

Ecclesiastical Latin

EL-P5: Christian Poetics

Read an exact Christian liturgical poem as poetry and source-based theology while distinguishing wording, use, authorship, allusion, and editorial comparison

Packet key	P5
Stable lessons	EL-P5
Course stage	Advanced Poetry Branch
What this assumes	Lyric and hexameter competence through EL-P4
Continue with	EL-P6, Rhythmic Hymnody and Missal Sequences

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: Christian poetics

R, MR62-FORM-PENT, Pentecost Sequence:

*Consolator optime, dulcis hospes animæ, dulce refrigerium.
In labore requies, in æstu temperies, in fletu solacium.
O lux beatissima, reple cordis intima tuorum fidelium.
Sine tuo numine, nihil est in homine, nihil est innoxium.
Lava quod est sordidum, riga quod est aridum, sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.*

Missale Romanum (1962), Pentecost, printed p. 357, local evidence PDF p. 438, scan leaf 437, visually checked. No author claim is attached here; a liturgical witness verifies wording and use, not a debated attribution.

1.1 Read inheritance and transformation

Christian poetry may employ classical quantity, late antique forms, scriptural language, syllabic or rhythmic organization, rhyme, liturgical recurrence, or several of these at once. Date, meter, genre, use, and authorship are separate questions. Record each claim with its own evidence.

The sequence builds by paired nouns and imperatives. Mark the three situational pairs in *in labore*, *in æstu*, *in fletu*; the privative pair *sine tuo numine* / *nihil*; and the two triads *lava*, *riga*, *sana* and *flecte*, *fove*, *rege*. Parse every relative *quod*; its neuter antecedent is supplied by the predicative adjective, not by a preceding expressed noun.

Make a lexical field table: need or wound, divine action, desired result, scriptural resonance, and whether that resonance has been verified. Then compare the poem's petitions with the prose Collect and Postcommunion in MR62-FORM-PENT. Composition should imitate one structural feature at a time and remain labeled P.

1.2 Before continuing

You should reasonably be able to construe a Christian poem as poetry, separate authorship from liturgical witness, trace lexical and structural development, and compare verse petition with prose prayer from exact 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
L185	<i>cæsura</i> , -æ f.	caesura, metrical word-break	noun; first declension; feminine; locate from the actual metrical structure, not punctuation alone
L186	<i>ictus</i> , -us m.	beat, stroke, ictus	noun; fourth declension; masculine; use as analytical metalanguage without turning it into a pronunciation rule
L583	<i>typologia</i> , -æ f.	typology	noun; first declension; feminine; later scholarly formation; identify exact earlier and later texts and state the warranted relation; resemblance alone is insufficient
L584	<i>symbolum</i> , -i n.	sign, token, symbol; creed	noun; second declension; neuter; Greek loanword; ordinary token, literary symbol, and ecclesiastical creed are distinct contextual senses
L585	<i>allusio</i> , <i>allusionis</i> f.	allusion	noun; third declension; feminine; claim only after exact verbal, formal, or contextual evidence is compared with a plausible source
L586	<i>paradoxon</i> , -i n.	paradox, unexpected proposition	noun; second declension; neuter; Greek loanword; state the apparent conflict and explain its resolution or rhetorical function from context

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	L185	<i>cæsura</i> , -æ f.	_____
N	L186	<i>ictus</i> , -us m.	_____
N	L583	<i>typologia</i> , -æ f.	_____
N	L584	<i>symbolum</i> , -i n.	_____
N	L585	<i>allusio</i> , <i>allusionis</i> f.	_____
N	L586	<i>paradoxon</i> , -i n.	_____

Event	ID	Latin	Sense
R1	L183	<i>brevis, breve</i>	
R1	L184	<i>quantitas, quantitatis f.</i>	
R1	L579	<i>lyricus, -a, -um</i>	
R1	L580	<i>strophæ, -æ f.</i>	
R1	L581	<i>Sapphicus, -a, -um</i>	
R1	L582	<i>Alcaicus, -a, -um</i>	
R2	L181	<i>syllaba, -æ f.</i>	
R2	L182	<i>pes, pedis m.</i>	
R2	L575	<i>elegia, -æ f.</i>	
R2	L576	<i>pentameter, pentametri m.</i>	
R2	L577	<i>distichon, -i n.</i>	
R2	L578	<i>hemistichium, -i n.</i>	
R5	L177	<i>poeta, -æ m.</i>	
R5	L178	<i>carmen, carminis n.</i>	
R5	L179	<i>versus, -us m.</i>	
R5	L180	<i>metrum, -i n.</i>	
R5	L567	<i>prosodia, -æ f.</i>	
R5	L570	<i>elisio, elisionis f.</i>	
R5	L571	<i>dactylus, -i m.</i>	
R5	L573	<i>hexameter, hexametri m.</i>	

1.3 Grammar retrieval

ID	Fact	Prompt	Response
G067	Poetic word order <i>poetic syntax</i>	Give a disciplined reconstruction method.	_____
G068	Poetic ellipsis and compression <i>poetic syntax</i>	What prevents over-supplying a poetic line?	_____
G069	Poetic diction and allusion <i>literary reading</i>	What evidence supports a claim of marked diction or allusion?	_____
G070	Figure and function <i>rhetoric</i>	What turns a figure label into analysis?	_____

1.4 Reconstruct and compose

Reconstruction. Reconstruct *cæsura / intra / pedem / cadit / ictus / cum / ea / non / semper / congruit*.

Composition. Write three prose contrasts among foot boundary, caesura, punctuation, and ictus.

Part III

Reading and Composition

CHAPTER 1

Connected Latin and written expression

1.1 Five claims kept separate — connected practice

Connection. A Missal witness establishes printed wording and liturgical placement in that edition. Authorship, date, literary form, and a proposed scriptural relationship require their own evidence.

Practice. For the Pentecost Sequence make a claim ledger with rows for witness, liturgical use, authorship, date, poetic organization, and scriptural source. Fill only what the supplied source record establishes; mark the evidence still needed for every further claim.

Recall without notes. Without notes, distinguish a received witness fact, grammatical analysis, source-grounded inference, and unverified lead.

1.2 Apposition and imperative triads — connected practice

Connection. The sequence moves from naming the addressee and the relief desired to direct petitions for restoration.

Practice. Map *Consolator optime, dulcis hospes animæ, dulce refrigerium* and *In labore requies, in æstu temperies, in fletu solacium*. Then make a syntax table for *lava, riga, sana / flecte, fove, rege* with each accompanying free relative.

Recall without notes. Reconstruct the six imperative-plus-*quod* clauses in order.

1.3 One structure, newly composed — connected practice

Connection. Imitation is most transparent when it borrows one declared structure and records which words are new.

Practice. Label as P and parse *In via comes, in nocte lumen, in periculo auxilium. Erige quod est lapsum, confirma quod est infirmum, illumina quod est obscurum*. Revise one lexical field and one imbalance, then record the sequence structure imitated and every exact received phrase retained.

Recall without notes. Cover the model and rebuild its three nominal members and three imperative clauses.

Part IV

Cumulative Practice

CHAPTER 1

P5 worksheet family: Christian poetics

Worksheet P.17 — Five distinct evidence questions

Worksheet ID: P.17

Focus: Do not let witness, authorship, meter, use, and source collapse into one claim.

Use: Begin the Christian-poetry branch here.

1. A 1962 Missal page prints a sequence. What does that witness establish directly?

2. What does the same Missal page not establish by itself?

3. Distinguish scriptural diction from a verified scriptural allusion.

4. Why can a poem combine classical inheritance with a later rhythmic organization?

5. Create a claim ledger with columns for claim, evidence, confidence, and limit.

Worksheet P.18 — The Pentecost Sequence as syntax**Worksheet ID:** P.18**Focus:** Recover apposition, ellipsis, relative clauses, and petition.**Use:** Use the verified sequence excerpt printed here.

- 1. Text:** *Consolator optime, dulcis hospes animæ, dulce refrigerium. In labore requies, in æstu temperies, in fletu solacium.*

Passage ID: P.18.1; exact source and collation state are recorded in the passage inventory.

Map the appositions and supplied predication.

-
- 2.** Parse *optime, dulcis, dulce, animæ*.

-
- 3. Text:** *Lava quod est sordidum, riga quod est aridum, sana quod est saucium. Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.*

Passage ID: P.18.2; exact source and collation state are recorded in the passage inventory.

Identify the repeated construction and the function of each *quod*.

-
- 4.** Turn the two imperative triads into a syntax table.
-

Worksheet P.19 — Verse and prose petition**Worksheet ID:** P.19**Focus:** Compare exact grammar and lexical fields, not merely topic.**Use:** The prose prayers below are from the same verified Pentecost formulary.

1. **Text:** *Deus, qui hodierna die corda fidelium Sancti Spiritus illustratione docuisti: da nobis in eodem Spiritu recta sapere; et de eius semper consolatione gaudere.*

Passage ID: P.19.1; exact source and collation state are recorded in the passage inventory.

Map address, relative ground, and petitions in the Collect.

-
2. **Text:** *Sancti Spiritus, Domine, corda nostra mundet infusio: et sui roris intima aspersione fecundet.*

Passage ID: P.19.2; exact source and collation state are recorded in the passage inventory.

Identify the two wishes and their subjects.

-
3. Connect three exact lexical fields across sequence and prose.

-
4. What formal contrast is strongest?

-
5. Write a comparison with two similarities, two differences, and one limit.
-

Worksheet P.20 — Bounded Christian-poetry imitation**Worksheet ID:** P.20**Focus:** Imitate one visible structure while keeping the composition explicitly project-made.**Use:** Use after the evidence and syntax sheets.

1. Imitate the pattern *in labore requies, in æstu temperies, in fletu solacium* with three ordinary settings.

2. Write a three-imperative chain with free relative *quod*.

3. Parse every form in the model chain.

4. What must the source ledger say?

5. Compose six balanced P lines, then revise one lexical field and one syntactic imbalance.

CHAPTER 2

Before continuing

Before continuing. Construe the selected sequence; identify image, possible allusion, parallelism, and formal structure from exact words; distinguish verified liturgical wording and use from unverified authorship or allusion; compare its petitions with exact Missal prose; and write a sourced commentary that permits a negative result.

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	L185	<i>cæsura</i> , -æ f.	caesura, metrical word-break
N	L186	<i>ictus</i> , -us m.	beat, stroke, ictus
N	L583	<i>typologia</i> , -æ f.	typology
N	L584	<i>symbolum</i> , -i n.	sign, token, symbol; creed
N	L585	<i>allusio</i> , <i>allusionis</i> f.	allusion
N	L586	<i>paradoxon</i> , -i n.	paradox, unexpected proposition
R1	L183	<i>brevis</i> , <i>breve</i>	short, brief
R1	L184	<i>quantitas</i> , <i>quantitatis</i> f.	quantity, amount
R1	L579	<i>lyricus</i> , -a, -um	lyric
R1	L580	<i>strophæ</i> , -æ f.	strophe, stanza
R1	L581	<i>Sapphicus</i> , -a, -um	Sapphic
R1	L582	<i>Alcaicus</i> , -a, -um	Alcaic
R2	L181	<i>syllaba</i> , -æ f.	syllable
R2	L182	<i>pes</i> , <i>pedis</i> m.	foot
R2	L575	<i>elegia</i> , -æ f.	elegy, elegiac poem
R2	L576	<i>pentameter</i> , <i>pentametri</i> m.	pentameter line
R2	L577	<i>distichon</i> , -i n.	couplet, pair of lines
R2	L578	<i>hemistichium</i> , -i n.	half-line
R5	L177	<i>poeta</i> , -æ m.	poet
R5	L178	<i>carmen</i> , <i>carminis</i> n.	song, poem
R5	L179	<i>versus</i> , -us m.	line of verse, verse
R5	L180	<i>metrum</i> , -i n.	meter, metrical pattern
R5	L567	<i>prosodia</i> , -æ f.	prosody
R5	L570	<i>elisio</i> , <i>elisionis</i> f.	elision
R5	L571	<i>dactylus</i> , -i m.	dactyl
R5	L573	<i>hexameter</i> , <i>hexametri</i> m.	hexameter line

Grammar models

ID	Fact	Prompt	Model
G067	Poetic word order <i>poetic syntax</i>	Give a disciplined reconstruction method.	Mark agreement pairs and governed complements, bracket clauses, and write a neutral prose scaffold without changing any form. Return to the printed order to explain framing, delay, interlocking, or contrast.
G068	Poetic ellipsis and compression <i>poetic syntax</i>	What prevents over-supplying a poetic line?	Require grammatical necessity, a strong parallel, or clear contextual licensing. Mark every supply in brackets and test whether the printed forms already permit a complete analysis.
G069	Poetic diction and allusion <i>literary reading</i>	What evidence supports a claim of marked diction or allusion?	Identify the exact word, form, construction, or verbal overlap; compare an adequate source context; test ordinary alternatives; and scale the claim to the evidence. A rare gloss or two common words do not prove dependence.
G070	Figure and function <i>rhetoric</i>	What turns a figure label into analysis?	Quote the corresponding Latin forms, prove their grammatical relation, and explain how repetition, balance, antithesis, sound, or displacement directs attention and develops the thought.

Reconstruction and composition models

Reconstruction prompt. Reconstruct *cæsura / intra / pedem / cadit / ictus / cum / ea / non / semper / congruit*.

Model. *Cæsura intra pedem cadit; ictus cum ea non semper congruit*. The sentence is project-created analytical prose.

Composition prompt. Write three prose contrasts among foot boundary, caesura, punctuation, and ictus.

Model. Model: *Finis pedis et cæsura non idem sunt. Punctum cæsuram non probat. Ictus ex schemate examinatur*.

CHAPTER 2

Reading, composition, and practice models

Five claims kept separate — model and points to check

Model / points to check. MR62-FORM-PENT establishes the wording and Pentecost placement printed in the identified 1962 Missal. It does not by itself establish original authorship, first date, earlier transmission, complete metrical history, or dependence on a particular biblical passage. Grammar can be analyzed from the text; broader claims remain separately sourced or explicitly open.

Apposition and imperative triads — model and points to check

Model / points to check. The opening names one addressee through vocative apposition, followed by three balanced nominal descriptions of relief. Each of the six imperatives governs a neuter free relative whose *quod* is subject of *est*; its predicate adjective identifies what is dirty, dry, wounded, rigid, cold, or wandering. The two triads move from cleansing and healing to correction, warming, and guidance.

One structure, newly composed — model and points to check

Model / points to check. The first triad uses prepositional settings plus nominative predicate or appositional nouns. In the second, each singular imperative governs a free relative: neuter *quod* is subject of *est*, and *lapsum*, *infirmum*, *obscurum* are predicate adjectives. The source ledger should identify structural imitation of the Pentecost Sequence and must not present this P wording as received or liturgical.

CHAPTER 3

P5 worksheet family: Christian poetics

Solution P.17 — Five distinct evidence questions

Worksheet ID: P.17

Focus: Do not let witness, authorship, meter, use, and source collapse into one claim.

Use: Begin the Christian-poetry branch here.

1. A 1962 Missal page prints a sequence. What does that witness establish directly?
Answer / model: It establishes the wording and liturgical placement visible in that identified edition, within the recorded transcription and normalization boundary.
2. What does the same Missal page not establish by itself?
Answer / model: The poem's original author, first date, earlier textual history, complete metrical classification, or dependence on a proposed biblical source. Each needs its own evidence.
3. Distinguish scriptural diction from a verified scriptural allusion.
Answer / model: Scriptural diction is vocabulary or imagery characteristic of biblical Latin; a verified allusion requires a sufficiently specific verbal and contextual relationship to an identified source window.
4. Why can a poem combine classical inheritance with a later rhythmic organization?
Answer / model: Vocabulary, syntax, quantity, genre, line structure, verbal and written recurrence, and liturgical use have different histories. Evidence for one inherited feature does not dictate the whole poem's date or form.
5. Create a claim ledger with columns for claim, evidence, confidence, and limit.
Answer / model: A sound ledger separates exact witness facts from grammatical analysis and interpretation. Every attribution, date, metrical, source, or liturgical-use statement receives its own evidence and stated limit.

Solution P.18 — The Pentecost Sequence as syntax

Worksheet ID: P.18

Focus: Recover apposition, ellipsis, relative clauses, and petition.

Use: Use the verified sequence excerpt printed here.

1. **Text:** *Consolator optime, dulcis hospes animæ, dulce refrigerium. In labore requies, in æstu temperies, in fletu solacium.*

Passage ID: P.18.1; exact source and collation state are recorded in the passage inventory.

Map the appositions and supplied predication.

Answer / notes: The addressee is named as *consolator optimus*, *hospes animæ dulcis*, and *refrigerium dulce*; the next triad names rest in labor, coolness in heat, and solace in weeping. A prose aid may supply *tu es*, but the supplied words are not part of the received line.

2. Parse *optime*, *dulcis*, *dulce*, *animæ*.

Answer / model: *optime* is vocative masculine singular with *consolator*; *dulcis* is vocative masculine singular with *hospes*; *dulce* is vocative neuter singular with *refrigerium*; *animæ* is genitive singular dependent on *hospes*.

3. **Text:** *Lava quod est sordidum, riga quod est aridum, sana quod est saucium. Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.*

Passage ID: P.18.2; exact source and collation state are recorded in the passage inventory.

Identify the repeated construction and the function of each *quod*.

Answer / notes: Six second-person singular imperatives govern six free relative clauses. Each neuter singular *quod* means “that which/what” and is subject of *est*; the predicate adjective supplies the condition to be cleansed, watered, healed, bent, warmed, or guided.

4. Turn the two imperative triads into a syntax table.

Answer / model: The table should list imperative, object clause, predicate adjective, contextual sense, and the developing movement: cleansing and restoration followed by softening, warming, and guidance.

Solution P.19 — Verse and prose petition

Worksheet ID: P.19

Focus: Compare exact grammar and lexical fields, not merely topic.

Use: The prose prayers below are from the same verified Pentecost formulary.

1. **Text:** *Deus, qui hodierna die corda fidelium Sancti Spiritus illustratione docuisti: da nobis in eodem Spiritu recta sapere; et de eius semper consolatione gaudere.*

Passage ID: P.19.1; exact source and collation state are recorded in the passage inventory.

Map address, relative ground, and petitions in the Collect.

Answer / notes: *Deus* is vocative; *qui ... docuisti* states the ground in a relative clause; *da* governs the infinitives *sapere* and *gaudere*; *nobis* is dative, *recta* the neuter plural object of *sapere*, and *de consolatione* the phrase with *gaudere*.

2. **Text:** *Sancti Spiritus, Domine, corda nostra mundet infusio: et sui roris intima aspersione fecundet.*

Passage ID: P.19.2; exact source and collation state are recorded in the passage inventory.

Identify the two wishes and their subjects.

Answer / notes: *mundet* and *fecundet* are present subjunctives expressing petitions. *infusio Sancti Spiritus* is subject of *mundet*; the understood same subject continues with *fecundet*. *corda nostra* is the first object, with the interior person understood in the second member; *intima aspersione sui roris* gives the means.

3. Connect three exact lexical fields across sequence and prose.

Answer / model: Examples: *consolator/consolatio*; *cordium/corda*; *reple/infusio*; cleansing in *lava/mundet*; interiority in *cordis intima/intima aspersione*. Each link should name actual forms and grammatical differences.

4. What formal contrast is strongest?

Answer / model: The sequence advances through vocative apposition, balanced nominal phrases, and direct imperative chains; the prose prayers develop a periodic relative ground or jussive petition with explicit syntactic subordination.

5. Write a comparison with two similarities, two differences, and one limit.

Answer / model: A sound response cites forms, separates shared liturgical day from literary form, and does not turn lexical recurrence into proof of direct borrowing or common authorship.

Solution P.20 — Bounded Christian-poetry imitation

Worksheet ID: P.20

Focus: Imitate one visible structure while keeping the composition explicitly project-made.

Use: Use after the evidence and syntax sheets.

1. Imitate the pattern *in labore requies, in æstu temperies, in fletu solacium* with three ordinary settings.

Answer / model: Model P: *in via comes, in nocte lumen, in periculo auxilium*. The nouns are nominative appositions or predications within the imitated ellipsis.

2. Write a three-imperative chain with free relative *quod*.

Answer / model: Model P: *Erige quod est lapsum, confirma quod est infirmum, illumina quod est obscurum*.

3. Parse every form in the model chain.

Answer / model: *erige, confirma, illumina* are singular imperatives; each *quod* is neuter singular subject of *est*; *lapsum, infirmum, obscurum* are neuter singular predicate adjectives.

4. What must the source ledger say?

Answer / model: That the wording is P; that its sixfold or threefold imperative-plus-free-relative structure is modeled on the supplied Pentecost Sequence; and whether any exact received phrase was retained.

5. Compose six balanced P lines, then revise one lexical field and one syntactic imbalance.

Answer / model: Answers vary. The final text must remain grammatical, preserve a declared structural model, distinguish exact borrowing from imitation, and record why each revision improves sense or balance.

Part VI

Scope and Sources

CHAPTER 1

Scope and Qualifications

1.1 Packet boundary

This is packet EL-P5, *Christian Poetics*, 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 Missal witness controls wording and liturgical use but does not by itself establish authorship, date, or an exact biblical allusion.

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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