collaboration between Oslo and Baku also resulted in an interdisciplinary volume edited by Vibeke Roggen: *Thor Heyerdahl’s Search for Odin: Ancient Links between Azerbaijan and Scandinavia?*, Oslo: Novus, 2014.

new Latin grammar is also under way.¹⁵ Several manuscript drafts already lie in boxes in her office. She is also writing an easier Latin textbook with her colleague Hilde Sejersted, with the working title *Den bitte little latinskolen*.¹⁶

And then there is the book about the fourteenth-century Latin poem, a study of Francesco Petrararch's epic *Africa*. This too awaits completion ... unless someone needs help to build up a democracy first.¹⁷

15. Vibeke Roggens latinske grammatikk skal publiseres av Cappelen Damm (Oslo) juni 2022.

16. The last-mentioned book has been published in the meantime with a revised title: Vibeke Roggen and Hilde Sejersted, *Litt Latin: Romerriket falt for 1500 år siden, men latinen lever!* ["A Little Latin: The Roman Empire Fell 1500 Years Ago, yet Latin is Alive!"], Oslo: Pax, 2017.

17. English translation: Brian McNeil. The notes were added by the editors.

AUTHORS' BIOGRAPHIES

SIGRIDES C. ALBERT

Sigrud C. Albert (*1952) studied Latin and History at the University of Frankfurt/M., is a lecturer at Saarland University and teaches sociology, cultural studies and active use of Latin. She is the editor of the journal *Vox Latina* and deals, among other things, with historical topics and Latin literature of the modern era. Vibeke Roggen is both a member of the Academia Latinitati Fovendae and a highly valued colleague in Neo-Latin research and *Latinitas viva*.

MONIKA ASZTALOS

Monika Asztalos (*1953) is Professor Emerita at the University of Oslo, where she taught Latin language and literature from 2002 to 2019. Her research interests are the parts of Aristotle's logic that were translated and commented on by Boethius, and Roman poetry. She met Vibeke Roggen while teaching a seminar on the history of classical philology at the University of Göteborg in the 1990s and later became her colleague and friend at the University of Oslo.

FEDERICO AURORA

Federico Aurora (*1980) studied Classics, Linguistics and Italian Philology at the University of Padua and the University of Oslo. He is currently Academic Librarian in Classics and Linguistics and Curator of the Papyrus Collection at the University of Oslo Library. His interests include Mycenology, Ancient Greek and Latin language pedagogy, Italian Dialectology and Digital Humanities. With Vibeke Roggen he shares an interest for spoken Latin and the promotion of the teaching of Classical languages in secondary schools.

HALFDAN BAADSVIK

Halfdan Baadsvik (*1987) studied History of Art, Nordic Literature and Classics at the University of Oslo and is currently finishing his PhD in

Classics at the same university. His research interests include Greek and Latin didactic literature, classical reception studies and the history of the philosophy of science. Vibeke Roggen was one of his first Latin teachers and the main author of his first set of Latin textbooks (*OMNIBVS I*).

SILVIO BÄR

Silvio Bär (*1978) studied Classics, English Philology and Musicology and has been Professor of Ancient Greek at the University of Oslo since 2014. His research interests include Greek hexameter poetry (especially the *Posthomerica* of Quintus of Smyrna) and the mythical character of Herakles. Vibeke Roggen and he are office neighbours in Georg Morgenstiernes hus on Blindern Campus, and beyond their professional relationship they share a love for choir singing.

WILLIAM M. BARTON

William M. Barton (*1987) studied Classics in England and Canada before specialising in early modern Latin and Greek literature for his doctoral studies. William is currently Principal Investigator at the Ludwig Boltzmann Institute for Neo-Latin Studies in Innsbruck. His interests include the representation of the natural environment in classical and early modern literature, and the use of Humanist Greek among scholars in Britain, Spain and the German-speaking areas. Vibeke Roggen and William met on the sunny plains of La Mancha and share a vivid interest in Spanish language and culture, both historical and present-day.

PIETA VAN BEEK

Pieta van Beek (*1958) studied Dutch Linguistics and Literature, Swedish, History of Art, Classics, and Ancient Near Eastern Languages. She is Research Associate at Utrecht University and Research Fellow at Stellenbosch University. Her research focuses on the life and works of the polyglot Anna Maria van Schurman and other (learned) early modern women. Vibeke Roggen made a huge impression on her when she met her at IANLS conferences, and privately. With her she shares a love for research, teaching, grammar and feminism.

SYNNØVE DES BOUVRIE

Synnøve des Bouvrie (*1944) studied Classical Philology, Ancient History, Philosophy and Art at the University of Leiden. From 1972 to 2015 she taught Classical Studies at the University of Tromsø, from 1990 as a Professor of Classical Literature and Culture (now Emerita). Her main interests are feminist studies and the anthropological study of Ancient Greek literature and religion. Central is the role of poetry in its ritual setting, with a special focus on the nature of Attic tragedy. She shares with Vibeke Roggen an interest in *Latinitas viva*.

J. RASMUS BRANDT

J. Rasmus Brandt (*1943), Professor Emeritus in Classical Archaeology at the University of Oslo having studied in Oslo, Bergen, and Oxford (1975); wide research interests in both Greek, Roman, and lately Etruscan archaeology, long time experience in excavations as student, photographer, and director from Trondheim, Hala Sultan Tekke (Cyprus), in and around Rome (Ficana, La Giostra, Forum Romanum, and the Palatine Hill), and Hierapolis (Turkey). Long-time connection with the Norwegian Institute in Rome as student, assistant director, research scholar, and director. President of the Associazione Internazionale di Archeologia Classica (1996–2001). Good and broad interdisciplinary connections with Vibeke Roggen.

IRIS BRECKE

Iris Brecke studied Philosophy and Classics and holds a PhD in Latin from the Norwegian University of Science and Technology. Her research interests include Roman Comedy, Latin Love Elegy, and Classical Reception. As a master student at the University of Oslo in the period from 2008 to 2010, she attended several of Vibeke Roggen's Latin courses. She was also a research assistant on the project *Latinsk-norsk ordbok*, led by Vibeke.

ANDREAS FRITSCH

Andreas Fritsch (*1941) studied Latin and Science of Education at the Freie Universität Berlin (FUB), at the Pädagogische Akademie Münster and at the Pädagogische Hochschule Berlin (PHB). In 1964 he entered the teaching profession, and in 1969 he became an assistant of Latin didactics at PHB,

where he became Professor in 1971. From 1980 to 2006, he was Professor of Latin and its didactics at FUB, and from 2001 to 2006 he also taught at the Humboldt-Universität in Berlin. He has published widely on the history and teaching of the ancient languages, specializing in Phaedrus, Comenius and *Latinitas viva*. In 2005 he became a member of the Academia Latinitati Fovendae, through which he knows Vibeke Roggen.

PÅL RYKKJA GILBERT

Pål Rykkja Gilbert (*1981) studied Philosophy and Classics. His research interests include ancient philosophy, ancient Greek ethical and psychological terminology, as well as the modern phenomenological tradition of philosophy. He has had the privilege of being both a student and a colleague of Vibeke, and misses their discussions on grammatical terminology and conversations on teaching introductory students of Latin and Greek.

TILMAN HARTENSTEIN

Tilman Hartenstein (*1963) is educated within literary studies, musicology and journalism. He has been radio producer and publishing editor at NRK P2 for nearly twenty years, in the fields of language, science, literature and electronic avantgarde music. He also is author of a standard volume about the history of Norwegian radio play. Currently, he is exhibition program coordinator at Vest-Telemark Museum in Upper Telemark. He worked with Vibeke Roggen at the OMNIBVS “Latin for Everyone” project, as project coordinator and radio host.

SOFIA HEIM

Sofia Heim (*1992) studied Classics and Russian Philology at the University of Oslo, and ancient languages at MF vitenskapelig høyskole. She is currently a PhD candidate at the University of Oslo and a papyrologist working with the Oslo Papyrus Collection. Her interests lie in ancient philology, papyrology and archaic poetry with special emphasis on depictions of temporal and spatial remoteness. Sofia was a student of Vibeke Roggen in numerous Latin courses at the University of Oslo.

MINNA SKAFTE JENSEN

Minna Skafte Jensen (*1937) studied Classics at the University of Copenhagen, was Associate Professor of Classics there 1971–1993 and Full Professor of Classics at the University of Southern Denmark 1993–2003. She has written widely about the Homeric and Hesiodic poems as oral poetry; besides, she has studied Neo-Latin poetry and was the leader of an inter-nordic Neo-Latin research project 1987–1991. Her friendship with Vibeke Roggen goes right back to Vibeke's first engagement in Neo-Latin studies, and the two of them have spent many hours of their lives discussing Renaissance Latin literature.

EGIL KRAGGERUD

Egil Kraggerud (*1939) was Professor of Classical Philology at the University of Oslo from 1969 until 2002. Towards the end of his long tenure of office, he was happy to supervise Roggen's doctoral thesis attentive to her enthusiasm for Niels Thomessøn's challenging and highly idiosyncratic rebus book *Cestus sapphicus* (1661). As can be seen from his contribution in this book, both of them have an enduring interest in lexicography in common.

MAREK THUE KRETSCHMER

Marek T. Kretschmer (*1971) studied Classics at the University of Bergen and at the Norwegian University of Science and Technology (NTNU), where he has been an Associate Professor of Latin from 2006 to 2011 and a Full Professor of Medieval Latin literature since 2011. He is currently also Director of the Norwegian University Centre in Paris. His research interests include Classical Latin literature, Medieval Latin literature, and Medieval French literature. Roggen and Kretschmer have collaborated in the national committee for the grading of master's theses in Latin in 2007 and in national fora such as the National council for Greek and Latin and the Norwegian Classical Association.

CHRISTIAN LAES

Christian Laes is Full Professor of Ancient History at the University of Manchester (UK). He works and publishes on socio-cultural history of antiquity, on epigraphy, on didactics of Ancient Greek and Latin, and on

Neo-Latin. He is currently vice-president of the long-standing Academia Latinitati Fovendae. In the context of this environment, he had the privilege of meeting Vibeke several times, and having joyful conversations in Latin with her.

HAN LAMERS

Han Lamers (*1984) studied Classics at the University of Leiden and Art History at the University of Leuven and holds a PhD from the former (2013). He joined the Department of Philosophy, Classics, and the History of Art and Ideas of the University of Oslo in 2018 and is currently Professor of Classics there. Lamers is widely interested in the cultural history of Ancient Greek and Latin, including the cultural and ideological functions of Latin in Fascist Italy. Vibeke Roggen is his *collega proxima* at the University of Oslo, and they share a vivid interest in Neo-Latin literature and the history of words.

ANASTASIA MARAVELA

Anastasia Maravela (*1970) studied Classics at the University of Athens, and Ancient Greek, Papyrology and Egyptian Coptic at University College London. She is Professor of Ancient Greek at the University of Oslo and one of the editors of *Symbolae Osloenses*. She has a vivid interest in facets of language contact, multilingualism, and the history and trajectory of words across ancient languages and cultures. The last interest she shares with Vibeke Roggen who has been a close colleague since 2002/3 when they both held research fellowships at the University of Oslo.

PAOLA MARONGIU

Paola Marongiu (*1939) studied Italian, Latin and History at the University of Florence. For many years she was an Italian and Latin teacher in classical secondary school. She is interested in women's Italian literature of the 16th–17th centuries and in Neo-Latin literature. She met Vibeke Roggen at many conferences of the Academia Latinitati Fovendae and she prizes her deep learning and her friendly and cordial conversation.

BORIS MASLOV

Boris Maslov (*1982) holds a Ph.D. in Comparative Literature from the University of California, Berkeley, and is currently Associate Professor of Classical Languages at the University of Oslo. His interests center on Historical Poetics and kindred theories of comparative literary history. Vibeke Roggen's book on Latin sayings and their Norwegian equivalents have long been one of his favourite manuals for learning the ambient *lingua Hyperborea*.

MILENA MINKOVA

Milena Minkova is Professor of Classics at the University of Kentucky. She has worked on the whole continuity of the Latin tradition. In recent years, Minkova has published on the 12th century renaissance and its cosmologists, on Latin composition, and on Latin pedagogy. She has co-authored (together with Terence Tunberg) the introductory Latin series *Latin for the New Millennium*. Minkova's most recent volume is a critical anthology of Neo-Latin *Florilegium recentioris Latinitatis* (Leuven University Press, 2018). She is currently working on a study of Neo-Latin prose style. Vibeke and Milena are fellow *sodales* of Academia Latinitati Fovendae.

VICTORIA MOSTUE

Victoria Marie Mostue (*1995) studied Classics at the University of Oslo, where she completed her MA in Latin in 2020. Her research interests include classical reception and the cultural history of Latin. Vibeke was her first Latin teacher at UiO, and she continued to be one of her main professors throughout her studies. Victoria also shares Vibeke's love for choral singing.

JAN PAPY

Jan Papy (*1965) studied Classics (MA 1987 and PhD 1992) and Philosophy (MA 1996) at Leuven University, where he is Full Professor of Latin Language and Literature. His research concerns Neo-Latin Literature, Renaissance Humanism in the Low Countries and Renaissance Philosophy. Vibeke Roggen is a colleague in Neo-Latin Studies, and especially Vibeke's studies on Petrarch made an extra connection. Since 1991, Papy has had the pleasure of meeting Vibeke every three years at the International Conference of the International Association for Neo-Latin Studies (IANLS).

TUOMO PEKKANEN

Tuomo Pekkanen (*1934) studied Greek and Latin Literature, Sanskrit and Comparative Indo-Germanic Linguistics and Nordic Philology at the University of Helsinki. He was Director of the Institutum Romanum Finlandiae 1969–1972, Professor of Latin at the University of Jyväskylä 1975–1999, editor of the News in Latin, *Nuntii Latini*, of the Finnish Broadcasting Company 1989–2019, President of the Academia Latinitati Fovendae 2002–2010. His principal interests concern the ancient peoples of North-Eastern Eurasia and modern Latin poetry. Vibeke Roggen has been his dear colleague and friend for almost thirty years.

JOANNES CAROLUS ROSSI

Giancarlo Rossi (*1944) after attending Grammar school enrolled himself in Architecture and majored in Monumental Restoration. While working as an architect, he never stopped studying and practicing Latin. In 1985, at the invitation of abbot Carlo Egger, he started to contribute to the magazine *Latinitas*, writing more than one hundred articles; together with Claudio Piga he founded the Sodalitas Latina Mediolanensis in 1986, and since 2013 he has been translating Latin writers of the Renaissance period. He is a member of the Academia Latinitati Fovendae, where he met Vibeke Roggen, appreciating her deep culture as well as her *parrhesia*.

DIRK SACRÉ

Dirk Sacré (*1957) studied Classics in Leuven and specialized in Neo-Latin. He is a retired Professor of Latin and Neo-Latin at the Katholieke Universiteit Leuven (Belgium). He publishes mainly on Neo-Latin epistolography and poetry (16th–20th century). Some fifteen years ago, he first made Vibeke Roggen's acquaintance in the Roman Academia Latinitati Fovendae; with her he shares a common interest in, inter alia, Catullus, Thomas More and L. Holberg. Sacré and Vibeke Roggen are members of the Consilium Praesidiale of the ALF.

SIRI SANDE

Siri Sande studied Classics, Art History and Classical Archaeology at the University of Oslo. Since 1975, she has worked at that university (including

two periods at the Norwegian Institute in Rome), and since 2008 she has been Professor Emeritus. Her main interests are Roman art and architecture. Vibeke and she have been teaching together at the Norwegian Institute in Rome, and Vibeke has taught her how to transfer money via the internet – a tribute to her pedagogic skills!

HILDE SEJERSTED

Hilde Sejersted, cand.philol., for forty years Lecturer in Latin, History and Norwegian language and literature at Vibeke's and her own old school, Oslo katedralskole. Thanks to Vibeke, her co-author in two books, and also active as the first female member of Bibliofilklubben, member of Det norske akademi for språk og litteratur and Societas Johnsoniana.

GIULIANO SIDRO

Giuliano Sidro (*1993) studied Classics at the Alma Mater Studiorum Università di Bologna, Universitetet i Oslo, and the University of Oxford (Brasenose College), where he is currently completing a DPhil on Latin loanwords in Greek documentary papyri. He has a keen interest in documentary papyrology as a source for both linguistic and historical analysis. Vibeke Roggen was the first Professor he met as an Erasmus student in Oslo in August 2014, when she introduced him to Cicero's life and works.

MATHILDE SKOIE

Mathilde Skoie (*1971) studied Classics at the University of Oslo and the University of Reading (UK). She has been Associate Professor of Latin at the University of Bergen and is currently Professor of Latin at the University of Oslo. She is widely interested in Latin literature and the reception of antiquity, but also has a tendency of ending up in leadership roles (such as Head of Department and Vice Dean). She has had the pleasure of knowing Vibeke Roggen since her student days and has enjoyed being a fellow combatant for Classics in Norway with her ever since.

THEA S. THORSEN

Thea Selliaas Thorsen (*1974) studied Classics and the History of Ideas at the University of Oslo and is currently Professor of Classics at the Norwegian

University of Science and Technology (NTNU), Trondheim. Her main interests are poetry (Greek and Latin), ancient concepts of love (Greek and Roman) and classical receptions in postclassical times, especially in classical scholarship. When she was a student, she was taught by Vibeke Roggen, who then – and later – included her in various collaborations involving the production of textbooks and popular dissemination.

TOON VAN HAL

Toon Van Hal (*1981) studied ancient languages and history. He is interested in the development and circulation of ideas on language throughout time. He teaches Ancient Greek linguistics, in addition to historiography of linguistics and elementary Sanskrit, at the University of Leuven. With Vibeke Roggen he shares an interest in etymology, grammar and early modern scholarly texts. Vibeke was also a keen supporter when he took his first steps in learning Norwegian.

EIRIK WELO

Eirik Welo (*1976) studied Greek, Latin and Sanskrit and has been a Lecturer at the University of Oslo since 2011, after work as a postdoctoral fellow in the digital humanities project PROIEL, studying translations of the New Testament into various old Indo-European languages. He is interested in Greek epic poetry, Greek and Latin grammar and ancient medical texts. He has been both a student and a colleague of Vibeke Roggen, and they have worked together on the board of the Norwegian Classical Association for several years.

TOR IVAR ØSTMØE

Tor Ivar Østmoe is currently lecturer in Classics at the University of Oslo, where he received his PhD in 2014 with a dissertation on the textual criticism of Horace. His areas of interest include Augustan poetry, ancient rhetoric, and translation. He has co-edited an anthology of Greek and Roman speeches in Norwegian translation (*Klassisk talekunst: Greske og romerske taler fra Gorgias til Cicero*, 2009, with Gjert Vestrheim) and a collection of papers on the retranslation of sacred texts (*Gjenoversettelse av hellige tekster*, 2019, with Nora S. Eggen and Nina Zandjani). He has collaborated with Vibeke and been her friend for many years.