

Ecclesiastical Latin

EL-P3: Elegiac Verse and Epigram

Recognize and scan the elegiac couplet, interpret its sentence movement, and compose bounded couplet exercises

Packet key	P3
Stable lessons	EL-P3
Course stage	Advanced Poetry Branch
What this assumes	Reliable hexameter scansion and poetic syntax through EL-P2
Continue with	EL-P4, Lyric Meters

EL-GUIDE explains the course-wide study loop, source labels, answer use, and repetition method. This packet begins with substantive teaching and supplies its own memory work, readings, composition, cumulative practice, and models.

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Part I

Teaching

CHAPTER 1

Poetry branch: elegiac verse

R, OVID-OWEN1885, *Tristia* 1.1.1–2:

*Parve—nec invideo—sine me, liber, ibis in urbem:
ei mihi, quod domino non licet ire tuo!*

S. G. Owen, ed., *P. Ovidi Nasonis Tristium libri V* (Oxford: Clarendon, 1885), opening text leaf of book 1, scan PDF p. 70, visually checked. Project translation: “Little book—I do not begrudge it—you will go to the city without me: alas for me, because your master is not permitted to go!”

1.1 Couplet and turn

An elegiac couplet joins a hexameter to a pentameter. Scan the hexameter by the P2 method. The pentameter consists of two balanced halves around a fixed division: two-and-a-half feet, then two-and-a-half feet. The second half ends with two dactyls and a final long or anceps syllable. No word normally bridges the central division.

Before scansion, mark the address *parve liber*, parenthetic *nec invideo*, future *ibis*, impersonal *non licet*, and dative *domino tuo*. Then describe the turn: the hexameter grants the book a journey; the pentameter measures that freedom against the speaker’s exclusion.

Write two P couplet-shaped prose pairs, each with a clear turn after the first line. Only then attempt a bounded metrical couplet, keeping a line-by-line quantity ledger and changing the thought rather than corrupting quantity when a word will not fit.

1.2 Before continuing

You should reasonably be able to distinguish hexameter from pentameter, locate the pentameter division, explain a couplet’s semantic turn, and revise a bounded attempt from an explicit quantity ledger.

Part II

Memory Work

CHAPTER 1

Vocabulary, forms, and constructions from memory

1.1 New lexemes

The entries below are sufficient for the packet's controlled memory work. English senses are project glosses; pedagogical strands do not assert a checked occurrence in a named corpus.

ID	Citation form	Project gloss	Morphology and use
L181	<i>syllaba, -æ f.</i>	syllable	noun; first declension; feminine; analyze quantity and word boundary separately
L182	<i>pes, pedis m.</i>	foot	noun; third declension; masculine; a metrical unit; do not confuse with ordinary foot without context
L575	<i>elegia, -æ f.</i>	elegy, elegiac poem	noun; first declension; feminine; Greek loanword; genre, tone, and elegiac meter are related but not identical claims
L576	<i>pentameter, pentametri m.</i>	pentameter line	noun; second declension; masculine; Greek compound; in elegiac verse identify the divided quantitative scheme rather than counting five ordinary feet mechanically
L577	<i>distichon, -i n.</i>	couplet, pair of lines	noun; second declension; neuter; Greek loanword; identify the two-line unit and then specify whether it is elegiac or another kind
L578	<i>hemistichium, -i n.</i>	half-line	noun; second declension; neuter; Greek loanword; locate the division from meter and syntax rather than page typography alone

1.2 Cumulative retrieval

Supply the gloss from memory. N is the new set; R1, R2, R5, and S are scheduled returns at widening intervals.

Event	ID	Latin	Sense
N	L181	<i>syllaba, -æ f.</i>	_____
N	L182	<i>pes, pedis m.</i>	_____
N	L575	<i>elegia, -æ f.</i>	_____
N	L576	<i>pentameter, pentametri m.</i>	_____
N	L577	<i>distichon, -i n.</i>	_____
N	L578	<i>hemistichium, -i n.</i>	_____
R1	L177	<i>poeta, -æ m.</i>	_____

Event	ID	Latin	Sense
R1	L178	<i>carmen, carminis n.</i>	
R1	L179	<i>versus, -us m.</i>	
R1	L180	<i>metrum, -i n.</i>	
R1	L567	<i>prosodia, -æ f.</i>	
R1	L570	<i>elisio, elisionis f.</i>	
R1	L571	<i>dactylus, -i m.</i>	
R1	L573	<i>hexameter, hexametri m.</i>	
R2	L169	<i>compono, -ere, composui, compositum</i>	
R2	L170	<i>explico, -are, -avi, -atum</i>	
R2	L171	<i>demonstro, -are, -avi, -atum</i>	
R2	L172	<i>distinguo, -ere, distinxi, distinctum</i>	
R2	L550	<i>affirmo, -are, -avi, -atum</i>	
R2	L558	<i>interpretor, interpretari, interpretatus sum</i>	
R2	L563	<i>argumentor, argumentari, argumentatus sum</i>	
R2	L566	<i>expono, -ere, exposui, expositum</i>	
R5	L121	<i>tempus, temporis n.</i>	
R5	L122	<i>dies, diei m./f.</i>	
R5	L125	<i>ratio, rationis f.</i>	
R5	L130	<i>quæro, -ere, quæsivi, quæsitum</i>	
R5	L448	<i>maiestas, maiestatis f.</i>	

Event	ID	Latin	Sense
R5	L455	<i>incarnatio, incarnationis f.</i>	_____
R5	L458	<i>resurrectio, resurrectionis f.</i>	_____
R5	L464	<i>remissio, remissionis f.</i>	_____

1.3 Grammar retrieval

ID	Fact	Prompt	Response
G063	Caesura <i>metrical structure</i>	Define it and distinguish it from punctuation.	_____
G064	Enjambment <i>poetic syntax</i>	Define it in syntactic terms.	_____
G065	The elegiac couplet <i>classical meters</i>	State its high-level structure.	_____

1.4 Reconstruct and compose

Reconstruction. Reconstruct the project definition *versus / in / syllabas / et / pedes / dividitur*.

Composition. Write three prose sentences explaining how syllables form feet and feet form a line.

Part III

Reading and Composition

CHAPTER 1

Connected Latin and written expression

1.1 The two-line contract — connected practice

Connection. An elegiac couplet is not two interchangeable hexameters. Its second line has a fixed central division and a different closure.

Practice. Draw from memory a six-foot hexameter above a divided pentameter. Label the two halves of the pentameter and its closing pattern. Then use R Ovid, *Tristia* 1.1.1–2, to mark line form, clause boundary, and semantic turn on three separate rows.

Recall without notes. State what normally happens to a word at the pentameter's central division.

1.2 Address, person, and exclusion — connected practice

Connection. Ovid's couplet changes grammatical person as the speaker distinguishes the book's freedom from his own condition.

Practice. Color-code second-person address, first-person reference, and third-person renaming in *Parve—nec invideo—sine me, liber, ibis in urbem: ei mihi, quod domino non licet ire tuo!* Then write a P prose order and explain the construction with *licet*.

Recall without notes. Parse *parve, liber, ibis, me, mihi, domino tuo, ire*.

1.3 Designing a turn before making verse — connected practice

Connection. A semantic turn can be planned and tested in prose before metrical choices make revision more difficult.

Practice. Write two P sentences: a traveler reaches a church, but remembers an absent friend. Divide the thought into opening movement and turn; verify every form; then attempt an elegiac couplet with separate quantity, syntax, and revision ledgers.

Recall without notes. Name six reasons for returning a metrical attempt to prose.

Part IV

Cumulative Practice

CHAPTER 1

P3 worksheet family: elegiac verse

Worksheet P.9 — The elegiac couplet

Worksheet ID: P.9

Focus: Learn the two-line contract and its central division.

Use: Begin before scanning the Ovid couplet.

1. What two lines form an elegiac couplet?

2. Describe the pentameter as two balanced halves.

3. What normally happens to a word at the central division?

4. Why is *pentameter* not permission to count five interchangeable hexameter feet?

5. Draw the couplet skeleton from memory and label where semantic turn may occur.

Worksheet P.10 — Ovid addresses his book**Worksheet ID:** P.10**Focus:** Construe person, address, parenthesis, and impersonal syntax.**Use:** Use the verified *Tristia* couplet in the packet.

1. **Text:** *Parve—nec invideo—sine me, liber, ibis in urbem: ei mihi, quod domino non licet ire tuo!*

Passage ID: P.10.1; exact source and collation state are recorded in the passage inventory.

Parse *parve, liber, ibis, mihi, domino tuo, ire.*

-
2. What does *nec invideo* do syntactically and rhetorically?

-
3. What relation does *quod* introduce here?

-
4. Give a neutral prose order without erasing the address.

-
5. Explain the person-system of the couplet.
-

Worksheet P.11 — The turn in the couplet**Worksheet ID:** P.11**Focus:** Join metrical division to a change in thought without confusing them.**Use:** Use after the syntax of P3-B is secure.

1. State the first line's movement in one clause.

2. State the second line's movement in one clause.

3. Why is the semantic turn not proved merely by the line break?

4. Identify three words that sharpen the contrast.

5. Write two P prose pairs with a clear second-line turn, one concessive and one causal.

Worksheet P.12 — Bounded couplet composition

Worksheet ID: P.12

Focus: Revise thought, grammar, and pattern in that order.

Use: Use for an original elegiac attempt with full documentation.

1. Write a two-sentence prose design in which a traveler reaches a church but remembers an absent friend.

2. What must be decided before choosing hexameter words?

3. What must remain fixed at the pentameter center?

4. When should a metrical attempt be returned to prose?

5. Draft and audit one couplet or leave a documented prose design.

CHAPTER 2

Before continuing

Before continuing. Distinguish hexameter from the elegiac pentameter scheme, scan the received Ovidian couplet, explain how syntax and thought turn across the pair, test supplied project prose designs against that movement, and revise a project couplet from a quantity-and-elision ledger.

Use fresh work before consulting the answers. The purpose of this record is to identify what has become dependable and what deserves another round of explanation, memory work, or reading.

Area	Fresh attempt	Later return
Date, passage, or form used		
Vocabulary recalled directly		
Forms and constructions explained		
Connected Latin read directly		
Latin composed and revised		
Recurring uncertainty		
Explanation or sheet repeated		
What is reasonably dependable now		

If an ability remains uncertain: Return to the exact memory set, reading, scansion, commentary, composition task, or worksheet that exposes the uncertainty; then use different verse for the later return.

What I will revisit next: _____ **Date of a later return:** _____

Reason in one complete sentence: _____

Part V

Answers and Models

Use this part after a fresh attempt. Compare deciding evidence, not merely wording, and use *EL-GUIDE*'s alternative-answer method for Latin that admits more than one defensible form or interpretation.

CHAPTER 1

Memory-work answers

Lexeme and retrieval models

Event	ID	Latin	Project gloss
N	L181	<i>syllaba</i> , -æ f.	syllable
N	L182	<i>pes</i> , <i>pedis</i> m.	foot
N	L575	<i>elegia</i> , -æ f.	elegy, elegiac poem
N	L576	<i>pentameter</i> , <i>pentametri</i> m.	pentameter line
N	L577	<i>distichon</i> , -i n.	couplet, pair of lines
N	L578	<i>hemistichium</i> , -i n.	half-line
R1	L177	<i>poeta</i> , -æ m.	poet
R1	L178	<i>carmen</i> , <i>carminis</i> n.	song, poem
R1	L179	<i>versus</i> , -us m.	line of verse, verse
R1	L180	<i>metrum</i> , -i n.	meter, metrical pattern
R1	L567	<i>prosodia</i> , -æ f.	prosody
R1	L570	<i>elisio</i> , <i>elisionis</i> f.	elision
R1	L571	<i>dactylus</i> , -i m.	dactyl
R1	L573	<i>hexameter</i> , <i>hexametri</i> m.	hexameter line
R2	L169	<i>compono</i> , -ere, <i>composui</i> , <i>compositum</i>	put together, compose
R2	L170	<i>explico</i> , -are, -avi, -atum	unfold, explain
R2	L171	<i>demonstro</i> , -are, -avi, -atum	show, demonstrate
R2	L172	<i>distinguo</i> , -ere, <i>distinxi</i> , <i>distinctum</i>	distinguish, divide, mark
R2	L550	<i>affirmo</i> , -are, -avi, -atum	affirm, assert, strengthen
R2	L558	<i>interpretor</i> , <i>interpretari</i> , <i>interpretatus sum</i>	interpret, explain, translate
R2	L563	<i>argumentor</i> , <i>argumentari</i> , <i>argumentatus sum</i>	reason, argue
R2	L566	<i>expono</i> , -ere, <i>exposui</i> , <i>expositum</i>	set out, expose, explain
R5	L121	<i>tempus</i> , <i>temporis</i> n.	time, occasion, season
R5	L122	<i>dies</i> , <i>diei</i> m./f.	day
R5	L125	<i>ratio</i> , <i>rationis</i> f.	reckoning, reason, account, method
R5	L130	<i>quæro</i> , -ere, <i>quæsivi</i> , <i>quæsitum</i>	seek, ask, inquire
R5	L448	<i>maiestas</i> , <i>maiestatis</i> f.	majesty, greatness

Event	ID	Latin	Project gloss
R5	L455	<i>incarnatio, incarnationis f.</i>	incarnation, taking flesh
R5	L458	<i>resurrectio, resurrectionis f.</i>	rising again, resurrection
R5	L464	<i>remissio, remissionis f.</i>	release, remission, forgiveness

Grammar models

ID	Fact	Prompt	Model
G063	Caesura <i>metrical structure</i>	Define it and distinguish it from punctuation.	A caesura is a word break within a metrical foot that helps articulate the line. Punctuation may coincide with it but does not establish it; scan the feet and word boundaries first.
G064	Enjambment <i>poetic syntax</i>	Define it in syntactic terms.	Enjambment carries a syntactic unit across a line boundary. Identify the unfinished dependency and explain how delayed completion changes emphasis or movement; do not treat every run-on line as equally significant.
G065	The elegiac couplet <i>classical meters</i>	State its high-level structure.	An elegiac couplet pairs a dactylic hexameter with an elegiac pentameter. The second line has the strongly divided two-half structure printed in P3; test its division, substitutions, and ending from that complete supplied pattern rather than analogy alone.

Reconstruction and composition models

Reconstruction prompt. Reconstruct the project definition *versus / in / syllabas / et / pedes / dividitur*.

Model. *Versus in syllabas et pedes dividitur.* Both *in*-phrases use accusative because analytical division into units is expressed.

Composition prompt. Write three prose sentences explaining how syllables form feet and feet form a line.

Model. Model: *Syllabæ pedes constituunt. Pedes versum constituunt. Metrum ordinem pedum regit.*

CHAPTER 2

Reading, composition, and practice models

The two-line contract — model and points to check

Model / points to check. The first line is a dactylic hexameter; the second is a pentameter made of two balanced halves around a fixed division. A word normally does not bridge that division. The formal boundary is visible from the verse form, while grammar and contrast establish the semantic turn.

Address, person, and exclusion — model and points to check

Model / points to check. *Parve* and *liber* are vocatives addressing the book; *ibis* is second-person singular future active indicative; *me* and *mihi* refer to the speaker; *domino tuo* is dative with impersonal *licet*; and *ire* completes it. One P order is *Parve liber, sine me in urbem ibis—nec invideo. Ei mihi, quod domino tuo ire non licet!*

Designing a turn before making verse — model and points to check

Model / points to check. A compact P plan is *Viator tandem ad ecclesiam pervenit. Laetatur, sed amici absentis memor est.* Return to prose if meter demands false quantity, wrong case, broken agreement, an unintended proposition, indefensible order, or undocumented borrowing. The plan remains useful even when no sound couplet has yet emerged.

CHAPTER 3

P3 worksheet family: elegiac verse**Solution P.9 — The elegiac couplet****Worksheet ID:** P.9**Focus:** Learn the two-line contract and its central division.**Use:** Begin before scanning the Ovid couplet.

1. What two lines form an elegiac couplet?

Answer / model: A dactylic hexameter followed by an elegiac pentameter.

2. Describe the pentameter as two balanced halves.

Answer / model: Each half contains two-and-a-half metrical units around a fixed central division; the second half closes with two dactyls and a final long or anceps syllable.

3. What normally happens to a word at the central division?

Answer / model: A word normally does not bridge it. The division should be checked in the actual line rather than inferred from punctuation alone.

4. Why is *pentameter* not permission to count five interchangeable hexameter feet?

Answer / model: The name reflects the traditional total, but the line has a fixed bipartite structure unlike five freely substitutable hexameter feet. Its halves and closure govern the scan.

5. Draw the couplet skeleton from memory and label where semantic turn may occur.

Answer / model: The drawing should distinguish the six-foot hexameter from the divided pentameter. The semantic turn often answers or narrows the first line but must be demonstrated from each couplet's grammar and thought.

Solution P.10 — Ovid addresses his book

Worksheet ID: P.10

Focus: Construe person, address, parenthesis, and impersonal syntax.

Use: Use the verified *Tristia* couplet in the packet.

1. **Text:** *Parve—nec invideo—sine me, liber, ibis in urbem: ei mihi, quod domino non licet ire tuo!*

Passage ID: P.10.1; exact source and collation state are recorded in the passage inventory.

Parse *parve*, *liber*, *ibis*, *mihi*, *domino tuo*, *ire*.

Answer / notes: *parve* and *liber* are vocative masculine singular; *ibis* is future active indicative second singular; *mihi* is dative in the exclamation; *domino tuo* is dative of the person to whom the action is permitted; *ire* is the complementary infinitive with impersonal *licet*.

2. What does *nec invideo* do syntactically and rhetorically?

Answer / model: It is a parenthetical first-person comment, “nor do I begrudge it.” It interrupts the address to qualify the speaker’s response to the book’s freedom.

3. What relation does *quod* introduce here?

Answer / model: A causal explanation of the lament: because the book’s master is not permitted to go.

4. Give a neutral prose order without erasing the address.

Answer / model: Model P: *Parve liber, sine me in urbem ibis—nec invideo. Ei mihi, quod domino tuo ire non licet!*

5. Explain the person-system of the couplet.

Answer / model: The speaker addresses the book as second person, inserts his own first-person response in *invideo/mihi/me*, and refers to himself again as the book’s third-person *domino tuo*. The shifts dramatize separation.

Solution P.11 — The turn in the couplet

Worksheet ID: P.11

Focus: Join metrical division to a change in thought without confusing them.

Use: Use after the syntax of P3-B is secure.

1. State the first line's movement in one clause.

Answer / model: The little book will go to Rome without its author, with a parenthetical denial of envy.

2. State the second line's movement in one clause.

Answer / model: The speaker laments that the journey allowed to the book is forbidden to its master.

3. Why is the semantic turn not proved merely by the line break?

Answer / model: Lineation identifies the formal boundary; grammar, contrast, person, and proposition show the turn. Other couplets may continue rather than reverse a thought.

4. Identify three words that sharpen the contrast.

Answer / model: *sine me*, *ibis*, and *non licet ire*; also *liber/domino tuo* and *ei mihi* are defensible with explanation.

5. Write two P prose pairs with a clear second-line turn, one concessive and one causal.

Answer / model: Answers vary. Each first sentence should establish one claim and each second should visibly qualify, reverse, or explain it. Label the pairs as prose designs rather than metrical couplets.

Solution P.12 — Bounded couplet composition

Worksheet ID: P.12

Focus: Revise thought, grammar, and pattern in that order.

Use: Use for an original elegiac attempt with full documentation.

1. Write a two-sentence prose design in which a traveler reaches a church but remembers an absent friend.

Answer / model: Model P: *Viator tandem ad ecclesiam pervenit. Laetatur, sed amici absentis memor est.*

2. What must be decided before choosing hexameter words?

Answer / model: The complete proposition, the grammatical spine, the relation between sentences, and which material belongs to the opening movement versus the turn.

3. What must remain fixed at the pentameter center?

Answer / model: The line's bipartite metrical structure and a legitimate word boundary; syntax must remain recoverable on both sides.

4. When should a metrical attempt be returned to prose?

Answer / model: Whenever meter requires a false quantity, wrong case, broken agreement, unintended proposition, indefensible word order, or undocumented source borrowing.

5. Draft and audit one couplet or leave a documented prose design.

Answer / model: A defensible attempt includes the prose plan, scansion attempt, quantity reasons, syntax map, semantic turn, revisions, and unresolved points. A documented prose design is preferable to metrically or grammatically unsound verse.

Part VI

Scope and Sources

CHAPTER 1

Scope and Qualifications

1.1 Packet boundary

This is packet EL-P3, *Elegiac Verse and Epigram*, in Triptych’s print-first, self-paced Ecclesiastical Latin curriculum. It brings together the complete teaching units named on its cover, cumulative vocabulary and grammar memory work, connected ordinary or received Latin, written composition, integrated transfer practice, every A–D worksheet variant for its units, one qualitative readiness record, and matching terminal answers and models. The packet teaches a form and its textual effects; it does not make unsupported authorship or historical-influence claims.

EL-GUIDE owns the course-wide study and correction method, source classes, recurrence loop, and the meaning of “before continuing.” EL-MW owns the printable cumulative memory system. EL-REFERENCE owns the compact grammar and reading lexicon. This packet nevertheless prints the instruction, passages, glosses, forms, exercises, and models needed for its ordinary work; it does not quietly depend on a separate textbook, dictionary, Missal, translation, or person directing the work.

The description before continuing names what should become reasonably dependable in fresh Latin. Repeated vocabulary, paradigms, contrasts, reconstruction, and composition are the normal means of making it dependable.

1.2 Controlling records and local state

Course-wide research records own editions, passages, vocabulary, answers, curriculum structure, rights, and verification. The leaf’s packet map records its unit grouping, reader and memory sets, local boundary, and next direction. Claim-local qualifications remain beside affected material; received wording must agree with the course passage inventory and named edition.

Uncited ordinary examples are project-composed instructional Latin. Received texts, normalizations, adaptations, project glosses, and unresolved leads are distinguished by the course source convention. Project composition never presents itself as received liturgy, Scripture, or an author’s wording.

The redesigned source edition has not inherited the release status of the earlier installed PDFs. A successful build does not install or release a new snapshot; each changed PDF remains subject to the recorded source, rights, review, and exact-byte authorization boundaries.

CHAPTER 2

References

These references identify and verify the received Latin printed in the course. Every passage, gloss, comparison text, and model needed for the work is already supplied in the packet or its course companions; consulting the source editions is not part of ordinary packet completion. Project explanation, translation, reconstruction, exercises, comparison sets, and compositions are distinguished from received wording by the P/R convention in the scope record.

2.1 Missal and biblical corpus

- Catholic Church, *Missale Romanum ex decreto SS. Concilii Tridentini restitutum, Summorum Pontificum cura recognitum*, editio typica (Rome: Typis Polyglottis Vaticanis, 1962). Page images control doubtful wording over OCR or a searchable presentation.
- The four complete course dossiers are listed separately so each stable ID remains legible:
 - MR62-FORM-ADV1: First Sunday of Advent, printed pp. 1–2;
 - MR62-FORM-PENT: Pentecost, pp. 356–358;
 - MR62-FORM-XII-PENT: Twelfth Sunday after Pentecost, pp. 392–393;
 - MR62-FORM-XXIII-PENT: Twenty-third Sunday after Pentecost, pp. 416–417.
 The identified page images were visually checked.
- *Biblia Sacra Vulgatae Editionis, Sixti V et Clementis VIII*, Michael Hetzenauer, ed. (1914), is the controlling biblical comparison witness where a passage record names it. A Missal reading remains a Missal reading even when it quotes or adapts Scripture.

2.2 Verified connected prose

- CAES-DUPONTET1900: Renatus Du Pontet, ed., *C. Iuli Caesaris Commentariorum pars prior* (Oxford: Clarendon, 1900), *Bellum Gallicum* 1.1.1.
- CIC-FALCONER1923: W. A. Falconer, ed., *De senectute, De amicitia, De divinatione* (Cambridge, MA: Harvard University Press, 1923), *Laelius* 6.20. The course reproduces no facing edition translation.
- HIER-CSEL54: Isidor Hilberg, ed., *S. Eusebii Hieronymi Epistulae*, CSEL 54 (Vienna and Leipzig: Tempsky and Freytag, 1910), *Epistula* 22.30.4.
- AUG-CSEL33: Pius Knöll, ed., *S. Aureli Augustini Confessionum libri XIII*, CSEL 33 (Vienna: Tempsky, 1896), *Confessiones* 1.1.1 and 10.27.38.
- AMB-KRAB1857: Johann Georg Krabinger, ed., *De officiis ministrorum libri III* (Tübingen: H. Laupp, 1857), 1.11.38.
- THOM-LEON4: *Sancti Thomae Aquinatis Opera omnia iussu impensaque Leonis XIII*, vol. 4 (Rome: Typographia Polyglotta, 1888), *Summa theologiae* I, q. 1, a. 1, corpus opening.

2.3 Verified poetry

- PHAED-POST1919: J. P. Postgate, ed., *Phaedri Fabulae Aesopiae* (Oxford: Clarendon, 1919), 1.1.1–6.
- VERG-HEND1891: John Henderson, ed., *Aeneid, Book I* (Toronto: Copp, Clark, 1891), 1.1–4.
- OVID-OWEN1885: S. G. Owen, ed., *P. Ovidi Nasonis Tristium libri V* (Oxford: Clarendon, 1885), 1.1.1–2.
- HOR-WICKGAR1912: E. C. Wickham and H. W. Garrod, eds., *Q. Horati Flacci opera* (Oxford: Clarendon, 1912), *Carmina* 1.11.
- MR62-FORM-PENT: the complete Pentecost Sequence in the 1962 Missal, printed p. 357.

The consulted print editions are public domain in the United States as recorded in the edition manifest. Their scans are verification witnesses and are not reproduced. All English renderings in the course are new project translations. Candidate passages by other authors remain outside the received course corpus until an exact edition and page have been checked.

2.4 Grammar and Reading Lexicon

The course's Reference Grammar and complete controlled Reading Lexicon are the immediate aids for packet work. The inherited comparison bibliography includes J. H. Allen and J. B. Greenough, *New Latin Grammar* (1903); Charles E. Bennett, *New Latin Grammar*, 1918 revision; Charlton T. Lewis and Charles Short, *A Latin Dictionary* (1879); and Du Cange et al., *Glossarium mediae et infimae latinitatis*, L. Favre ed. (1883–1887).

Those works describe different strata and do not form one undifferentiated authority. A classical rule does not by itself establish a biblical, patristic, medieval, or stable liturgical development. Most inherited rule explanations lack a recorded locus-by-locus chain to those works, so the course does not claim that every rule or project gloss has received an independent external lexical audit.

2.5 Citation and normalization

Missal passages are cited by stable source ID, liturgical locus, genre, and printed pages; biblical passages by book, chapter, and verse; historical authors by work and section. Declared changes of *j/i*, *u/v*, ligature, capitalization, punctuation, accent, or line display are recorded apart from substantive variants. A prose-order reconstruction, scansion display, or composition remains P analysis even when every word derives from a received passage. The edition manifest, source ladder, poetry map, and passage inventory give the exact page-image locators and remaining evidence limits.

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