

Ecclesiastical Latin

EL-P4: Lyric Meters

Read a Horatian lyric through its exact metrical scheme and compare its architecture with a clearly labeled project-built hymn-style stanza

Packet key	P4
Stable lessons	EL-P4
Course stage	Advanced Poetry Branch
What this assumes	Quantitative scansion through EL-P3 and the source-comparison discipline of the advanced prose trunk
Continue with	EL-P5, Christian Poetics

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.

Contents

I	Teaching	1
1	Poetry branch: lyric measure and concentrated counsel	1
1.1	A lyric line is a repeated contract	1
1.2	Before continuing	2
II	Memory Work	3
1	Vocabulary, forms, and constructions from memory	3
1.1	New lexemes	3
1.2	Cumulative retrieval	3
1.3	Grammar retrieval	4
1.4	Reconstruct and compose	5
III	Reading and Composition	6
1	Connected Latin and written expression	6
1.1	One lyric contract repeated — connected practice	6
1.2	Counsel through a long syntax — connected practice	6
1.3	A controlled project comparison — connected practice	6
IV	Cumulative Practice	7
1	P4 worksheet family: lyric measure	7
	Worksheet P.13 — A repeated lyric contract	7
	Worksheet P.14 — Horatian syntax	8
	Worksheet P.15 — Lyric concentration and project contrast	9
	Worksheet P.16 — Cumulative lyric reading	10
2	Before continuing	11
V	Answers and Models	12
1	Memory-work answers	12
	Lexeme and retrieval models	12
	Grammar models	12
	Reconstruction and composition models	13
2	Reading, composition, and practice models	13
3	P4 worksheet family: lyric measure	15
	Solution P.13 — A repeated lyric contract	15
	Solution P.14 — Horatian syntax	16
	Solution P.15 — Lyric concentration and project contrast	17
	Solution P.16 — Cumulative lyric reading	18
VI	Scope and Sources	19
1	Scope and Qualifications	19
1.1	Packet boundary	19
1.2	Controlling records and local state	19
2	References	20
2.1	Missal and biblical corpus	20
2.2	Verified connected prose	20
2.3	Verified poetry	20
2.4	Grammar and Reading Lexicon	21
2.5	Citation and normalization	21

Part I

Teaching

CHAPTER 1

Poetry branch: lyric measure and concentrated counsel

R, HOR-WICKGAR1912, Horace, *Carmina* 1.11:

*Tu ne quaesieris—scire nefas—quem mihi, quem tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. Ut melius, quidquid erit, pati,
seu plures hiemes seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum: sapias, vina liques, et spatio brevi
spem longam reseces. Dum loquimur, fugerit invida
aetas: carpe diem, quam minimum credula postero.*

E. C. Wickham and H. W. Garrod, eds., *Q. Horati Flacci opera* (Oxford: Clarendon, 1912), poem 1.11 on scan PDF p. 29, visually checked. The course expands the edition’s initial small-cap *TV*.

Project translation. Do not ask—it is forbidden to know—what end the gods have given me, what end to you, Leuconoe; and do not test Babylonian reckonings. How much better to endure whatever shall be, whether Jupiter has granted more winters or this as the last, which now weakens the Tyrrhenian sea against opposing rocks. Be wise, strain the wine, and cut back long hope within a brief span. While we speak, envious time will have fled: seize the day, trusting tomorrow as little as possible.

1.1 A lyric line is a repeated contract

This ode uses the greater Asclepiadean line. For a working choriambic scan, its full repeated quantity scheme is:



Thus the line has three, not two, choriambic sequences (long–short–short–long), with stable internal divisions. Allen and Greenough, *New Latin Grammar* §§625.6 and 626.8 (printed pp. 420 and 422; scan PDF pp. 438 and 440, visually checked), give the exact line and identify Horace’s Ode 1.11 as the major Asclepiadean system. Their preceding note explains that “choriambic” is a useful later way of scanning a logaoedic form; the working display above is not a complete historical theory of the meter. Copy the scheme above one line, then test every later line against the same template; never invent a new template to rescue an error.

Construe before interpreting: prohibit *quaesieris* and *temptaris*; attach both indirect questions to *scire*; take *quidquid erit* with *pati*; distinguish the alternatives after *seu*; then follow the jussive sequence *sapias, liques, reseces*. The final imperatives concentrate the whole meditation.

Compare this long, internally articulated lyric line with the project-built hymn-style stanza printed in the branch exercises. Record quantitative scheme, clause length, repetition, and source attribution separately; a similar devotional effect does not establish a shared meter or author.

1.2 Before continuing

You should reasonably be able to test a lyric line against a fixed scheme, construe Horace's subordinate architecture, compare lyric and hymn forms without collapsing them, and explain how a stanza concentrates an argument. Test that ability on a second line before continuing: write the unchanged scheme first, divide and justify the quantities, recover every grammatical dependency, and distinguish observation from interpretation. If the scheme is being altered merely to fit the line, return to the complete Horace text and the greater-Asclepiadean memory sheet. If the scan is secure but the sentence remains obscure, make a finite-verb and clause ledger before trying another translation. Continue when both the fixed form and the movement of thought can be explained from the printed evidence.

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
L183	<i>brevis, breve</i>	short, brief	third-declension adjective; two terminations; in meter may describe quantity; elsewhere duration or extent
L184	<i>quantitas, quantitatis f.</i>	quantity, amount	noun; third declension; feminine; metrical quantity is a technical contextual sense
L579	<i>lyricus, -a, -um</i>	lyric	first/second-declension adjective; Greek loanword; agree with poem, poet, meter, or genre term; the label does not identify one scheme by itself
L580	<i>strophæ, -æ f.</i>	strophe, stanza	noun; first declension; feminine; Greek loanword; identify the repeated line-group pattern and distinguish printed paragraphing from metrical structure
L581	<i>Sapphicus, -a, -um</i>	Sapphic	first/second-declension adjective; agree with line, stanza, or meter and test the named quantitative pattern
L582	<i>Alcaicus, -a, -um</i>	Alcaic	first/second-declension adjective; agree with line, stanza, or meter and test the named quantitative pattern

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	L183	<i>brevis, breve</i>	_____
N	L184	<i>quantitas, quantitatis f.</i>	_____
N	L579	<i>lyricus, -a, -um</i>	_____
N	L580	<i>strophæ, -æ f.</i>	_____
N	L581	<i>Sapphicus, -a, -um</i>	_____
N	L582	<i>Alcaicus, -a, -um</i>	_____

Event	ID	Latin	Sense
R1	L181	<i>syllaba, -æ f.</i>	
R1	L182	<i>pes, pedis m.</i>	
R1	L575	<i>elegia, -æ f.</i>	
R1	L576	<i>pentameter, pentametri m.</i>	
R1	L577	<i>distichon, -i n.</i>	
R1	L578	<i>hemistichium, -i n.</i>	
R2	L179	<i>versus, -us m.</i>	
R2	L180	<i>metrum, -i n.</i>	
R2	L571	<i>dactylus, -i m.</i>	
R2	L572	<i>spondeus, -i m.</i>	
R2	L573	<i>hexameter, hexametri m.</i>	
R2	L574	<i>arsis, arsis f.</i>	
R5	L113	<i>lux, lucis f.</i>	
R5	L120	<i>cælum, -i n.; plural cæli, -orum m.</i>	
R5	L121	<i>tempus, temporis n.</i>	
R5	L130	<i>quæro, -ere, quæsivi, quæsitum</i>	
R5	L431	<i>discipulus, -i m.</i>	
R5	L434	<i>angelus, -i m.</i>	
R5	L438	<i>rex, regis m.</i>	
R5	L447	<i>cæcus, -a, -um</i>	

1.3 Grammar retrieval

ID	Fact	Prompt	Response
G059	Quantity by nature and position <i>metrical quantity</i>	Distinguish the two.	_____
G060	Common quantitative feet <i>metrical quantity</i>	Write the patterns for dactyl, spondee, iamb, and trochee.	_____
G066	Lyric strophes <i>classical meters</i>	Why must each lyric form be learned as its own pattern?	_____

1.4 Reconstruct and compose

Reconstruction. Reconstruct *syllaba / longa / vel / brevis / est / quantitas / examinatur*.

Composition. Write a four-step prose checklist for marking quantity without giving pronunciation directions.

Part III

Reading and Composition

CHAPTER 1

Connected Latin and written expression

1.1 One lyric contract repeated — connected practice

Connection. A fixed lyric measure is tested by recurrence. One difficult line does not authorize a newly invented scheme.

Practice. Draw eight rows for R Horace, *Carmina* 1.11. Put the same greater- Asclepiadean template beside each row: opening long–long base, three long–short–short–long choriambic sequences, and the final short–anceps close, with the two stable internal divisions. Test two lines now and leave every unresolved quantity visible.

Recall without notes. Define a choriamb and explain why punctuation cannot establish a metrical division by itself.

1.2 Counsel through a long syntax — connected practice

Connection. The famous final imperative receives its force from a sequence of prohibition, alternatives, endurance, and concentrated counsel.

Practice. Make a finite-verb ledger for the ode. Group *quaesieris*, *dederint*, *temptaris*; then *erit*, *tribuit*, *debilitat*; then *sapias*, *liques*, *reseces*; and finally *loquimur*, *fugerit*, *carpe*. State the clause or discourse work of each group.

Recall without notes. Reconstruct the ode's argument without beginning from *carpe diem*.

1.3 A controlled project comparison — connected practice

Connection. Similar brevity or devotional force does not establish common meter, authorship, or historical dependence. A P comparison can still isolate grammar and structure.

Practice. Compare Horace with the project-built hymn-style stanza *Christe, lumen cordium, mentes fessas recrea; da quietem labori, dirige nos ad patriam*. Make separate rows for source class, clause density, commands, balance, line closure, and any claimed pattern.

Recall without notes. Parse the P stanza and state what its label prevents you from claiming.

Part IV

Cumulative Practice

CHAPTER 1

P4 worksheet family: lyric measure

Worksheet P.13 — A repeated lyric contract

Worksheet ID: P.13

Focus: Test every line against one declared pattern.

Use: Use before interpreting Horace's counsel.

1. Write the packet's full greater-Asclepiadean working scheme and contrast it with hexameter's variable opening feet.

-
2. What is a choriamb?

-
3. Why should internal divisions be marked separately from punctuation?

-
4. A line fails the pattern in one place. List four things to recheck before declaring the witness corrupt.

-
5. Make a blank eight-line lyric audit sheet.
-

Worksheet P.14 — Horatian syntax**Worksheet ID:** P.14**Focus:** Follow prohibition, alternatives, counsel, and climax.**Use:** Use Horace, *Carmina* 1.11, as printed in the packet.

1. **Text:** *Tu ne quaesieris—scire nefas—quem mihi, quem tibi finem di dederint, Leuconoe, nec Babylonios temptaris numeros.*

Passage ID: P.14.1; exact source and collation state are recorded in the passage inventory.

Identify the prohibitions and the indirect questions.

-
2. Parse *quaesieris, dederint, temptaris*.

-
3. Trace the later sequence *sapias, vina liques, spem longam reseces*.

-
4. Explain *dum loquimur, fugerit invida aetas*.

-
5. Write a prose map of the ode's argument without quoting only *carpe diem*.
-

Worksheet P.15 — Lyric concentration and project contrast**Worksheet ID:** P.15**Focus:** Compare structures without inventing a common source or meter.**Use:** The second stanza below is P, not received text.

- 1. Text:** *Christe, lumen cordium, mentes fessas recrea; da quietem labori, dirige nos ad patriam.*

Passage ID: P.15.1; exact source and collation state are recorded in the passage inventory.

Parse the project-built hymn-style stanza and identify its parallel commands.

-
- 2.** What may safely be compared with Horace?

-
- 3.** What difference in argument is immediately visible?

-
- 4.** Why is the label P essential here?

-
- 5.** Revise the P stanza once for clearer parallelism and record every change.
-

Worksheet P.16 — Cumulative lyric reading**Worksheet ID:** P.16**Focus:** Unite fixed form, long syntax, and rhetorical concentration.**Use:** Use a fresh portion of the printed Horatian ode.

1. **Text:** *Ut melius, quidquid erit, pati, seu plures hiemes seu tribuit Iuppiter ultimam.*

Passage ID: P.16.1; exact source and collation state are recorded in the passage inventory.

Recover the comparison and alternatives.

-
2. Parse *quidquid, erit, tribuit, ultimam*.

-
3. In *spatio brevi spem longam reseces*, identify the balanced contrast.

-
4. Explain *quam minimum credula postero*.

-
5. Prepare a one-page lyric commentary with one claim in each class: meter, syntax, rhetoric, argument, and limit.
-

CHAPTER 2

Before continuing

Before continuing. Copy and test the full greater-Asclepiadean scheme with its three choriambic sequences, keep the internal divisions visible, construe Horace's marked order, compare the received poem with a clearly labeled project-built hymn-style stanza without confusing source or meter, and produce a controlled stanza imitation with complete metrical notes.

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	L183	<i>brevis, breve</i>	short, brief
N	L184	<i>quantitas, quantitatis f.</i>	quantity, amount
N	L579	<i>lyricus, -a, -um</i>	lyric
N	L580	<i>strophæ, -æ f.</i>	strophe, stanza
N	L581	<i>Sapphicus, -a, -um</i>	Sapphic
N	L582	<i>Alcaicus, -a, -um</i>	Alcaic
R1	L181	<i>syllaba, -æ f.</i>	syllable
R1	L182	<i>pes, pedis m.</i>	foot
R1	L575	<i>elegia, -æ f.</i>	elegy, elegiac poem
R1	L576	<i>pentameter, pentametri m.</i>	pentameter line
R1	L577	<i>distichon, -i n.</i>	couplet, pair of lines
R1	L578	<i>hemistichium, -i n.</i>	half-line
R2	L179	<i>versus, -us m.</i>	line of verse, verse
R2	L180	<i>metrum, -i n.</i>	meter, metrical pattern
R2	L571	<i>dactylus, -i m.</i>	dactyl
R2	L572	<i>spondeus, -i m.</i>	spondee
R2	L573	<i>hexameter, hexametri m.</i>	hexameter line
R2	L574	<i>arsis, arsis f.</i>	arsis, metrical raising
R5	L113	<i>lux, lucis f.</i>	light
R5	L120	<i>cælum, -i n.; plural cæli, -orum m.</i>	sky, heaven; heavens
R5	L121	<i>tempus, temporis n.</i>	time, occasion, season
R5	L130	<i>quæro, -ere, quæsivi, quæsitum</i>	seek, ask, inquire
R5	L431	<i>discipulus, -i m.</i>	disciple, pupil
R5	L434	<i>angelus, -i m.</i>	angel, messenger
R5	L438	<i>rex, regis m.</i>	king
R5	L447	<i>cæcus, -a, -um</i>	blind; a blind person

Grammar models

ID	Fact	Prompt	Model
G059	Quantity by nature and position <i>metrical quantity</i>	Distinguish the two.	A syllable is long by nature when its vowel or diphthong is inherently long in the word or form; it is long by position when its vowel is followed by the consonantal structure that closes or weights the syllable under the meter's rules. A printed Missal without macrons does not supply all quantities.
G060	Common quantitative feet <i>metrical quantity</i>	Write the patterns for dactyl, spondee, iamb, and trochee.	Dactyl: long–short–short. Spondee: long–long. Iamb: short–long. Trochee: long–short. A metrical scheme does not by itself specify spoken realization.
G066	Lyric strophes <i>classical meters</i>	Why must each lyric form be learned as its own pattern?	Lyric meters combine long and short positions in fixed line and stanza patterns. The greater Asclepiadean line taught in P4 cannot be inferred safely from line length; use the supplied scheme and test every position in each line.

Reconstruction and composition models

Reconstruction prompt. Reconstruct *syllaba / longa / vel / brevis / est / quantitas / examinatur*.

Model. *Syllaba longa vel brevis est; quantitas examinatur.*

Composition prompt. Write a four-step prose checklist for marking quantity without giving pronunciation directions.

Model. Model: *Syllabas divide. Vocales nota. Positionem examina. Quantitatem cum metro compara.*

CHAPTER 2

Reading, composition, and practice models

One lyric contract repeated — model and points to check

Model / points to check. A choriamb is long–short–short–long. Each line is tested against the same declared architecture. Punctuation records syntactic or editorial articulation; a metrical division belongs to the scheme. The two can coincide, but one does not prove the other.

Counsel through a long syntax — model and points to check

Model / points to check. The first group prohibits inquiry and embeds what the gods have allotted; the second opens unknown alternatives and the present winter; the third concentrates practical counsel; the fourth opposes present speech to time already fled and closes in imperative force. *Carpe diem* is the culmination of that syntax, not a detachable summary of the entire poem.

A controlled project comparison — model and points to check

Model / points to check. *Christe* is vocative; *lumen cordium* is apposition; *mentes fessas* is object of *recrea*; *quietem* is object and *labori* dative with *da*; *nos* is object of *dirige*; *ad patriam* gives direction. The P label prevents an invented ancient author, date, meter, liturgical use, or witness.

CHAPTER 3

P4 worksheet family: lyric measure

Solution P.13 — A repeated lyric contract

Worksheet ID: P.13

Focus: Test every line against one declared pattern.**Use:** Use before interpreting Horace's counsel.

1. Write the packet's full greater-Asclepiadean working scheme and contrast it with hexameter's variable opening feet.
Answer / model: The scheme is long-long base, then three long-short-short-long choriambic sequences separated by the supplied divisions, then short-anceps. The lyric line repeats that tighter architecture; hexameter permits stated dactylic or spondaic alternatives in its earlier feet.
2. What is a choriamb?
Answer / model: A metrical unit with the pattern long-short-short-long. Its presence must be tested within the declared lyric scheme.
3. Why should internal divisions be marked separately from punctuation?
Answer / model: A metrical division and a syntactic or editorial punctuation boundary may coincide, but neither automatically proves the other.
4. A line fails the pattern in one place. List four things to recheck before declaring the witness corrupt.
Answer / model: Syllable division, lexical quantity, position, elision, the copied text, or the declared scheme; any four. Corruption is a last textual judgment, not a first metrical convenience.
5. Make a blank eight-line lyric audit sheet.
Answer / model: Each row should have source line, syllables, repeated scheme, divisions, grammar spine, and uncertainty. The same scheme must be printed for every row.

Solution P.14 — Horatian syntax

Worksheet ID: P.14

Focus: Follow prohibition, alternatives, counsel, and climax.

Use: Use Horace, *Carmina* 1.11, as printed in the packet.

1. **Text:** *Tu ne quaesieris—scire nefas—quem mihi, quem tibi finem di dederint, Leuconoe, nec Babylonios temptaris numeros.*

Passage ID: P.14.1; exact source and collation state are recorded in the passage inventory.

Identify the prohibitions and the indirect questions.

Answer / notes: *ne quaesieris* is a prohibition; *nec ... temptaris* continues it, with syncopated *temptaris* for *temptaveris*. *quem mihi, quem tibi finem di dederint* supplies the paired indirect questions dependent in sense on knowing.

2. Parse *quaesieris*, *dederint*, *temptaris*.

Answer / model: *quaesieris* is perfect subjunctive second singular in the prohibition; *dederint* is perfect subjunctive third plural in the indirect question; *temptaris* is syncopated perfect subjunctive second singular for *temptaveris*, continuing the prohibition.

3. Trace the later sequence *sapias*, *vina liques*, *spem longam reseces*.

Answer / model: Three second-person singular present subjunctives used as counsel: be wise, strain the wine, cut back long hope. Their parallel grammar concentrates the practical response.

4. Explain *dum loquimur*, *fugerit invida aetas*.

Answer / model: *loquimur* is present; *fugerit* is future perfect, looking to time already fled even while speech continues. *invida aetas* is the subject.

5. Write a prose map of the ode's argument without quoting only *carpe diem*.

Answer / model: The map should include prohibited inquiry, unknowable alternatives, endurance, practical counsel, time's flight, and the final imperative. The maxim gains force from that full movement.

Solution P.15 — Lyric concentration and project contrast

Worksheet ID: P.15

Focus: Compare structures without inventing a common source or meter.

Use: The second stanza below is P, not received text.

1. **Text:** *Christe, lumen cordium, mentes fessas recrea; da quietem labori, dirige nos ad patriam.*

Passage ID: P.15.1; exact source and collation state are recorded in the passage inventory.

Parse the project-built hymn-style stanza and identify its parallel commands.

Answer / notes: *Christe* is vocative; *lumen cordium* is apposition; *mentes fessas* is accusative object of *recrea*; *quietem* is object and *labori* dative recipient or reference with *da*; *nos* is object of *dirige*; *ad patriam* expresses direction. The imperatives are *recrea*, *da*, *dirige*.

2. What may safely be compared with Horace?

Answer / model: Clause density, address, sequence of commands, balance, line closure, and the declared textual patterns. The P stanza supplies no evidence of historical dependence or a shared meter.

3. What difference in argument is immediately visible?

Answer / model: Horace moves from prohibited divination through acceptance to temporal counsel; the P stanza is direct petition from invocation through renewal, rest, and guidance.

4. Why is the label P essential here?

Answer / model: It prevents a course composition from acquiring a false author, date, liturgical use, or witness. It remains usable for grammatical and structural comparison.

5. Revise the P stanza once for clearer parallelism and record every change.

Answer / model: Answers vary. The revision should preserve correct case and government, state whether it seeks syntactic balance or rhythmic pattern, and make no received-text claim.

Solution P.16 — Cumulative lyric reading

Worksheet ID: P.16

Focus: Unite fixed form, long syntax, and rhetorical concentration.

Use: Use a fresh portion of the printed Horatian ode.

1. **Text:** *Ut melius, quidquid erit, pati, seu plures hiemes seu tribuit Iuppiter ultimam.*

Passage ID: P.16.1; exact source and collation state are recorded in the passage inventory.

Recover the comparison and alternatives.

Answer / notes: The thought is “how much better to endure whatever shall be,” with *pati* as infinitive and *quidquid erit* its object. The paired *seu ... seu* introduces whether Jupiter has granted more winters or the present/one as the last; *ultimam* agrees with an understood *hiemem*.

2. Parse *quidquid, erit, tribuit, ultimam*.

Answer / model: *quidquid* is neuter singular relative-indefinite, object of *pati*; *erit* future indicative; *tribuit* perfect indicative in context; *ultimam* accusative feminine singular with understood *hiemem*.

3. In *spatio brevi spem longam reseces*, identify the balanced contrast.

Answer / model: Ablative *spatio brevi* sets a brief span against accusative *spem longam*, the long hope to be cut back. The crossing semantic contrast intensifies the counsel.

4. Explain *quam minimum credula postero*.

Answer / model: *credula* addresses or predicates the feminine addressee Leuconoe; *postero* is dative with “trusting” and means the morrow/future day; *quam minimum* is adverbial, “as little as possible.”

5. Prepare a one-page lyric commentary with one claim in each class: meter, syntax, rhetoric, argument, and limit.

Answer / model: Each claim must cite exact evidence. The limit should state what the supplied witness and analysis do not establish, such as performance, biography, or dependence on a later text.

Part VI

Scope and Sources

CHAPTER 1

Scope and Qualifications

1.1 Packet boundary

This is packet EL-P4, *Lyric Meters*, 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 received Horatian text is tied to its edition; the comparison stanza and all imitation are visibly project-built.

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.

Last revised (UTC): 2026-07-22T16:54:56Z

Reuse and rights. To the extent Triptych holds the rights, project-created content and design are licensed under CC BY 4.0. Scripture, liturgical or official texts, received prayers or hymns, quotations, fonts, and other third-party material retain their own status; public-domain material remains public domain. Identify changes. Attribution implies neither Triptych nor ecclesiastical approval. See `LICENSE` and `THIRD_PARTY.md` in the source.